

INT. FUNERAL PARLOR, SCARFO'S BACK OFFICE - CONTINUOUS

HOLD ON a PHOTO on the wall leading to Nicky Scarfo's inner office. It's of a player running a baseball diamond, and underneath the photo, a plaque: ***Touching Base***. We see a bit of Scarfo at his desk in the background, watching the old *Scarface* on TV.

CROW (O.S.)
..the *day of*, I bring in more
muscle, and trust me...
(anxious laugh)
...they'll pay.

Scarfo looks up, revealing the Crow's next to him.

CROW (CONT'D)
They still can't do nothin' without
the unions and construction. We got
'em by the short hairs.

SCARFO
You're gonna have ta prove that! Ya
have TWO deals that hafta close and
now one is on hold.

He juts out his leg and shoves it between the Crow's.

SCARFO (CONT'D)
So I'm gonna give ya a *deadline*.

He hooks his foot behind Crow's balls.

SCARFO (CONT'D)
You do Salvie in the next two days
or I dispose of ya -- and your
family.

The Crow closes his eyes, sure he'll piss his pants. Scarfo releases his foot.

INT. CROW'S HOUSE, GINO'S ROOM - LATE THAT NIGHT

The house is still. Gino sleeps peacefully in his bed.

REVERSE ANGLE

Reveals the Crow standing in the hallway, a bottle of Whiskey in hand. He watches his son, the weight of the world having crept on his face.

AUDIO OVERLAY: "CODED" KNOCKING ON A DOOR...

INT. SALVIE'S HOUSE, LIVING ROOM - NEXT DAY

SALVIE'S POV: THROUGH THE PEEPHOLE

It's Joey Punge, carrying groceries. Salvie lowers his gun and opens the door; he's unshaven, in a Varsity t-shirt and shorts. As Punge steps in, Salvie pats him down. MTV plays on MUTE in the background.

PUNGE

Me? Sal, for Chrissakes.

SALVIE

Can't be too careful.

Despondent, Salvie pulls out milk, cereal, toilet paper, potato chips. He abandons the plastic bag on the floor.

PUNGE

Hardly recognize ya. My hero
Salvie's always combin' the
streets, laughin', scarin' people.

SALVIE

Streets ain't safe no more. I don't
even go for my run.

He plops in a bean bag chair, SQUISH!, lights a cigarette.

PUNGE

Dude, word is, if ya take yourself
down from capo to soldier, Chuck'll
be cool.

SALVIE

Fuck that, and fuck Merlino --
makin' up shit 'bout me. I worked
hard ta get where I am.

Salvie stares blankly at the TV.

PUNGE

When's the last time ya got outta
the house?

(notices trash piled up)

Listen, Wayne Grande's owed me 10
G's for months now. I'm finally
gonna collect. Come with me ta
Nonna's, we'll get ya those
licorice ropes ya love. I'll
protect ya, big guy.

CLOSE ON Joey's hand which he holds out to Salvie. He takes it and Punge pulls him up from the beanbag.

SOUNDS OF JACKHAMMERS...

EXT. NONNA'S CANDY & GELATO - MINUTES LATER

We MOVE from CONSTRUCTION WORKERS renovating a store to Maria's gym...passing RESIDENTS on their errands...to the front of Nonna's, retaining the same signage from the 50's.

EXT/INT. NONNA'S CANDY & GELATO - CONTINUOUS

From inside, we see Punge and Salvie approach. Salvie looks around anxiously, a .38 in his waistband, before following Punge in. The JACKHAMMERS POUND as the door opens.

At the counter, his back to camera, the Crow is buying Gino a gelato. Dom, the baker, rings them up.

PUNGE
Look who it is!

The Crow turns, stone-faced. Gino licks his gelato.

PUNGE (CONT'D)
Ya seen Grande?

Salvie, uneasy, moves to the licorice display.

CROW
In back.
(to Gino)
Why don't ya run home...tell
Nana I won't be there for dinner.

GINO
Okay, Pop. She'll be pissed.

As Gino leaves through the front door, JACKHAMMERS again.

PUNGE
(assures Salvie)
Be right back.

Punge disappears out the back. The Crow goes to make small talk with Salvie while desperately trying to hide his anxiety: we HEAR his HEART BEAT ACCELERATE.

Dom walks out the back.

SALVIE'S EYES DART AROUND: he's alone with the Crow.

Like a Wild West showdown, they both grab their guns, but the Crow was ready first.

He FIRES three bullets into Salvie's chest. He goes down.

Suddenly, Scarfo and Merlino scurry in from the back, surprising the Crow.

SCARFO

Ya think I'd miss this?

Merlino shuts the blinds at the front, while Scarfo, pumped up, kneels at Salvie's side. He puts his ear to his chest.

SCARFO (CONT'D)

Still alive.

(motions to Crow)

Give 'im a coupla more.

The Crow is paralyzed, can't work the gun. Cursing, Scarfo straddles Salvie and grabs a piece of wire from his pocket. Salvie's eyes pop open and bulge as Scarfo strangles him.

SALVIE'S POV

Reveals Scarfo looking down at him in glee. He sees the Crow in his peripheral vision. Their eyes lock, and he silently pleads for help. The Crow can't take it and tears himself away, about to throw up.

ANGLE ON SALVIE

Betrayed in the worst possible way, a SINGLE TEAR runs down his cheek. Scarfo pulls harder one more time, and he's gone.

SCARFO (CONT'D)

(rises)

See ya in hell, hotshot.

Merlino, who appears with a rolled up carpet, looks down on his nemesis, avenged. He motions for the Crow to help him.

EXT. NONNA'S CANDY & GELATO, BACK ALLEY - CONTINUOUS

Punge stands against the wall as the men file out with Salvie's carpet-clad body. The Crow trembles as he helps shove it in the trunk. Punge fights back tears.

EXT. HIGHWAY OUTSIDE OF PHILADELPHIA - NIGHT

On the side of a country road, CROW'S AND MERLINO'S HANDS take the rolled-up carpet from the trunk. They drop it on the ground and take off. A lonely end to a mafia prince.