

Game 6

An original screenplay

By
Don DeLillo

Amy Robinson Productions
101 5th Avenue, Ste. 8R
New York, NY 10003
(212) 645-9811

Revised Draft
May 18, 2004

STEVEN SCHWIMMER, a drama critic, asleep on his bed. He wears a sleep mask.

The bed is a mattress on a makeshift platform.

Papers strewn on the floor.

An exercise bike.

A desk with and old manual typewriter, reference works, periodicals, Styrofoam cups.

A cast-off sofa with pants, shirts, sweater, underwear and socks tossed haphazardly on the cushions and arms.

A counter that sets apart the kitchen area. A portable TV set on the counter. The remains of dinner for one.

A row of stacked cardboard boxes with mail spilling out on the floor. Boxes are labeled in crayon: HATE MAIL.

A coffee table with a candle nub in a saucer and six gleaming rounds of ammunition scattered next to a Llama Comanche .357 Magnum with a checkered walnut stock -- overall length, nine and a quarter inches.

A Port-O-San toilet, about seven feet high, orange, scarred and dented -- scavenged from a construction site.

A snapshot on the bedside table. It's a blurry picture of Steven holding a cat. Steven wears a peaked cap, and a shadow falls across his face. Next to the picture is a clock radio, which comes on with a buzz as the clock shows nine AM.

RADIO ANNOUNCER begins to speak --

LONE EAGLE (V.O.)

(softly)

Traffic flowing smoothly on the Deegan right now but if you're lucky enough to have a ticket for tonight's game, be sure to leave early because it's going to be bumper to bumper.

Steven does not stir.

Steven's loft is in an old squat building on 47th Street near Twelfth Avenue. The structure looks abandoned. Graffiti everywhere. Entranceway filled with debris.

LONE EAGLE (V.O.)
 Another day of traffic. Traffic
 everywhere I look. Cars stop and
 move and stop again. People sit at
 the wheel thinking their thoughts.

3 EXT. UNITED NATIONS PLAZA APTS - - MORNING 3

The shimmering glass facade of the United Nations Plaza
 Apartments at 48th Street and First Avenue. A man visible at
 a window on one of the high floors, a cup of coffee in his
 hand.

LONE EAGLE (V.O.)
 Day in, day out. Red light, green
 light. Traffic on the major
 arteries and traffic in the little
 veins.

From his POV we see the traffic below creeping along, nearly
 at a standstill.

LONE EAGLE (V.O.)
 Cars, vans, taxis, trucks, limos,
 Mopeds, bikes and buses. Emergency
 vehicles screaming and wailing.
 Birth and death, walk and don't
 walk.

The man takes a sip of coffee.

LONE EAGLE (V.O.)
 Traffic yesterday, today and
 tomorrow. Bumper to bumper, soul to
 soul. This is Lone Eagle over and
 out.

4 EXT. 47TH STREET AND FIRST AVENUE - A LITTLE LATER 4

The same man -- the playwright Nicky Rogan with his hand in
 the air, hailing a cab. He is forty-five, vigorous, wearing
 well-made sporty clothes.

In a corner of the screen --

OCTOBER 25, 1986

5 INT. TAXI 5

Stalled in traffic.

NICKY
 I used to drive a taxi.

DRIVER

Where you're going, mister?

Nicky glances at the driver's name plate

KAGANOVICH

ANATOLI

NICKY

I used to drive a taxi.

DRIVER

I used to be head of neurosurgery.
Big hospital in USSR. This
hospital, I'm not kidding.

NICKY

Very big.

DRIVER

I opened thousands of brains.

NICKY

What did you find?

DRIVER

Big mess every time.

NICKY

I loved my taxi. Went twelve hours
nonstop. Stopped only to pee. I
peed under the Manhattan bridge.
Peed many times in parks and
playgrounds.

6 EXT. STREET CORNER

6

47th Street and Third Avenue. A man is dancing with a life-size cloth doll. His tape player is on the sidewalk, playing and instrumental version of "Beautiful Dreamer" and there is a cigar box for donations. A few people look on from a distance. The man wearing an old cutaway, with running shoes, and the doll has long red tresses and wears a frilly gown.

Nicky emerges from a taxi at the corner and walks rapidly past the dancing man.

Nicky crosses the courtyard to Buchanan Apartments.

7 INT. FOYER

7

JOANNA BOURNE reaching for the door. Joanna is fifty-ish, handsome, stylishly dressed.

8 INT. BUCHANAN APARTMENT - SECONDS LATER 8

Nicky and Joanna embracing with wordless abandon.

They are in the hallway clutching each other, stumbling. The walls on either side are hung with expensive art.

They grapple past the living room. Fleeting look at the paintings by Longo and Fischl, a poster by the Guerilla Girls.

The edge of the bedroom. Nicky is crawling into the room and Joanna is hanging on to him, being dragged. They are fully dressed except for one of Joanna's shoes.

The bedroom. A Lichtenstein, a Hockney, a silk-screen of Joanna by Andy Warhol. A Jeff Koons piece. Nicky and Joanna roll on the floor until they are halfway under the bed.

9 INT. HALLWAY 9

Muffled sounds from the bedroom. We track to:

The maid's room. The maid is smoking a cigarette and reading New York magazine. The cover is partly obscured by her hand but we can see a blurry black-and-white photo of a man hurrying along a street with a newspaper over his face, shielding himself from the camera. Over the photo, three words visible: THE PHANTOM WHO -- A second line of type is too small to be legible.

10 INT. BEDROOM -- LATER 10

Nicky and Joanna are undressing after the fact, very slowly and distractedly. Joanna stands by a chair near the window. Nicky is on the other side of the bed and he alternates between standing and sitting as he takes off his clothes.

JOANNA

Last night. Alan Albright called me a handsome woman. Second time he's done that. Son of a bitch.

NICKY

I hear Alan's sick.

JOANNA

Alan's very sick. He has to go to New Mexico and sit in a lukewarm solution.

NICKY

You know about Adele.

JOANNA
What about her?

NICKY
She's dying.

JOANNA
She died.

NICKY
I talked to her two days ago.

JOANNA
Apparently it didn't help. You know
about Peter, of course.

NICKY
Our Peter?

JOANNA
Peter Redmond. They found out why
he can't remember his lines.
There's something living in his
brain. A parasite he picked up in
Borneo, doing the movie.

NICKY
Can he get through it?

JOANNA
They're watching him closely.
There's a special rehearsal set for
this afternoon. To bolster his
confidence. And that's not all.

NICKY
I've got bigger problems, Joanna.
Personal problems.

JOANNA
That's not all, Nicky. I've been
backing your plays for fifteen
years. And I've never been more
depressed.

NICKY
About what?

JOANNA
Steven Schwimmer. The most powerful
critic in America gets his first
crack at Nicky Rogan.

NICKY
(hiding his concern)
Look. All I want is a haircut. I'm not worried about this guy.

JOANNA
Ever since he started reviewing the Broadway theater, nobody in this business has been worried about anything else.

NICKY
They can send their heartless brilliant boy-critic. There's a much bigger thing going on than tonight's opening.

JOANNA
What?

NICKY
The Red Sox

JOANNA
You mean the World Series? I thought the Red Sox were winning.

NICKY
Three games to two. But if you know their history, you realize there's a tragedy in the making. I've been carrying this franchise on my back since I was six years old.

JOANNA
It can't be all that personal.

Joanna enters the walk-in closet to finish undressing and get a nightdress.

NICKY
If you have a team you've followed all your life, and they raise your hopes and crush them, and lift them and crush them, do you want me to tell you what it's like? It's like feeling your childhood die over and over.

JOANNA
I mean Nicky, really, no.

Nicky follows her into the closet, still in his shirt and boxer shorts.

JOANNA

I'm proud of this play. It's so different from anything you've done.

NICKY

This is how we've managed to last.

JOANNA

We're able to surprise each other.

NICKY

In and out of bed.

JOANNA

Because we're completely mismatched.

NICKY

We don't even like each other, do we?

Nicky walks out of the closet, takes off his shirt, gets into bed.

JOANNA

I used to tell myself. Talent is more erotic when it's wasted. Will I see you tonight?

NICKY

The Red Sox blow a chance to win their first World Series since 1918. You expect me to miss that for an opening night?

Joanna emerges from the closet in her nightdress and gets into bed.

JOANNA

It makes me so mad. Steven Schwimmer ready to strike. The exterminating angel.

NICKY

It's all worked out. They'll lose tonight. Then they'll lose tomorrow. I see it with stunning clarity.

JOANNA
It's your best play, Nicky.

NICKY
They'll lose because they're my
team.

JOANNA
He will absolutely hate it.

11 INT. STEVEN SCHWIMMER'S LOFT 11

Steven is just waking up. The radio plays soft music.

He reaches over and hits the off button, then activates the cassette player. He struggles out of bed and Sufi music begins to fill the room.

He stands at the foot of the bed, a man in his mid-twenties, hollow-chested, slightly potbellied, wearing rumpled pajama bottoms and a Mostly Mozart T-shirt.

He does not remove the sleep mask.

The music has a sensuous, driving beat. Voices begin to chant.

Steven holds his arms parallel to the floor. Slowly he begins to turn, clockwise. The beat picks up and he whirls more quickly, his mouth coming open.

Now he begins to whirl about the room. The chanting grows in intensity. Although he is blindfolded, Steve deftly avoids running into furniture and other objects.

Steven stops whirling at the precise moment the music stops playing. He is back at the foot of the bed, arms stretched wide.

12 INT. TAXI 12

Creeping along. Nicky leaning toward the driver.

NICKY
I wrapped my sandwiches in tinfoil.
I ate and drove. I had one of those
big checkered cabs.

DRIVER
You are going where?

NICKY
Crosstown.

DRIVER
Very bad today.

Driver's nameplate --

CHOUDHURY
RAMASWAMY

NICKY
I cleaned out the ashtrays
religiously.

DRIVER
I am sitting here five years in
traffic. It is one continuous
traffic since I arrive. Why must it
be?

A taxi pulls up alongside. Nicky notices the young woman in
the rear seat. It is his daughter Laurel. He opens his
window.

NICKY
Laurel, stay there.
(to his driver)
Keep the meter running. And try to
stay abreast.

Nicky leaves his taxi and gets into Laurel's.

13

INT. SECOND TAXI

13

Nicky pushes in next to her. Laurel is eighteen, slightly
overweight, with a pleasant and expressive face. She is
carrying books in a nylon haversack.

NICKY
I never see you anymore. Where are
you all day?

LAUREL
I go to college. I thought you
knew.

NICKY
Do you want to get some coffee?

LAUREL
I don't drink coffee, Daddy. And
this is not what we should be
talking about.

NICKY
 What do you want to talk about?
 I'll talk about anything. What's
 this?

Nicky lifts a small radio and headset out of her bag.

LAUREL
 I'm seeing your play tonight,
 remember?

NICKY
 Why do you need a radio?

LAUREL
 So at the intermission I can listen
 to the ball game. Do you know that
 mother is seeing a prominent
 divorce lawyer?

NICKY
 That's completely crazy.

LAUREL
 Is it?

NICKY
 Don't talk like that. How
 prominent? What are you implying?

LAUREL
 She's doing like those Iranians. 'I
 divorce thee. I divorce thee. I
 divorce thee'

NICKY
 (indicating driver)
 And he hears it the same time I
 hear it? What happened to family
 secrets?

Driver's nameplate ---

TABATTABI
 ABULHASSAN

LAUREL
 Mother is totally, you know, upset.

NICKY
 Abulhassas, we'll be getting out
 here.

Nicky pays the driver.

14 EXT. THE STREET 14

Nicky stands alongside the first taxi and pays his original driver. Laurel reluctantly exits the second taxi.

15 INT. COFFEE SHOP 15

47th Street between First and Second Avenue.

Nicky and Laurel enter the coffee shop they are greeted by the owner, a hefty Greek named GEORGE.

GEORGE

Nicky, you don't come in for a while. Everything's okay?

NICKY

Hello George. You're so healthy and thick-bodied I want to punch you in the chest. This is my daughter Laurel. Just to hear the sound it makes.

GEORGE

I saw your picture in the paper. Two papers.

NICKY

That means they're getting ready to kill me.

GEORGE

That's not what I hear. I have four, five actors working here. 'His best play since "Yessiree Bob" I'm telling you, they say it.

LAUREL

He doesn't want to hear it.

He leads them toward a booth.

16 INT. COFFEE SHOP - LATER 16

Nicky is launched into a full breakfast. Laurel has a tea bag in a cup -- no water.

NICKY

If lawyers for the mob are called controversial, why are divorce lawyers called prominent?

LAUREL

Because they get outstanding settlements. And Mother is determined that this time there's no turning back.

NICKY

I just had breakfast with her. She didn't say a word about this.

A young waiter recognizes Nicky and unobtrusively points him out to another waiter.

LAUREL

Because you refuse to believe she's serious. You've always refused.

NICKY

Don't be so steely-eyed. It's that course you're taking in criminology.

LAUREL

Oh please. Not now.
(beat)

She wants you to stop seeing What's-Her-Name. Finally. Now and forever. Do you think that's too much to ask? For a wife of nineteen years.

NICKY

You're too young to be studying criminal behavior. It's making you obsessive.

LAUREL

She is kicking you out.

NICKY

Your mother and I have something between us that's too strong to damage permanently. Believe me, I know this. That's right, nineteen years. And what about the days and minutes? Sharing small moments, sharing memories, raising a beautiful child. We're wedded in the deepest and strongest ways. Lillian isn't only my wife. She's my best friend.

Nicky shrugs.

LAUREL
Bullshit, Daddy.

17 INT. COFFEE SHOP - NEAR THE CASH REGISTER - LATER 17

Nicky and Laurel stand on a short line at the cash register, each holding a check.

LAUREL
Mother won't tell me how long
you've been seeing this person.
She's embarrassed to tell me. So
why don't you tell me?

NICKY
Don't call her Mother all the time.
It makes her sound tragic and
unforgiving. What happened to Mom?

LAUREL
I didn't turn her into Mother. You
did.

NICKY
This person and I are a thing of
the total past. I promise you.

Nicky takes Laurel's check away from her, intending to pay himself.

Laurel snatches it back.

LAUREL
Know what Mother said to me?
Daddy's demons are so intense he
doesn't even know he's lying.

18 EXT. THE STREET 18

Bank towers. The Bank of India, Banco di Napoli, Bear Stearns, the Bank of New York, The Chemical Bank, Manufacturers Hanover. A sense of real institutions looming over the busy street. The bank names engraved on bronze markers, carved in granite, incised on glass.

Street level. A glimpse of the bronze statue called "Taxi on Park Avenue" -- a man with and attache case and raincoat, hailing a cab. The real people hailing cabs, well-dressed men and women striding along with briefcases -- purposeful, successful.

19 INT. TAXI

19

Nicky rides again.

NICKY

It's life, it's taxis. People trying to make contacts, make deals, meet their lovers. Taxis are sexy. You can't have Manhattan without taxis. I was proud of my taxi. I kept my taxi clean.

Nicky shifts his gaze. He sees Elliot Litvak slinking across the street, looking faintly unclean and shows a trace of a smile. He watches Elliot enter the lobby of the Chemical Bank.

20 INT. BANK

20

Elliot is at a cash machine, making an elaborate transaction.

Nicky appears, approaching the adjacent machine. Elliot sees him.

ELLIOT

Nicky. I was thinking about you. I went to the preview last night.

NICKY

I don't want to hear about it.

Nicky attends to his own transaction.

ELLIOT

(whispering)

A lovely piece of theater. Small but important.

NICKY

Shut up, Elliot.

ELLIOT

Quietly effective.

Nicky takes his cash and begins to move away.

We don't appreciate what they've built for us. We're artists who are too dumb to see that this is the peak moment of Western culture.

NICKY

You're an artist. I'm a craftsman.

ELLIOT
Press a button and they give us
money.

NICKY
Ride with me. We need a haircut.

21 INT. TAXI

21

Stalled between Park and Madison. The driver has opened the door and is standing just outside the cab, trying to determine the cause of delay.

ELLIOT
(whispering)
How is Lillian? I haven't seen her.

NICKY
She wants a divorce.

ELLIOT
Don't talk like that.

NICKY
It's over, finished and done with.

ELLIOT
That sounds so final. But are we
really surprised?

NICKY
I'm completely stunned. I don't
want this to happen.

ELLIOT
But didn't we know it would happen?

NICKY
Don't needle me, Elliot. Tell me
how bad you feel. We're suppose to
feel bad together. This is what
friends do.

ELLIOT
(whispering)
Joanna Bourne. So rich and crisp.
This woman lets you touch her body?
You put your hands on her personal
parts?

Nicky hits Elliot -- a token blow to the arm. Elliot thinks about it, then hits back.

They swat each other, half kiddingly, each of them leaning away from the other to prevent being hit in the face.

22 EXT. THE STREET 22

A whitish brown mist is building the west. There is a sense of scurrying people.

23 INT. TAXI 23

The driver re-enters.

DRIVER
We must abandon.

NICKY
What do you mean, we must abandon?

DRIVER
Ruptured steam pipe.

ELLIOT
Ruptured steam pipe.

DRIVER
Asbestos lining. Do not inhale.

NICKY
We must abandon.

DRIVER
Contaminated substance. Very dangerous. Shooting mud.

NICKY
Do not inhale.

ELLIOT
We must abandon.

DRIVER
Ruptured steam pipe.

NICKY
Very dangerous.

ELLIOT
Asbestos lining.

NICKY
We must abandon.

ELLIOT
Do not inhale.

Driver's name plate --

BODENHEIM
YEHOSEFAT

Nicky pays him.

24 EXT. THE STREET 24

The driver flees eastward. Nicky and Elliot run across Madison Avenue. A snowstorm of asbestos is shooting out of a man hole cover west of Fifth Avenue, reducing visibility to near zero. Cars and people are white shadows.

The two men, with collars raised and hands over heads hurry into a restaurant on 47th Street between Madison and Fifth.

25 INT. RESTAURANT - LATER 25

A small narrow room. Handsome wall paintings -- a Tuscan hill town. Very slow day.

Nicky and Elliot sitting with a carafe of wine, a bottle of mineral water and some bread sticks. Glancing at menus intermittently.

NICKY

I'm trying to think. When did you start looking so terrible? You look awful.

ELLIOT

I can tell you the year, the day, the night, the minute.

NICKY

You used to love life. You don't exude this any more.

ELLIOT

What do I exude?

NICKY

Suffering. You exude a person who sits in a small dark apartment eating soft white bread.

ELLIOT

Tonight you find out what it means to suffer.

NICKY

Tonight. What's tonight?

ELLIOT
Shit. They don't have any carrot
soup.

NICKY
You mean because What's-His-Name.

ELLIOT
You will suffer because he is in
the theater. And you will suffer a
thousandfold when his review
appears.

NICKY
It's just a review.

ELLIOT
It is just a review. Do not inhale.
Very dangerous.

NICKY
What's the fuss? I don't get it.

ELLIOT
That's what I said eighteen months
ago.

NICKY
What happened eighteen months ago?

ELLIOT
Before his Broadway days. He
reviewed the one-act I did at the
Fulton Fish Market. We did this
play at four AM, outdoors in the
rain. One performance. For the fish
handlers.

NICKY
And he was there?

ELLIOT
Steven Schwimmer. I memorized every
word of this review.

NICKY
That's awful.

ELLIOT
I recite it to myself with
masochistic relish.

NICKY
A year and a half later? You're
still brooding?

A patron approaches the table and stares at Nicky with a
fixed grin of crazed recognition.

MAN
Yessirree Bob! Yessisree Bob!

Nicky's jaw becomes set and he pours himself a glass of wine
as the man backs off.

ELLIOT
You don't know about obscure
writers, Nicky. How we have our
anger to nurture and love. Our
murderous fantasies for any amount
of fame, money, power and sex.

The waitress comes by. She is Paisley Porter, attractive, in
her mid-twenties.

PAISLEY
Guys ready to order?

ELLIOT
Paisley Porter. I didn't know you
were waiting tables.

PAISLEY
Elliot?

ELLIOT
(to Nicky)
This is a great young out-of-work
actress.

PAISLEY
Elliot Litvak. Have you been ill?
And Mr. Rogan. How nice.

NICKY
What's good?

PAISLEY
We have a very nice pasta today.
Alla Putanesca.

ELLIOT
Say it again.

PAISLEY
 Alla puttanesca.

ELLIOT
 (to Nicky)
 Isn't she great? What did I tell
 you? A talent.

26 INT. RESTAURANT - LATER - SAME TABLE 26

The food has arrived. Nicky is eating compulsively -- in contrast to Elliot, who sips his mineral water, dabs his mouth with a napkin, looks around the restaurant between bites. When Nicky is finished with his food, he begins picking among the items on Elliot's plate. Elliot uses his fork to deflect Nicky's fork and the two men have a brief duel with utensils, fencing silently but intently, using knives and spoons to vary action.

27 EXT. STREET 27

The asbestos mist still clings. Men in protective suits and masks move slowly, like moon walkers. Halted traffic, abandoned cars. Mud covering the sidewalks and shop windows. A gauzy stillness, dreamlike.

28 INT. STEVEN SCHWIMMER'S LOFT 28

Stillness. A slow whirling 360-degree shot. The kitchen area is empty. The door of the portable toilet is open and no one is inside. The makeshift wardrobe is empty except for four or five hangers with shirts and jackets. There is no one at the desk or exercise bike.

A sound, faint but persistent, like an intake of air.

The bathroom. The toilet bowl has been ripped out and taken away, leaving a hole in the floor. Brownish water drips from the tap into the wash basin, which is indelibly stained. The drip makes a two-part sound and it matches the rhythm of the intake of air. One-two. Pause. One-two. The bathtub has been sprayed by a graffiti artist. Multi-colored swirls and arabesques.

Steven is sitting on a mat in the tub, arms in the air and folded so that his fists are close to his ears. He is in lotus position, breathing in serious meditation -- a deep intake of breath followed by a softer expulsion, matching the beat of the dripping faucet.

He is still wearing the sleep mask.

29 INT. RESTAURANT - MAIN ROOM - LATER

29

The kitchen staff is eating at a group of tables pushed together. Nicky's table has been absorbed by this cluster and he sits reading the sports section in a tabloid and having an espresso with his cigar.

Elliot, Paisley and actor-waiter stand at the small bar in conversation.

Next to Nicky, two kitchen workers talk about the ball game.

FIRST MAN

I got a good feeling about tonight

SECOND MAN

We got Ojeda going. He pitched beautiful last time out.

FIRST MAN

Plus Darryl's due for a big game.

NICKY

I hate the Mets.

SECOND MAN

How come?

NICKY

When the Mets lose, they just lose. It's a flat feeling. But the Red Sox -- here we have a rich history of interesting ways to lose a crucial game. Defeats that keep you awake, that pound in your head like the hammer of fate.

Paisley walks across the room toward the kitchen. Nicky pauses to watch her, then resumes speaking.

NICKY

You can analyze a Red Sox defeat day and night for a month and still uncover layers of complex feelings - - feelings you didn't know you were capable of. The pain has a memory all of it's own.

30 EXT. SHEA STADIUM

30

The parking lot is empty. The stands are empty. A few members of the crew move the batting cage into place for batting practice.

31 INT. SHEA STADIUM - LOCKER ROOM 31

The empty visitor's locker room. Uniforms hang on the doors of the lockers in preparation for tonight's game. We see the names Henderson, Stanley, Buckner.

32 INT. THE MEN'S ROOM - A LITTLE LATER 32

Cramped quarters. Intensely claustrophobic. Elliot at the urinal. Nicky at the hand-dryer. An actor-waiter standing between them at the sink.

ELLIOT

(quoting Steven Schwimmer)
'One thing saves Elliot Litvak's work from complete mediocrity, and this is his lack of ambition.'

WAITER

It gets funnier.

ELLIOT

(zipping up)
It gets funnier. See, Nicky? They chart the laughs. This from a critic who lives like a fallen monk. Whose address is a carefully guarded secret.

WAITER

A critic who has to disguise himself.

NICKY

What do you mean?

WAITER

To go to the theater. Wears I don't know what. Make-up, padding.

NICKY

Why?

WAITER

Because he is so deeply hated by so many people in the business.

ELLIOT

He has to disguise himself, Nicky.

WAITER

For his own safety and peace of mind.

The waiter squeezes past and leaves.

ELLIOT

Do you want me to tell you what it was like, reading that review at the newstand with trucks rumbling past and street vendors facing Mecca?

NICKY

What was it like?

ELLIOT

I said, 'I'm dead'. He killed me.

33

INT. RESTAURANT -LATER

33

Elliot standing near the front window, in a shaft of sunlight, examining a white after-dinner candy. He puts it in his pocket for later.

Paisley eating lunch at the end of the long table, looking up to see Nicky approach with liqueur and a glass on wine. He sits opposite her, placing the wineglass in front of her.

NICKY

You've worked with Elliot?

PAISLEY

I was in the fish-market play. What happened to him?

NICKY

There was a review.

PAISLEY

I think I remember.

NICKY

So does Elliot.

PAISLEY

Not one of Steven's finer moments.

NICKY

Oh. You know him.

PAISLEY

A little.

NICKY

And he has finer moments now and then.

PAISLEY
He has -- something. A funny little
quality I find --

NICKY
Endearing.

PAISLEY
Engaging.

NICKY
Elliot wants to kill him with a
railroad spike.

PAISLEY
A little drastic maybe?

NICKY
Say it again.

PAISLEY
What?

NICKY
You know what.

PAISLEY
Alla puttanesca.

NICKY
One more time.

34 INT. THE ENTRANCE WAY - A LITTLE LATER

34

Elliot watches Nicky embrace Giorgio. Nicky carries the
tabloid he'd been reading -- the "Daily News". Elliot and
Nicky stand at the door and watch the whitish mist that
continues to linger.

ELLIOT
Is it safe?

NICKY
Do we care?

ELLIOT
I think we ought to wait.

NICKY
I say we go.

ELLIOT
You say we go?

NICKY
Do not inhale.

ELLIOT
I'm not ready.

NICKY
Here we go.

They pull up their collars and run outside.

35

EXT. STREET - DAY

35

The street is deserted. Nicky holds the newspaper over his face for protection. Each man has an arm in the air, trying to hail a taxi. They are standing near a trash receptacle that carries an advertisement for "New York Magazine". It is a reproduction of the cover that we'd glimpsed earlier in Joanna's apartment when her maid was reading the magazine. A furtive man shielding his face with the newspaper -- and a headline about a Phantom. Nicky and Elliot do not see the receptacle.

A bus comes down the street with a large horizontal ad covering its right side. It is the same ad -- five of them actually, five "New York Magazine" covers side by side. Elliot is trying to hail a cab and doesn't notice the ad. As the bus bears down, Nicky steps out of the way, removing the newspaper from his face and getting a clear look at the five photos on the side of the bus -- a man concealing his face with a newspaper.

Nicky reads the text under the logo of "New York Magazine".

THE PHANTOM WHO HAUNTS BROADWAY

Learning to hate Steven Schwimmer

Nicky stares after the bus. Another bus comes along, carrying the same ad.

Nicky watches darkly.

36

EXT. STREET - LATER

36

This is the diamond district. Store signs reading:

Antique Jewelry	We Buy Diamonds	Gold Emporium
Wholesale Jewelry	All Brand-Name	Watches Reduced

37 INT. THE TAXI - NICKY AND ELLIOT

37

Nicky is reading the newspaper. The driver is speaking Chinese into his two-way radio. Squawky replies from the dispatcher in machine gun Chinese.

ELLIOT

The man has taken over my mind.
He's not only out there. He's in my
head and I can't get rid of him. I
can't write a word without
imagining his response. I'm
paralyzed as an artist.

NICKY

I don't have the problems that
artists have.

ELLIOT

You've been saying that for years.

NICKY

What?

ELLIOT

(mockingly)

'I'm just a professional. A dues-
playing member of a guild.' Because
you're afraid, Nicky. That's the
darkest part of you. You don't
think you're good enough.

Nicky lowers the newspaper.

Driver's nameplate:

WU LI

38 EXT. THE STREET

38

About a dozen people gathered together including several diamond merchants in their beards, black suits and fur hats. They are watching the man in the cutaway dancing with his cloth doll. Someone places a donation in the cigar box. From the tape player: "Dancing in the Dark."

Elliot ends up near the Gotham Book Mart, on the north side of the street. Nicky looks right past him into the bookstore window. He sees something that interests him.

ELLIOT

Where are you going?

NICKY
Don't wait for me.

ELLIOT
What about the haircut?

39 INT. GOTHAM BOOK MART

39

Nicky walks along the main aisle, looking at a woman standing in the poetry nook.

Only a few people in the shop.

He enters the back room and gets a glimpse of a woman walking through the opposite doorway back into the main room.

He squeezes past a browser and looks through the doorway. Someone is just leaving the shop.

He walks to the rear of the store, where the office is located. The door is open, the room is empty.

He re-enters the main room and sees a woman seated on the top step of the stairway that leads to the basement stacks. Her back is to Nicky and she is reading a book. He approaches slowly and then squats by the doorway to get a closer look at her.

She turns. It is Paisley Porter.

40 INT. GOTHAM BOOK MART - A MOMENT LATER

40

Nicky and Paisley in a corner of the back room.

NICKY
You keep slipping away. How do you do that?

PAISLEY
I was one of those silent, listening children. Glued to the shadows.

NICKY
I was all noise. Played the radio loud. Battled constantly with my brother and sister. Here I am, world.

PAISLEY
I hear good things about the new play.

NICKY
So do I. Over and over.

PAISLEY
Peter Redmond is an actor I admire enormously.

NICKY
Would you like to meet him?

PAISLEY
He doesn't want to meet some out-of-work ingenue.

NICKY
I'm trying to prolong our afternoon. In case you haven't noticed.

PAISLEY
The fact is, I have to get going.

NICKY
Is it true?

PAISLEY
Is what true?

NICKY
He wears a disguise.

PAISLEY
Steven goes to extremes to protect his privacy. No friends. No phone.

NICKY
But you're his friend.

PAISLEY
Sort of. Sometimes. You're not building an obsession about Steven, are you? Look. I understand opening-night jitters, but you've got one of the great actors in American theater starring in your play.

41 EXT. THE BARRYMORE THEATER

41

47th Street between Broadway and Eighth Avenue.

42 INT. THE BARRYMORE THEATER - STAGE ENTRANCE 42

Nicky has been cornered just inside the entrance by the stage manager, a small, fierce woman named RENEE SIMON.

RENEE

I can't take this anymore. He forgets simple lines. He forgets where to stand. We tell him and tell him and tell him. I know he's a sweet man. I love Peter. It's not his fault. But I've never worked in a show where the leading man has parasites in his brain.

43 INT. THE BARRYMORE THEATER - THE ORCHESTRA 43

Nicky sits down in the orchestra, looking darkly into space, brooding. He surveys the set, a working class kitchen, behind it a backdrop of dark streets and looming tenements. A portly well-dressed man appears, moving along the row toward Nicky. This is SIDNEY FABRIKANT, the producer.

NICKY

Maybe we ought to postpone the opening.

SIDNEY

Joanna loves this play. She has sunk tons of money. She is completely committed.

NICKY

I appreciate that, Sidney. But our leading man can't remember his lines. And his understudy can't carry the play.

Nicky looks out at the rehearsal in progress on stage. The director, JACK HASKINS and the actor PETER REDMOND (50) confer, move about gesturing and blocking.

SIDNEY

I had lunch with Joanna. She said she told you about Peter. You weren't concerned, she said.

NICKY

That was this morning.

SIDNEY
 So what happened since? You're
 worried about this kid who writes
 these reviews?

Nicky looks across the theatre. Paisley Porter sits alone,
 tenth row center, watching rehearsal with rapt attention.

NICKY
 I'm not worried about this kid.

SIDNEY
 Well I am. Worried sick. Everybody
 quotes Steven Schwimmer. He's here
 to announce the death of
 civilization. He kills a play every
 time he farts.

NICKY
 Postpone. We have every right.

SIDNEY
 Too late. All the elements are in
 place. Delay the opening and we
 lose the theater.

NICKY
 I've had three straight washouts,
 Sidney.

SIDNEY
 (deliciously)
 You're dangling from the last
 letter of your last name.

44 INT. THE BARRYMORE THEATER -THE STAGE - NICKY AND PETER 44
 REDMOND - A LITTLE LATER

The actor sitting on the sofa. Nicky on one knee, leaning
 towards him in intimate conversation.

NICKY
 Sidney remains optimistic.

PETER
 Sidney.

NICKY
 Sidney Fabrikant. Our producer.

PETER
 I was educated by nuns.

NICKY

Yes.

PETER

I have excellent long-term memory.

NICKY

Yes.

PETER

I kissed Shirley Felder on the teeth.

NICKY

Yes, Peter.

PETER

But my parasite is consuming all the new memories. Eating my lines.

NICKY

You have to see the words. Try to build a mental picture of the script. Imagine your lines highlighted with a felt tip pen.

PETER

What color?

NICKY

What was your favorite color crayon, growing up?

PETER

Burnt sienna.

NICKY

Mine was cobalt blue.

PETER

This is your history, isn't it? Nicky? All around us. And my parasite is consuming it.

NICKY

Yes.

PETER

I kissed her while she was laughing.

NICKY

Yes.

PETER

I can see her face so clearly. Dear God. My heart was flying out of my chest with love.

45 INT. THE BARRYMORE THEATER - THE WINGS 45

Jack Haskins and Renee Simon

RENEE

I hear he got the parasite in Burma.

JACK

I heard Borneo.

RENEE

Why do we blame the Third World for our parasites? Maybe he got it in Denver or Minneapolis.

JACK

Maybe he got it in Borneo.

46 INT. THE BARRYMORE THEATER - THE STAGE 46

Nicky and Peter still conferring. Jack and Renee approach.

PETER

I feel shaky about one line in particular. If I can get past this line. I think I can handle the last long speech.

RENEE

Which line, Peter?

PETER

The Son says to the Father, This could be it.

NICKY

And the Father replies?

PETER

That's the line I can't ever, for the life of me remember. I just can't get it.

JACK

It's the same line. The Father simply repeats what the Son says to him.

RENEE
This could be it.

NICKY
This could be it.

PETER
I know it sounds easy. But
something happens between the time
I hear the line and the time I'm
suppose to repeat it.

JACK
This could be it.

PETER
(long pause)
This could be it.

JACK
Let's work on it.

PETER
(long pause)
Let's work on it.

47 INT. THE BARRYMORE THEATER - AISLE - A LITTLE LATER 47

Nicky and Paisley Porter make their way out of the theatre.

PAISLEY
Do you think he can do it?

NICKY
I don't know.

PAISLEY
He's a very sweet man.

NICKY
Where are you going now?

PAISLEY
Home.

NICKY
Someone waiting for you?

PAISLEY
No one's waiting.

NICKY

There's a certain kind of wounded young man who uses his oddness to get laid. Is that our Steven?

PAISLEY

If I'm sleeping with him, and I haven't said I am, then so what?

NICKY

(quietly)

So everything. That's so what. So I begin to hate him. So I want to do him grave harm.

PAISLEY

But you don't even know me. How can you care what I do with whom?

NICKY

I know you both. Enough. How much knowledge does it take before a man does something crazy.

PAISLEY

Do you want to talk about doing crazy things.

NICKY

Yes.

PAISLEY

Never mind.

48 INT. LOBBY - CONTINUOUS

48

They enter lobby daylight, squint a little.

NICKY

What? Come on, Paisley.

PAISLEY

Our Steven not only disguises himself.

NICKY

Yes.

PAISLEY

He goes to the theater armed.

MUTED BACKGROUND VOICES ON THE LOBBY PA: Jack Haskins and Peter Redmond.

JACK (V.O.)
This could be it.

PETER (V.O.)
This could be it.

They look up at the speaker.

PAISLEY
He feels he has to defend himself
if necessary.

NICKY
I'm actually beginning to enjoy
this.

49 EXT. BARRYMORE THEATRE - DAY 49

Wide of the theater. Nicky says goodbye to Paisley.

Reverse angle, Elliot watches them from across the street.

Nicky goes back inside the theatre. Paisley walks west on
47th street.

Elliot waits for a moment, then follows her.

50 INT. STEVEN SCHWIMMER'S LOFT 50

The Port-O-San. Steven emerges and goes to the stacked
cardboard boxes against the wall. His hate mail. He is
wearing a bath towel like a prayer shawl over his sweat
clothes.

He drags one of the boxes to the ratty armchair. He sits in
the chair by the filthy window that looks west toward the
early-setting sun.

He takes a letter from the box, opens it, reads it, lets it
fall to the floor. Takes another letter, opens it --

There is a knock at the door.

Steven tenses, does not move.

Another knock.

He moves warily toward the door.

PAISLEY (V.O.)
Steven, it's me. Will you open
please.

Steven releases the dead-bolt lock and opens the door.

STEVEN

You've come to me. I wanted to believe you would one day.

PAISLEY

I haven't come to you.

STEVEN

But you're here. So you must have come to me.

51

INT. STEVEN SCHWIMMER'S LOFT - A LITTLE LATER

51

Steven is back in the chair by the window. Paisley nervously prowls the loft.

PAISLEY

In other words I never understood until today how much pain and anxiety you've been causing with your reviews. Steven, it's so unfair.

STEVEN

Of course it's unfair. The truth is always unfair. Why do you think I live this way? Hiding out. Stealing electricity from a lamp post. Because people who write the truth are outcasts of society. I can't live openly, in a nice clean doorman building, with my name on the mailbox. They'd come after me in packs.

PAISLEY

Not if you stopped hurting people. Write the truth gently.

STEVEN

The truth is never gentle. Listen to me carefully. Each of us lives in the thinnest possible wrapping of wishes and dreams. Truth is the force that penetrates this wispy skin. It hurts and maims.

(reaching down to clutch a fistful of letters)

Look how they hate me for telling the truth. It's an education, Paisley. The College of Raw Nerves.

(MORE)

STEVEN(cont'd)

Letters dripping blood. Cries of
revenge.

PAISLEY

Yes. I've seen your victims. One
past and one future. I thought I
might convince you to reconsider.

STEVEN

And I thought, at last, she's here,
she wants me.

PAISLEY

I don't want you, Steven.

Paisley moves towards the door.

STEVEN

Stay. Teach me to be compassionate.

PAISLEY

I'm going home to my machine.

52 EXT. STREET CORNER CASH MACHINE 52

Elliot looks up and sees Paisley emerging from Steven's
building. He crosses the street toward her.

When Paisley sees him, she seems to freeze.

53 EXT. THE BARRYMORE THEATER 53

47th Street between Broadway and Eight Avenue.

Nicky walking slowly backwards, arm raised, trying to hail a
cab. It is getting dark. He glances left, sees a large two-
panel poster in front of the theater. One half is a black-and-
white photo -- a younger Nicky Rogan, in a tuxedo, holding an
award in his raised hand.

The other half is all type --

SIDEWALKS

The new
Nicky
Rogan

He sees someone enter the theater lobby. It is his daughter
Laurel. He follows, catching up to her at the end of a short
line of people at the ticket window.

NICKY

Laurel. Tickets are all set. I
double-checked.

LAUREL
Thanks, Daddy. But I just need one.
Mother's not going.

NICKY
Opening night?

LAUREL
I know -- why should a bitter
divorce interfere with tradition?

Laurel reaches the window and speaks to the clerk.

LAUREL
Rogan, Laurel. You also have a
Rogan, Lillian. She won't need it.
Sell it.

NICKY
Take it yourself. Take a date.

LAUREL
I don't have a date. I don't want a
date.

They leave the window with Laurel's ticket.

NICKY
And you blame me. It's because we
never talk. Let's talk.

LAUREL
I have a class. I'm late.

NICKY
Can we talk later? Will you be at
the party?

LAUREL
I'm not sure.

She is out the door, hurrying across the street. Nicky stands
under the marquee, calling out to her.

NICKY
I'll find you. After the show.
Somewhere.

54 INT. TAXI

54

Moving very slowly.

Driver's nameplate --

MOSHOESHOE
IBRHIM

DRIVER

A man is hit the other day by another taxi. I mean he is flying. Crash against the windscreen. Right here in my face. Blood is everywhere.

NICKY

I never left the garage without my Windex.

DRIVER

I was barrister in Kenya. I said to him, get off from here. I cannot drive with your body on my windscreen.

NICKY

I drove twelve hours straight through. Ate at the wheel.

DRIVER

You have to eat at the wheel. You cannot get anywhere.

NICKY

That's the drama. We're waiting for life to continue. Where do you pee, Ibrahim?

DRIVER

Under the Manhattan Bridge.

NICKY

That's where I peed.

55 EXT. THE STREET 55

47th Street between Eighth and Ninth Avenue. A hotel, a high school, brownstones with fire escapes.

56 INT. MICHAEL ROGAN'S KITCHEN 56

Michael, Nicky's father, is making an omelette on the old stove. He is pushing eighty, slow-moving, with a two-day stubble.

Knock at the door.

Michael goes to the intercom, inches from the door.

MICHAEL
 (into speaker)
 Who is it?

NICKY (V.O.)
 I'm at the door.

MICHAEL
 (into speaker)
 Go way. I'll call a cop.

NICKY (V.O.)
 Pop, will you let me in?

MICHAEL
 (into speaker)
 Where the hell are you?

NICKY (V.O.)
 Right here. At the door.

Michael goes to the door and looks through the peephole.

57

INTERCUT AS NECESSARY

57

MICHAEL
 What do you want?

NICKY
 It's me. Nicky.

MICHAEL
 Nicky comes on Sunday's.

NICKY
 Where are your glasses? Go get
 them.

MICHAEL
 If it's you, what are you doing
 here?

NICKY
 I'm on my way to get a haircut.

MICHAEL
 Where does Nicky get his hair cut?

Nicky stands against the door, speaking softly into the
 peephole.

NICKY

Across Ninth Avenue. Dodgie's.
Where you've been getting your hair
cut for fifty years. Where Uncle
Billy and Uncle Marty got their
hair cut. Where Jim Rorty shot a
man for cheating at poker.

MICHAEL

It was rummy, not poker. But I'll
take a chance and let you in.

58

INT. MICHAEL ROGAN'S KITCHEN - LATER

58

Michael is eating his omelette at a small enamel-topped table
in the kitchen. Nicky stands by the boxlike refrigerator,
drinking a beer. This is the kitchen that is the centerpiece
of the theatre set. The new play is Nicky's young life.

NICKY

It's a constant shock to me, how
small this place is. How did we do
it? Five people in these little
rooms.

MICHAEL

Get yourself something to eat.

Nicky takes some eggs out of the refrigerator.

NICKY

We must have been heroic.

MICHAEL

Five's not so many. There were
families with seven kids. A
grandmother. A dimwit uncle.

NICKY

Lillian says it once a week. 'Why
doesn't he come live with us?'

MICHAEL

You know the answer to that.

NICKY

I do know the answer to that. Why
don't we watch the ball game later?
We'll go to Mannion's.

MICHAEL

They're only gonna lose.

NICKY

Of course they're gonna lose. We'll watch them lose. What good is heartbreak if we don't experience it firsthand?

MICHAEL

The Red Sox are your problem. I never understood about you and the Red Sox. Everybody rooted for the Yankees.

Nicky is scrambling the eggs.

NICKY

Remember 1949? Last two games of the season. Against the Yankees. The Sox lost on Saturday. Then they lost on Sunday. First I cried for twenty-four hours. Then I had fist-fights the rest of the week.

MICHAEL

It's one thing for kids. You get older, you have other things.

NICKY

It's all connected, Pop. It's one life. Baseball is memory. How do fathers and sons show their love? They go to a ball game together. Thirty-five years later, they sit in the kitchen and remember.

MICHAEL

But the son is suppose to stop crying.

NICKY

I could have grown up happy. A Yankee fan. A divorce lawyer.

Nicky sees his father's glasses on a shelf above the stove. He puts them on the table.

NICKY

You'll need these. Tonight. For the play.

MICHAEL

Don't make me sit through one of your plays.

NICKY

Hey, Pop. I know you don't like the commotion of opening night. But I especially want you to see this play. It's new territory for me. And for you too. I have to know what you think.

MICHAEL

Since when did that matter?

NICKY

Let's not start that again.

MICHAEL

My back is killing me.

NICKY

Where's your elastic brace?

MICHAEL

I can't find it.

NICKY

You're suppose to wear it when your back gives you trouble.

MICHAEL

I lost it. I lose everything.

NICKY

I'll go get you another one. You have to wear it.

Nicky takes a roll off the counter, makes a sandwich for his scrambled eggs, takes a bite and heads for the door.

NICKY

Be right back. Take a good look at me.

Michael puts on his glasses.

MICHAEL

So I know who I'm letting in.

Nicky leaves the apartment.

59

EXT. THE STREET

59

The man in the cutaway dances with his doll. The tape machine plays "In The Still of the Night."

" The street is completely empty except for the dancer. Nicky, a small paper bag in his hand, reenters his father's building.

60

INT. MICHAEL ROGAN'S LIVING ROOM

60

The room bears some resemblance to the living room set at the Barrymore. Michael sits at the end of the sofa, weary. Nicky is taking an athletic bandage -- about four feet long and three inches wide -- out of the package.

He sits in a chair that is set perpendicular to Michael's end of the sofa, so that Nicky is looking at his father in profile.

MICHAEL

'Why doesn't he come live with us?'
Because everything is here.

NICKY

I know, Pop.

MICHAEL

I'm lucky they don't knock down the building. It could happen anytime. And everything worth remembering is right here.

NICKY

I think the building's okay. At least for the time being.

MICHAEL

You didn't think it was okay when you lived here. You wanted to get out so fast I thought you were running a marathon.

NICKY

Normal boy's ambition. I like coming back. You know that.

MICHAEL

You tell your friends your father used to work the docks. Callused hands. But you had an attitude when you were growing up that wasn't easy for your mother and me to understand.

Nicky is gradually unbuttoning his father's shirt so that he can wrap the bandage around the old man's chest and back.

NICKY

I was in a hurry to do big things, make big mistakes. Any mistakes were okay as long as it was big. But I'm trying to see these things clearly and honestly. That's the play they're going to kill starting tonight. There's a guy out there getting ready to rip it apart. And that's us. Who we were and where we come from.

MICHAEL

So what are you going to do about it?

NICKY

What do you want me to do?

MICHAEL

Show him who we are.

Nicky takes off the shirt.

Michael struggles out of his T-shirt and we see that he is wearing the elastic bandage he thought he had lost.

He is sitting with his head tilted up, eyes closed, and is unaware that he is wearing the bandage.

Nicky takes the new bandage, winds it tightly and puts it back in the box.

His father has gone to sleep.

61 EXT. STREET BUILDING

61

It is dark and cold. Nicky emerges and walks west, diagonally across the street, to a barbershop on the other side of Ninth Avenue.

Elliot is on the stoop waiting for him.

62 INT. THE BARBER SHOP

62

Nicky sits in the barber chair. Elliot pulls up a customer's chair and sits with his back to the mirror, more or less facing Nicky. The barber, an elderly hawk-eyed man named Dodgie, begins his preparations for Nicky's haircut.

NICKY

He carries a gun.

ELLIOT

Then you should carry a gun.

He places the sheet over Nicky's upper body and fastens it at the neck.

NICKY

I used to carry a gun when I drove a cab.

ELLIOT

Where is it?

NICKY

I gave it away. I thought, I'm a writer now.

ELLIOT

That was a big mistake.

DODGIE

You should never be without a gun. In this city?

ELLIOT

If he carries a gun, you have to carry a gun.

NICKY

We're making too much of this.

ELLIOT

No, we're not.

NICKY

I'm not a lonely spooky writer like you. Nursing a hundred grudges. I'm a man who loves life.

ELLIOT

We're talking about something deeper than grudges. How do we respond to personal attack?

DODGIE

In this city? And you don't carry a gun?

ELLIOT

How do we maintain our dignity and self-respect?

NICKY

In other words why should we suffer silently at this kind of abuse? The man is out there ruining lives.

ELLIOT

It's your best play, Nicky.

NICKY

He'll hate it.

ELLIOT

He'll kill it. He'll write a review so devastating it will shatter your career and cause the most unmanageable psychic grief. What happens to your apartment on the East River? Your house in Connecticut, where you watch things grow.

Dodgie goes to the cabinet on which the cash register sits. He opens the cabinet door, slides out a drawer and removes some hand towels. There is something there he wants Nicky to see. An old pockmarked revolver.

Nicky sees the gun.

NICKY

We were thinking of putting in a pool.

ELLIOT

(quoting)

'The most interesting thing about Elliot Litvak is that he writes the way he looks -- fuzzy, grubby and shifty-eyed.'

(beat)

I'm telling you as a friend.

NICKY

What?

ELLIOT

There are things that speak to us from the past.

DODGIE

In this city you don't walk five feet out the door and there is somebody trying to take what's yours.

ELLIOT
Your truth is locked in your past.
Find it. Know it for what it is.
(beat)
Shoot him, Nicky.

NICKY
Shoot him.

ELLIOT
The American theater doesn't need
people like that.

NICKY
Shoot him, Nicky. Not that we
really mean it. But where does he
live?

ELLIOT
Keep going west. Last building
before the river.

NICKY
How do you know.

ELLIOT
Paisley Porter.

NICKY
What do you mean?

ELLIOT
About an hour and a half ago. I saw
her come out of a place. She said
she was visiting a friend. But she
wouldn't tell me who.

NICKY
Had to be him.

ELLIOT
She was very evasive.

Nicky gets out of the chair. Dodgie removes the sheet for him and Elliot smooths down his clothes and hair, like a pair of grooms attending a warrior.

Nicky goes to the cabinet, gets the gun. He returns to the chair.

NICKY
I'm enjoying this more every
minute.

Elliot takes an after-dinner candy out of his pocket -- the candy he pocketed in the Italian restaurant after lunch. He blows the lint off and eats it.

DODGIE

How do you want the sideburns.

NICKY

Elegant and refined.

63 EXT. SHEA STADIUM

63

Crowds of people pouring down the ramps from the train station, hurrying, late.

The umpire's room -- six men nibbling cookies, smoking a last-minute cigarette, adjusting equipment.

An unidentified room somewhere in there lower reaches of the stadium. Twenty cases of Great Western champagne stacked and ready for the postgame celebration.

64 INT. STEVEN SCHWIMMER'S LOFT

64

Steven shaving. He does it symmetrically. A stroke under the left sideburn; a stroke under the right sideburn. Left side of jaw; right side of jaw.

Steven standing in his shorts, applying putty to his jaw to make it square. Then a false mustache and a wavy blond hairpiece. Then a thick bronze makeup paste.

Steven in front of a full-length mirror near the bed, putting on a bulletproof vest, which gives him a solid appearance, bulking his caved-in chest and concealing his pot belly.

Steven putting on black trousers, a brash shirt with a bright bow tie, which he tips slightly askew. A pair of black and white shoes with elevator heels. Then his shoulder holster.

Steven leaning over the coffee table, inserting bullets into the chamber of the revolver.

With the gun in his holster, he stands in front of the mirror. Takes the gun out, aims it, puts it back in the holster.

Does a dazzling karate move.

Steven putting on a metallic rayon sport coat. A long silk scarf.

We see a handsome, dashing young man.

He puts on a pair of dark glasses and heads for the door.

65 EXT. THE BARRYMORE 65

Opening night crowd. The sidewalk is mobbed. Limousines and taxis pulling up. Men in tuxedos, other men scalping tickets.

The TV crew with a female reporter doing interviews: talking to Joanna Bourne and Sidney Fabrikant.

A couple of ten-year-old break dancers entertain the well heeled opening night crowd.

66 INT. TAXI 66

Stuck in traffic. Nicky in the rear seat.

The driver is a black woman around fifty. Next to her in the front seat is her grandson, Matthew, who is ten.

The interior of the taxi is homelike. A plastic drinking cup magnetically rooted to the dashboard. A small battery-operated fan next to the cup. The steering wheel is upholstered. There are family photographs on the dashboard and visors.

Matthew's schoolbooks are next to him on the front seat. He is doing his homework.

Driver's name plate --

MOSEBY
TOYOTA

NICKY
I loved my taxi. A checkered cab.
Big and rumbly.

TOYOTA
I'm looking at you trying to think.
Put your face in the mirror. I know
I recognize you from somewhere.

NICKY
Everybody else does. Why not you?

TOYOTA
You're Frankie Lazzaro. The
gangster from Rhode Island.

NICKY
Oh yeah?

TOYOTA

Matthew, look at him. When I lived in Roxbury, the media followed this man everywhere. He was bigger than ten movie stars.

(to Nicky)

Where's your white Lincoln limo?

Nicky is delighted at the mistake and alters his voice slightly, using a gangsterish inflection.

NICKY

(to Matthew)

Some little kid stole the hubcaps.

TOYOTA

The most charming gangster in New England. Where are we going, Mr. Lazzaro?

NICKY

Call me Frankie. And it looks like we're going nowhere.

TOYOTA

Might be an accident on the West Side Highway.

NICKY

How come you got the kid with you?

TOYOTA

Matthew's my grandson.

NICKY

A grandmother. God bless you.

TOYOTA

He does bless me, each and every day. Matthew's mother works a hospital shift, so I pick him up at school. We stop for a meal usually around this time. He does his homework and gets some experience meeting people. But we never had a famous mobster before.

NICKY

It's the kid's lucky day.

TOYOTA

This is one charming crook. If shooting people is charming.

NICKY

Now that's a complicated subject.

TOYOTA

That's a simple subject.

NICKY

Look, we're stuck here front and back. It's dinnertime for you, game time for me. Let's park the cab and go to Mannion's. What do you say, Matthew? We'll drink beer and talk baseball.

67 GRAINY IMAGE

67

Filling the screen. Actual footage. A man in a parachute coming down on an expanse of grass. It is the infield at Shea Stadium. He carries a sign reading "Let's Go, Mets". Security men hustle the parachutist off the field and into the Mets dugout as the game begins.

68 INT. MANION'S OLD TIMER TAVERN

68

We see that the image is on a TV screen over the bar. The place is crowded, a neighborhood tavern.

Near the door: Nicky embracing the owner, a beefy man named Georgie. People coming and going.

NICKY

Georgie.

GEORGIE

Nicky, God bless. You're well? Your family's well? That's all that counts.

NICKY

Are you absolutely sure?

GEORGIE

Hey. I love this guy. Be good. Stay well. I'm serious: Give my best to everybody.

They embrace.

Faces lining the bar.

TV images from the game.

People at tables standing occasionally for a better look at the game.

69 INT. MANION'S OLD TIMER TAVERN - THE TABLE -LATER 69

Nicky sits facing Toyota and Matthew. A young waiter is placing their food on the table.

MATTHEW

What happens if somebody comes in here right now and shoots you?

NICKY

This place becomes famous. Tour buses. Blind people feeling around for bullet holes in the wall.

TOYOTA

You see what you're doing, don't you?

NICKY

What am I doing?

TOYOTA

You're charming the boy.

NICKY

Hey, Toyota. He asked me a question.

TOYOTA

Frankie Lazzaro. Coming down the courthouse steps every day in the media. Children see this. They think you're the Secretary of the Treasury.

NICKY

That's my cousin, Angelo.

70 INT. THE BARRYMORE THEATER - DRESSING ROOM 70

The actor Peter Redmond and the director Jack Haskins. A second actor, who is about fifteen, witnesses the exchange.

JACK

This could be it.

PETER

This could be it.

JACK
This could be it.

PETER
This could be it.

JACK
Does it feel comfortable?

PETER
Does what feel comfortable?

JACK
This could be it.

PETER
This could be it.

71 INT. MANION'S OLD TIMER TAVERN - THE MAIN ROOM - LATER 71

People cluster around TV sets.

Raucous noise.

A waiter with a tray of food standing transfixed, watching the game.

Nicky is now sitting next to Matthew and they are watching the game.

MATTHEW
What's it like to shoot somebody?

NICKY
I respect a kid who does his homework in a taxi. But let's put a lid on the questions.

TOYOTA
Go on, tell him. Tell the truth. Tell him how you feel, shooting a piece of hot metal in somebody's flesh who was once a child, who was once the same age as this boy. Somebody's flesh who was innocent once.

NICKY
It's complicated. It's a whole life. A person doesn't commit an act of violence out of nowhere. There are strong forces at work.

TV audio: derisive shouts from the stadium crowd directed at Red Sox players.

Action on the field.

TV VOICES
Dew-eeey! Rog-errr!

The bar crowd picks up the chant.

TV images. The Red Sox have scored and lead 2-0.

72 INT. MANION'S OLD TIMER TAVERN - THE TABLE 72

Nicky stands to see the action better. His jacket swings open and Toyota sees the revolver tucked into his waistband.

73 INT. THE BARRYMORE 73

People seating themselves in the orchestra.

Noise from the tavern TV continues to be heard from the subjective viewpoint of a man in the theater who has a miniature TV and earphones.

Steven Schwimmer in an aisle seat in the orchestra. He sees Paisley sitting in the theatre some distance away.

House lights go down.

Two figures hurrying down the aisle. An usher leading a young woman. The woman is Laurel Rogan, Nicky's daughter, wearing her headset antennas.

Laurel squeezes past some people and takes her seat, and Steven, sitting three rows back, watches her with interest.

The curtain comes open.

74 INT. MANION'S OLD TIMER TAVERN - LATER 74

Cheering from the bar crowd.

Nicky is a little disheveled. He has finished his dinner and is eating from Toyota's plate finishing and watching the game.

TOYOTA
You're a family man, Frankie?

NICKY
Wife and daughter. My father's
still alive.
(MORE)

NICKY(cont'd)

He outlives me, starting tonight.
Because the Mets just tied the
score. It was only a matter of
time, wasn't it?

TOYOTA

An how many years does it take a
person to make his family safe and
secure and happy, and then in one
dumb moment, what does he do?

NICKY

I don't know Toyota. What does he
do?

TOYOTA

And the people he hurts the most
are the people who love him.
Despite who he is and what he does
for a living. We're always saying
we want to take control of our
lives. You don't want to take
control. You want to lose control.
Jesus knows it.

Nicky is standing again but he's not looking at the TV screen
this time. His gaze is directed at someone who has just
entered the tavern.

A woman stands at the entrance, middle-aged and somewhat
anxious, looking for someone. She is Lillian Rogan, Nicky's
wife.

NICKY

It's a complicated subject.

TOYOTA

It's a simple subject.

Nicky gestures that he will be right back.

75

INT. MANION'S OLD TIMER TAVERN - THE BOOTH

75

LILLIAN

Your father said you might be here.

NICKY

Two-all after six.

LILLIAN

I've been looking for you because I
want to let you know what's been
going on before you read about it
in a gossip column.

NICKY

We stranded five runners in the first two innings. This will come back to haunt us.

LILLIAN

I want to be fair-minded, Nicky.

NICKY

All right. What's been going on?

LILLIAN

I've been talking to a prominent divorce lawyer.

NICKY

How prominent?

LILLIAN

He has his own submarine. I'll be getting everything that matters. I'll get New York and I'll get Connecticut.

Happy roars from the bar crowd.

A young waiter arrives with menus.

NICKY

I'll have whatever she's having.

LILLIAN

(to Waiter)

I don't want to be responsible for his food. Just a small green salad. And a Perrier.

NICKY

Bring me the bay scallops with mercury poisoning.

WAITER

Yessiree, Bob.

NICKY

Get the hell out of here. I don't want you bringing our food. Send a real waiter.

76

INT. MANION'S OLD TIMER TAVERN - THE BAR

76

TV images: action on the field.

Crowd at the bar. Noise like a massive pulse beat. Bar crowd picks up chant from stadium crowd.

BAR VOICES
Rog-errrr! Dew-eeey!

77 INT. MANION'S OLD TIMER TAVERN - THE BOOTH - LATER 77

Dinner has arrived with a bottle of wine. A cigarette burns in the ashtray in front of Lillian.

NICKY
Opening night, Lillian.

LILLIAN
Who the hell cares?

NICKY
The whole thing is my fault. I took unfair advantage of your patience and understanding. You understand me.

LILLIAN
That's always been my problem.

NICKY
And you've been extremely patient.

LILLIAN
You know why, don't you? Because I am patient, chain-smoking Lillian.

NICKY
You smoked because I smoked. We were falling in love, remember? I used to see certain movies only because you had seen them. I wanted to see what you saw.

LILLIAN
I'd forgotten that.

NICKY
I went because you went. You smoked because I smoked.

LILLIAN
That's very lovely actually.

NICKY

Laurel wants us to be honest and open. Let's be open with each other.

LILLIAN

Be open with me. I'd like that.

NICKY

There may be things you'd rather not know about.

LILLIAN

I want to know. We haven't talked this way in years.

NICKY

I had an affair -- are you sure you want to hear this?

LILLIAN

Joanne Bourne.

NICKY

Alma Wetzel.

LILLIAN

Nicky, no. This is insupportable. How could you?

NICKY

I'm a man. She's, you know, a woman.

LILLIAN

She's my gynecologist.

Lillian begins to weep lightly.

NICKY

I am really, deeply sorry.

LILLIAN

It violates so many trusts.

NICKY

It was an animal thing. No real intimacy.

LILLIAN

I never thought of Dr. Wetzel as having a sex life outside the office.

NICKY

We did it in the office. She thought her apartment was too impersonal.

LILLIAN

I'm glad we're having this talk.

NICKY

I feel great. I feel impeccably alive. I'm elated. Eat something. Please. I love you.

78 INT. MANION'S OLD TIMER TAVERN - THE BAR 78

Moans from the bar crowd.

TV images.

Scoreboard: Red Sox lead 3-2 in the seventh inning.

79 EXT. THE STREET 79

Nicky with one arm raised, hailing a taxi. He and Lillian kiss sweetly.

A taxi pulls up and Lillian gets in. She and Nicky hold hands through the window.

LILLIAN

You look awful, sweetheart. Get a haircut. Get a lawyer.

Across the street, the man in the cutaway is dancing with his doll. The tape machine plays, "In the Wee Small Hours of the Morning."

80 INT. MANION'S OLD TIMER TAVERN 80

Nicky rejoins Toyota and Matthew. He carries the wine bottle and his glass.

MATTHEW

Great game. Red Sox are winning.

NICKY

They're always winning. Until they lose.

TOYOTA

Your problem is you take the easy way out. Losing is easy.

NICKY

Winning is easy. Losing is complicated. It's a lifetime's work.

TOYOTA

It may be work but it's not honest work. Faith is the real work.

MATTHEW

Clemens has a blister. Look. They're pinch-hitting for him.

TV SCREEN

Mike Greenwell comes up to hit for Clemens. Two pitches, two strikes.

NICKY

He's a twenty-four-game winner. He pitches seven solid innings. We scratch out a one-run lead. Of course he gets a blister. Of course they put up Greenwell even though Baylor's sitting on the bench. Of course Greenwell strikes out.

Third pitch. Greenwell strikes out.

81

INT. MANION'S OLD TIMER TAVERN - THE TABLE

81

TOYOTA

You made him strike out. You wished it on him. You want to lose. It's too hard for you to believe in something. It's hard to have faith. It's hard work to trust somebody.

NICKY

(reciting)

"It looked extremely rocky for the Boston nine that day."

TOYOTA

You're afraid to risk believing. Believe in them. Believe in your self. Take a risk. It will humanize you as a person.

NICKY

I want to believe.

TOYOTA

If you believed, you wouldn't be walking around with a handgun in your belt. What does that tell me? You want to make the night come down.

82 INT. THE BARRYMORE

82

View from the wings. Jack Haskins and Renee Simon looking on. The stage. Peter Redmond as the Father sits at the end of the sofa. The fifteen-year-old actor who plays the Son approaches him, sitting on a footstool and leaning close.

FATHER

I always thought a night's sleep is what you get for a hard day's work. But these last weeks I lie there helpless. Hour after hour. I've come close to praying for the first time since I was your age. Pray to God to put me out.

SON

I talked to the doctor again, Pop. He said she's not getting any better. He wants to talk to you. I think he means right away.

FATHER

How bad is she?

SON

This could be it.

Peter stares at the Son, a look of desolation slowly entering his face.

In the wings, Renee looks at Jack. She is equally desolate.

83 INT. THE BARRYMORE - THE ORCHESTRA SEATS

83

Laurel in the audience leans forward, waiting for the next line.

Steven Schwimmer watches, giving nothing away.

84 INT. THE BARRYMORE - THE STAGE

84

Peter staring at the Son. The Son looking increasingly bewildered.

Sound of coughing in the audience.

85 INT. THE BARRYMORE - THE WINGS 85

Renee takes a newspaper off a chair, offers a section to Jack, keeps the rest for herself.

Sound of coughing intensifies.

86 INT. MANION'S OLD TIMER TAVERN 86

Boisterous noise from the bar crowd.

Two women exchanging high fives.

TV images.

Scoreboard: 3-3 after nine innings.

87 INT. MANION'S OLD TIMER TAVERN - THE TABLE 87

Nicky is finishing his wine. Matthew is next to him, standing.

TOYOTA

Say it and you'll believe it. Life is good. Say it.

NICKY

I want to say it because my whole life may depend on these next few moments.

TOYOTA

Then say it.

NICKY

Life is good.

TOYOTA

Speak it like it's real. Matthew.

MATTHEW

Life is good.

NICKY

Life is good.

Raucous, mocking cries from the Bar Crowd.

BAR CROWD

Hen-duuu! Hen-duuu!

TOYOTA
What are people?

NICKY
I don't know.

TOYOTA
Matthew.

MATTHEW
People are dependable.

NICKY
I don't know if I can say that.

TOYOTA
People are dependable.

MATTHEW
People are dependable.

NICKY
Let's see what Henderson does.

TV SCREEN

Dave Henderson stands at the plate to lead off the Red Sox tenth.

88

INT. MANION'S OLD TIMER TAVERN - THE TABLE

88

A real waiter arrives -- obese, slow-moving, with hair curling out of his ears -- and he brings ice cream for Matthew, coffee for Toyota and a stinger for Nicky.

NICKY
Finally, I get a waiter who doesn't know "Macbeth".

WAITER
But I know you, don't I? I seen you on a poster in the theater district. I'll think of your name in just a --

Nicky lifts his hand to stop the man.

NICKY
You know-

BAR CROWD
Hen-duuu!

Then a moan and deep silence.

Nicky disengages from the altercation and looks at the TV screen.

TV SCREEN

Dave Henderson has hit a home run and the Red Sox now lead 4-3.

89 INT. MANION'S OLD TIMER TAVERN - THE TABLE 89

Toyota and Matthew are jubilant, and Nicky is quick to join them. It is the only lively table in the place.

MATTHEW
People are dependable.

TOYOTA
Life is good.

NICKY
Baseball is life.

TV SCREEN

The Red Sox push across another run when Barrett singles, driving home Boggs.

NICKY
Enjoy your ice cream, kid. When you're an old man it'll come back to you. The same deep sweet soft toothy taste. And you'll remember where you were and what you saw.

Scoreboard shows: Red Sox 5, Mets 3, going into the last of the tenth.

90 INT. THE BARRYMORE 90

The theater is nearly emptied out. A few people still heading toward the exits. Laurel Rogan remains seated, wearing her headset, listening to the ball game. She is concentrating deeply, fists clenched.

Only one other person is still seated, three rows back. It is Steven and he is looking intently at Laurel.

The house lights dim.

91 INT. MANION'S OLD TIMER TAVERN

91

Toyota, Matthew and Nicky are huddled closely, watching the screen. Matthew is seated now and Nicky leans over him from behind, framing the boy's head in his hands so that Matthew's attention will be directed unswervingly to the action on the screen.

The bar crowd is somber.

Nicky drops his mob accent.

NICKY

This is something no one has been privileged to see in almost seventy years. Very few people now alive can say that they have seen what you are about to see, Matthew. The Red Sox win a World Series. This is deeply, intensely personal. All the mistakes I've made, all the envy, fear and violence that's encased in this little envelope we call a person -- all washed away in the next few minutes. And your grandmother knows why.

TOYOTA

Because God loves a winner.

NICKY

He used to love losers. But the laws of physics changed.

TV SCREEN

Backman flies out to Jim Rice. One out.

92 INT. MANION'S OLD TIMER TAVERN - THE TABLE

92

NICKY

Backman flies to Rice. It's like a beautiful song lyric.

TV SCREEN

Hernandez flied out to Henderson.

93 INT. MANION'S OLD TIMER TAVERN - THE TABLE

93

NICKY

All the times I died when the Red Sox lost an important game they should have won. All the awful things I said to my mother and father. To my wife and daughter.

TOYOTA

Washed away.

NICKY

Because life is good.

TOYOTA

Because faith is rewarded.

94 INT. RED SOX LOCKER ROOM

94

Attendants putting plastic in front of the lockers to prevent champagne damage. Camera crew setting up. Men wheeling the twenty cases of champagne into the clubhouse. A man peeling foil from the tops of the bottles.

95 INT. MANION'S OLD TIMER TAVERN - THE TABLE

95

NICKY

All the failures, all the fatalism.

MATTHEW

Washed away.

NICKY

One more out.

TV SCREEN

Carter singles to left.

The bar crowd remains silent.

NICKY (V.O.)

One more out. One more out.

Mitchell singles to center.

Slight stirring among the bar patrons. A few people, about to exit, return to the bar.

TOYOTA (O.S.)
It's all right, Frankie. Just a
little touch of suspense. Life is
good.

MATTHEW (O.S.)
Baseball is life.

NICKY (O.S.)
One more little out. A nubber. A
pop-up. All year long, thousands of
outs. We want one more little out.

Knight singles to right center. Carter scores and Mitchell
goes to third. The score is 5-4.

The whole tavern is rocking.

96

INT. MANION'S OLD TIMER TAVERN - THE TABLE

96

TOYOTA
Don't worry. It's a test.

NICKY
It's a test all right. They're
bringing in Stanley.

TV SCREEN

Bob Stanley trots in from the bullpen.

NICKY (O.S.)
It's Stanley. It's the Steamer.
Fate has spoken to this man in the
depths of the night.

MATTHEW (O.S.)
What did it say?

NICKY (O.S.)
A thousand things.

97

INT. MANION'S OLD TIMER TAVERN - THE TABLE

97

MATTHEW
You're hurting my head.

Nicky releases his grip on Matthew's head.

The bar crowd begins to chant.

BAR VOICES
Mookie, Mookie, Mookie, Mookie!

TV SCREEN

Mookie Wilson stands in against Bob Stanley.

MATTHEW (O.S.)
We're still winning. That's what counts.

First pitch to Wilson -- he swings and misses.

Silence from the bar crowd, cheers from Nicky's table.

Second pitch to Wilson -- he fouls it off. No balls, two strikes.

Sound begins to fade. Wilson fouls off a pitch. Wilson takes a ball, outside. Wilson fouls off another pitch.

Absolute, unnatural silence.

Stanley prepares to throw. The silence suddenly breaks and for the first time we hear the TV Announcers clearly.

ANNOUNCER 1
The Sox are one pitch away.

ANNOUNCER 2
One pitch away.

ANNOUNCER 1
Stanley's getting ready.

ANNOUNCER 2
This could be it.

ANNOUNCER 1
This could be it.

98 INT. MANION'S OLD TIMER TAVERN - THE TABLE

98

Nicky recognizing the line from his play.

NICKY
This could be it!

MATTHEW
This could be it!

TOYOTA
This could be it!

NICKY
This could be it!

Nicky is charged with excitement, hearing the line as a favorable sign, a positive connection between the play and the game.

TV SCREEN

Stanley winds up and throws. It's a wild pitch. Mitchell comes in from third with the tying run.

The bar crowd erupts in cheers.

99

INT. MANION'S OLD TIMER TAVERN - THE TABLE

99

Shock and dread.

MATTHEW

It's all right. It's a tie game. We can still win it next inning.

Nicky drinks his stinger.

BAR CROWD

Mookie, Mookie, Mookie, Mookie!

TOYOTA

This is the time. Trust in people. Believe in life. Faith is hard work. Don't give in. Don't give up.

MATTHEW

Life is true.

NICKY

Life is real.

TOYOTA

Trust your team.

TV SCREEN

Stanley delivers to Wilson. Sound fades away. Action is in super slow motion.

Wilson swings and hits a bouncing ball toward first base. Stanley moves off the mound to cover first. Wilson drops his bat and races down the line. Bill Buckner, the first baseman, ranges to his left to field the ball.

100

INT. MANION'S OLD TIMER TAVERN - THE TABLE

100

Nicky watches as if in a trance. Complete silence around him. He is separate from everybody else, the only clearly defined figure in a group of shadowy and indistinct people.

TV SCREEN

Nicky's viewpoint. An image of Bill Buckner in silvery light expanding out of the TV screen to fill the larger environment. Moving soundlessly in slow motion, Buckner fields the bouncing ball and heads toward the bag. He beats Wilson to the base by an eyelash and the inning ends with the teams tied at 5-5.

Frozen moment: Buckner holding his glove hand aloft, the ball securely gripped. In the drama of the moment, Buckner seems to be crying out a word or name, but his face is twisted with tension and exertion and we can't make out what he is saying.

101 INT. THE BARRYMORE 101

Laurel Rogan, seen from behind, is somewhat slumped in her seat. She turns off the radio, removes the headset and rises. She moves along the row toward the aisle.

She appears to be the only person in the theater.

She moves trudgingly up the aisle toward the exit. At the head of the aisle she is startled by a figure standing in dimness.

It is Steven Schwimmer.

They look at each other. Sound of the cleaning crew in the lobby and then a door opening at the rear of the orchestra. Light from a flashlight plays across the seats and walls. The beam hits Laurel first and then Steven.

The beam holds on Steven. What Laurel sees is a strikingly handsome young man, dramatically lighted. He takes off his dark glasses, so she can see his eyes.

102 INT. MANION'S OLD TIMER TAVERN - MEN'S ROOM 102

Cramped space. Nicky at the washbasin, disheveled but happy, washing his face.

One man at the urinal. SECOND MAN behind him, waiting his turn.

Nicky drying his face with a paper towel.

NICKY

Great game.

FIRST MAN

Unbelievable.

NICKY
Classic.

SECOND MAN
Scintillating.

FIRST MAN
I still don't believe it.

NICKY
Have to hurry back.

SECOND MAN
Hurry back. Hurry back to what?

NICKY
Eleventh inning. What else?

FIRST MAN
(zipping up)
I think you're a little confused.
Nothing personal friend.

NICKY
What are you talking about?

FIRST MAN
What are we talking about?

NICKY
Yes. What are you implying?

The second man approaches the urinal.

SECOND MAN
Game six is history, pal.

NICKY
You're not making sense.

FIRST MAN
We're not making sense.

SECOND MAN
Did you see Mookie hit the ball?

NICKY
Of course I saw it.

FIRST MAN
Did you see the winning run score?

NICKY
You're not making sense. Make sense.

Nicky throws his paper towel at the men. No one moves. They are trying to interpret this action.

NICKY
You're implying I missed something. What did I miss?

FIRST MAN
You missed the boat, Popeye the Sailorman.

Nicky charges the men. He and the First Man wrestle each other into the stall.

SECOND MAN
Hold him till I zip up, Tommy.

Nicky and the First Man are grappling in the stall. Second Man hurriedly washes his hands at the basin.

NICKY
Baseball is life. Life is good.

All three men in the stall, wrestling. Nicky has one foot in the bowl as someone's elbow strikes the handles and the toilet flushes.

103 INT. MANION'S OLD TIMER TAVERN - THE BAR AREA - A LITTLE 103
LATER

The crowd is slowly breaking up. A few people still clustered near the TV sets, which are showing replays.

Nicky is standing alone near a small set at the back of the room. His clothing torn and stained. One shoe and pants leg dripping wet. A bruise on his forehead.

He is watching a replay.

TV SCREEN

Wilson hits the ball. It bounces twice, then goes under Buckner's glove. Knight scores from the third with the winning run. A 6-5 victory for the Mets.

The main light in the tavern goes out. The TV sets keep replaying Buckner's error. Regular speed, slow motion, color, black and white.

Nicky stands in the darkness, brooding.

104 EXT. LOFT BUILDING 104

The condemned building where Steven Schwimmer lives. The street is deserted.

105 INT. STEVEN'S LOFT 105

Steven and Laurel on the sofa. He is unbuttoning her blouse.

Two sources of light. A candle on the coffee table. The small TV set on the counter -- showing a newscast, with sound turned off.

LAUREL
Why won't you tell me your name?

STEVEN
It's only our first date.

Steven undoes the last button.

LAUREL
I'm willing to tell you my name.

STEVEN
Names are incredibly intimate. We barely know each other. Trust me on this.

She decides she will trust him. They kiss softly.

LAUREL
You have to tell me what you thought of the play.

STEVEN
First you tell me.

LAUREL
Brilliantly moving.

She begins to remove his jacket.

STEVEN
What else?

LAUREL
Packs an emotional wallop.

STEVEN
What else?

LAUREL
A flat-out hit.

Together they get his jacket off.

STEVEN
Are you majoring in theater
criticism.

Laurel sees the shoulder holster and gun.

LAUREL
Criminology.

They kiss passionately.

STEVEN
If you're wondering about the
firearm.

LAUREL
Yes.

STEVEN
This building is not secure.

They are all over the sofa, working on the removal of
Steven's shirt.

106 INT. THE ENTRANCEWAY 106

Nicky makes his way past the debris. The front door is gone,
the inner door smashed and battered -- door knobs gone and
locking mechanism ripped out.

He starts up the stairs past a dead or sleeping body.

107 INT. THE LOFT 107

On the sofa, Laurel is straddling Steven, whose shirt is
almost completely off, exposing his bulletproof vest. Laurel
is blouseless and barefoot, with her unzipped skirt still on
and her bra dangling from one shoulder.

LAUREL
I have this thing where I have to
know a person is being honest with
me before, you know, I can feel
completely free to be myself.

STEVEN
We're strangers in the night. The
last thing we want is honesty.

LAUREL
What do we want?

STEVEN
Mystery. Deception.

LAUREL
Deception isn't something I
personally consider sexy.

STEVEN
What's sexy?

LAUREL
Knowing who a person is. Down deep.

STEVEN
Even if the truth about a person is
sad or depressing or shocking?

LAUREL
You won't even tell me your name.
What's shocking about a name?

Steven maneuvers himself into a sitting position so that he
and Laurel face each other at equal height and at close
quarters.

STEVEN
Even if the truth requires a
certain adjustment?

Steven begins removing the cosmetic putty around his
naturally shallow chin. He uses Laurel's hair clip to scrape
his jaw clean. Then he peels off his fake mustache. And
borrows Laurel's dangling bra cup to wipe the bronzing agent
off his face.

108 INT. THE LANDING

108

Nicky stands with his back to Steven's door. His gun is out.
He holds it up near his face, muzzle pointed up.

He looks at the gun as if it had feelings and personality,
and he speaks to it as to a sympathetic friend.

NICKY
I used to go to the movies all the
time.

(MORE)

NICKY(cont'd)

I saw a hundred situations like this. A man and a gun -- and a locked door. Lee Marvin or Steve McQueen. And I used to say to Lillian because we went to a hundred movies that we saw together or that I saw because she had seen them, and I'd say, 'Watch him kick in the door with one kick,' And it might be Steve McQueen or Jeff Chandler, holding the gun up like this, and he would turn and kick the door and it would fly open at once, and I would say to Lillian, 'How completely phony. Whoever made this movie has no idea how hard it is to kick in an actual door in real life.' I still love Lillian. But it's not easy to kick in a door. I knew they would lose and they lost, so what are we so upset about? They lost tonight, they'll lose tomorrow. It's written on the wind.

109 INT. THE LOFT

109

Laurel is on her feet, backing away slightly. Steven removed his shoes and stands in his stocking feet, noticeably shorter than he'd been earlier.

He begins to unstrap the bulletproof vest, causing Laurel to retreat further.

110 INT. THE LANDING

110

NICKY

These wives named Lillian. I used to say to her, 'You don't kick a door once or twice and expect it to open. It's only in the movies a man can kick in a door with such amazing ease. Because a real door requires a tremendous and prolonged pounding before it finally gives way.' He's a great player...how could that ball go through his legs?

Nicky turns, steps back and kicks the door. It opens at once.

111 INT. THE LOFT

111

Steven and Laurel are briefly immobilized by shock as the door comes flying open.

Nicky moves toward the candle-lit couple.

Laurel realizes who he is and stands by the sofa. She zips her skirt.

Nicky is trying to understand what he sees, then he gets it.

NICKY
(quiet)
Laurel.

Nicky holds his gun hand aloft, repeating the image of Bill Buckner with the baseball in his glove -- Nicky's hallucination.

Then Nicky issues a cry, a sound from the time before humans acquired language. It is the audible anguish of his life, from the fetus onward.

We hear what he is saying in overlapping echoes and we realize he is crying out a name. We recognize the look on his face and the formation of syllables on his lips as elements we'd seen earlier -- on Buckner's face when he shouted something as he made the "third out" of the tenth inning.

NICKY
Ste-vennnn Schwim-merrrr!

Laurel reacts with horror to the revelation of Steven's identity. She rearranges her bra.

Nicky stumbles, drops his gun. It goes off.

Steven flees toward the shadows at the back of the loft, his hand moving toward the gun in his shoulder holster.

Nicky picks up his gun and begins to stalk him.

Steven fires twice striking a nearby lamp. The room is dark now. Lit only by the blue glow of the TV.

The TV sports roundup, which has been showing football highlights, has switched to baseball -- highlights of the Red Sox-Mets.

Nicky reaches Laurel.

NICKY
 (crying out)
 This is my daughterrrrr!

Steven is wide-eyed at the news.

LAUREL
 I don't think he knew, Daddy.

Nicky sees the photo of Steven and his cat. He shoots twice, blows it away.

LAUREL
 Daddy, I'm sorry. But he was so beautiful. I trusted him. When I saw what he really looks like --

A voice from shadows:

STEVEN
 (OS)
 Am I really so deeply repugnant?

LAUREL
 Yes.

NICKY
 Go home, Laurel. Tell your mother I will be late.

Nicky walks toward Steven's voice, toward the shadows.

NICKY
 You're going to die. You're a dead man. You're dead.

He notices Laurel following behind him.

NICKY
 Look. I'm sorry you keep running into dishonest men. But you're only eighteen. We can still turn it around.

LAUREL
 Except I won't have a father anymore.

NICKY
 I'll see you all the time. I'll get a place right nearby. One room. No distractions. We'll talk.

He shouts into the darkness.

NICKY
YOU'RE DEAD!

Laurel puts her hand on his shoulder.

LAUREL
What will we talk about?

NICKY
Everything.

Nicky sees one of the New York Magazine ads, Steven Schwimmer's face mounted on the cardboard. He fires three times, wiping out Schwimmer's eyes.

LAUREL
Will I believe you when you tell me something?

NICKY
There's nothing left for me to lie about.

Nicky starts into the darkness only to see Steven emerge from the shadows, his gun lowered. Oddly, he seems distracted by something on another part of the room. He is looking at the TV set on the counter.

Nicky watches him approach the kitchen area. He follows, gun raised.

Steven sits on a stool to watch TV.

Nicky approaches warily, his gun aimed at Steven's head, which is blue-lit by the TV screen.

NICKY
You're dead. I see you on a morgue slab drained of all fluids.

Laurel follows at a distance to see what they're so interested in.

Nicky puts the gun muzzle flush against Steven's temple.

NICKY
I see the outline of your body in chalk on this very floor.

LAUREL
(whispering)
Daddy, wait.

Steven is watching slow-motion footage of Bill Buckner missing the slow roller.

STEVEN
Then they lost?

NICKY
Why does it matter?

STEVEN
If they lost tonight, they'll lose tomorrow. It's all over.

NICKY
Why do you care?

STEVEN
They're my team.

NICKY
No. They're not your team. They're my team.

Nicky cocks the hammer.

STEVEN
They're my team, too. I grew up on Boyleston Street. Right by Fenway Park. I went to fifty or sixty games a year. All by myself. I was one of those kids with scabby elbows. I called out to the players. 'Look over here. Hi, I'm Steven. My parents are divorced.'

NICKY
I went to college in Boston so I could be near the Red Sox. I took summer classes and the cut them to go to the game. My wife is from Boston. Lillian Ziegler?

STEVEN
The Red Sox were my world. I surrendered my existence to a team that couldn't win the big one.

NICKY

If you're such a devoted fan, why were you at the play tonight instead of the game? Answer carefully. This is important. You could have gone to the theater last night. There was no game last night.

STEVEN

Because I can't bear to watch. When they lose, I die inside. It's like some little person named Steve just crumples up and dies. I wait for the scores. I still die, hearing the scores, but it's over in a second. I can't survive the game pitch by pitch, inning by inning. I've done it too many times. And I can't do it anymore.

Nicky lowers the gun.

NICKY

I was six years old the day Pesky hesitated throwing home and Slaughter scored all the way from first. That's when I knew the Red Sox were my team. Pity and terror.

STEVEN

When I traveled through Asia this summer, I went to tremendous trouble and expense to rent a car with a phone so I could call up Sports Phone in New York and get the scores. I drove through the war in Afghanistan calling Sports Phone like every hour on the hour, for updates.

NICKY

What about my play?

LAUREL

Yes. And no more evasive tactics.

STEVEN

It's your best play, Nicky.

LAUREL

See, Daddy.

STEVEN

I've seen it twice. I went back tonight to be sure. It's a brave and honest piece of work.

LAUREL

What else?

STEVEN

An artistry and sensitivity you've never shown before.

NICKY

And you're not saying that because of the gun in my hand?

STEVEN

You're out of bullets.

Nicky points the gun at the palm of his own left hand and pulls the trigger. A click.

LAUREL

See, Daddy.

STEVEN

And Peter Redmond helped immensely. These pauses were exquisitely timed. He made us wait and wait. He built a gorgeous tension and suspense.

NICKY

We worked very hard on the pauses.

Nicky places it on the counter.

STEVEN

I called Sports Phone from Lhasa, Tibet. Freezing in my little rented Fiat. Sheep on a hillside. Rocky debris dating back millions and millions of years, from the time the Himalayas thrust up when the plates of India and Asia collided. Red Sox 3, White Sox 2. A moment in the history of the world.

Nicky takes Steven's head and moves it tenderly against his chest. When Nicky releases the head, he has Steven's toupee in his hand. He looks at it briefly, then hands it to Laurel.

112 EXT. 48TH STREET NEAR ELEVENTH AVENUE 112

A yellow taxi comes speeding past, moving eastward on 48th Street. We see it from various perspectives and elevations. It is a large checkered cab, the only thing moving in the night. Steam comes billowing from funnel vents. The taxi catches every light just before it turns red.

113 INT. TAXI 113

Nicky is driving, his face showing intense satisfaction. Laurel sits next to him.

Driver's name plate ---

MEMLUK
SULEYMAN

The driver sits in the middle of the rear seat, looking somewhat nervous.

LAUREL
Faster, Daddy.

114 EXT. 48TH STREET 114

The taxi crosses Park Avenue, speeding past the bronze statue of a man hailing a cab.

It approaches First Avenue, where a road divider bisects the thoroughfare. Nicky swings into a sharp turns, barely averting contact with the divider, and stops abruptly.

Three doors open. On the empty street, Nicky hands the driver a wad of bills. Then he and Laurel step over the divider. He puts his arm around her shoulders and they cross the avenue to the glass tower where they live.

The sun begins to climb out of the East River.

THE END