

Who's the Cat

by
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WGA Registered

EXT. STATEN ISLAND STREET-DAY 1972

A generic black four door Chevy is parked outside an impenetrable mansion. Two people are inside the car. Through the silence of the quiet suburban street the sound of a slow bite and snap can be heard from inside the car, followed by slow methodical crunching.

INT. FBI CHEVY

FBI agents MURRAY and OWENS are on surveillance. Murray, sitting shotgun, is in her late twenties. She is progressive and bringing her women's lib ideals to the boys club that is the FBI of the early seventies. She gives Owens an annoyed stare. Owens, eating his carrots, is in his forties, a little overweight and thinking about retirement. He has been passed over for a promotion or two in his days on the job. Their assignment is Ernie "The Big E" Coletti who is inside. Murray is "womaning" the binoculars.

EXT. STATEN ISLAND MANSION

POV through the binoculars. Murray gets periodic glimpses of "The Big E". We faintly hear the phone ring inside the house. A masculine hand, adorned with rings, picks up the phone off of an end table.

INT. FBI CHEVY

Murray fumbles for her earpiece and awkwardly produces a coned shaped, hand held listening device. Owens obviously has little faith in the technology and gives Murray a look as if she is disturbing his breakfast.

OWENS
Murray, come on...

MURRAY
Shhh!

She lowers her window.

EXT. SURRVEILANCE CAR

The passenger side window is partially lowered and the cone shaped microphone emerges.

INT. FBI CHEY

Murray listens intently. Owens bites off a piece of carrot and begins to munch. Murray shoots him an annoyed glance. Owens stops mid-munch. After a silent moment Owens tries to munch slowly.

MURRAY
Would you stop it?

OWENS
(mouth full of carrot)
You can't hear anything with that
thing anyway.

Murray dismisses Owens with a wave of her hand and appears to listen intently.

EXT. STATEN ISLAND MANSION

Through a window we see the ring adorned hand of "The Big E" hang up the phone.

INT. FBI CHEVY

Murray pulls the earpiece from her ear with a quizzical look on her face. Finally she turns to Owens.

MURRAY
Who's the Cat?

OWENS
The Cat?

MURRAY
The Big E was just referring to
"The Cat".

OWENS
(still munching)
I dunno. You sure you heard that
right?

MURRAY
Affirmative, and what's with the
carrots?

OWENS
I told ya', I'm trying to lose some
weight.

MURRAY

Well lose it a little quieter, I
feel like I'm on surveillance with
Bugs Bunny.

OWENS

Thanks for your support. (munch)

MURRAY

The tap was in and out, but
something is about to go down and
it has to do with "The Cat".

EXT. FBI CHEVY

In a low angle shot, reminiscent of a cop show from the 70's, the agent's car pulls away from the curb. Owens is driving, carrot in one hand, cup of coffee in the other. Down the block we reach a village. The car pulls over and Murray gets out and goes to a phone booth.

EXT. FBI OFFICE, MANHATTAN-DAY

Camera zooms to the FBI office building. A phone rings inside. In one continuous move, the camera passes through the exterior of the building and moves inside.

INT. FBI OFFICE-DAY

Various agents are at their desks. A sign reads "Organized Crime Task Force". The camera tracks past the cubicles towards a small windowed office in the back. In the office the phone continues to ring.

INT. SMALL OFFICE

AGENT JOHNSON enters the office and picks up the phone. Johnson, in his fifties, is a senior level FBI agent. While on the phone Johnson opens his desk drawer, withdraws an Alka Seltzer packet and routinely drops them in a glass of water.

JOHNSON

Johnson here...The Cat?...are you
sure you heard that right?...okay,
okay, I'll ask around.

Johnson exits his office to the main floor. He swirls his glass of Alka Seltzer as if he is holding a cocktail. Agents are working in their cubicles.

INT. FBI OFFICE-DAY

Johnson moves from cubicle to cubicle, office to office.

JOHNSON
Anyone ever hear of The Cat?

AGENT 1
No sir.

AGENT 2
Never.

JOHNSON
(to the entire office)
The Cat? Anybody?

He is greeted with shrugs and "negatives" by all he asks. He reviews a board labeled "Known Organized Criminals". After studying it Johnson moves to an adjacent chalkboard, drains his drink, picks up a piece of chalk and writes, "Who's the Cat?".

CUT TO:

INT. MORRIS LIVINGSTON'S APARTMENT-DAY

MORRIS, who is in his early thirties, is getting dressed for work and searching for something while holding a pill bottle in his hand. He is "hip to be square" minus the hip. His apartment appears to belong to a little old lady. Doilies and tchatchkes are spread about and there are plastic slipcovers on the upholstered furniture.

MORRIS
Hear kitty, kitty, kitty. Where
are you?

The cat is hiding under the couch. As Morris's leg approaches the cat lunges at him, claws his leg, and disappears to her next hiding place, leaving Morris to do an awkward post cat attack dance.

MORRIS
Owww! That's not a good kitty.
C'mon, time for your medicine.

Morris checks his watch, gives a last look around for the cat and resigns to put the pill into the cat's food.

After Morris leaves for work, the cat runs to the bowl and fishes out the pill. She deposits the pill to the side of her bowl and then eats her breakfast.

EXT. FAT TONY'S PIZZA, BROOKLYN-DAY

Three Wise guys, JOEY BIG LIPS, FRANKIE Z, and TWITCHY VIC, are standing on the sidewalk acting like royalty. All three wear patterned polyester shirts, big hair and various forms of facial hair. They interact with the people passing them by hassling some, greeting others, and ogling the women. Owens and Murray's FBI car conspicuously pulls up diagonally across the street. A MAN walking down the street notices the wise guys and quickly makes a detour. He crosses the street hurriedly.

JOEY
Hey, hey, Deadbeat, we're you
goin'?

Frankie notices the FBI car.

FRANKIE
Easy Joey, we've got company.

JOEY
What? (Noticing the FBI) Ah these
ball busters again. (Then back to
the Deadbeat) Don't think I've
forgotten about you.

INT. FBI CHEVY

Owens is looking through the binoculars with the short end of a carrot sticking out of his mouth.

CUT TO:

Owens's POV through the binoculars. Owens is spying through an apartment window on a woman getting changed.

OWENS
(with carrot still in
mouth)
Oh la la.

INT. FBI CHEVY

MURRAY
Owens!

He puts down the binoculars.

OWENS

What?

MURRAY

First of all, that's illegal,
secondly you could blow our cover,
and thirdly I'm a woman.

OWENS

Blow our cover? I like your
chutzpa Murray, but they already
know we're here.

EXT. FAT TONY'S PIZZA, BROOKLYN-DAY

Down the street we see Morris approaching the scene. He is checking his watch periodically and quickening his pace. As he hustles across the street he comes up to our three Wise Guys. Joey has his back to Morris. As Joey turns, not watching where he's going, he smashes right into Morris.

JOEY

Yo, what are ya' doin'?

Joey grabs hold of Morris.

FRANKIE

(cautioning)

Take it easy Joey.

Frankie rolls his eyes towards the FBI car. Joey gets the message. Morris looks nervous.

MORRIS

Excuse me, I...ah...

JOEY

Hey, long time no see. Fellas,
look who it is.

Joey puts his arm around Morris and acts as if they are old friends. Morris is confused.

MORRIS

(confused)

I think you've got me mixed up with
somebody else...

INT. FBI CHEVY

Murray takes notice of what's happening across the street.
Nudges Owens.

MURRAY
Who's that?

OWENS
I dunno.

Murray pulls her camera out and begins taking pictures.
Joey, Frankie and Vic are goofing around with Morris, but
from this distance it looks as if they are friends. Tussling
his hair, slapping him on the back, etc. Their conversation
is inaudible from across the street.

EXT. FAT TONY'S PIZZA, BROOKLYN-DAY

Morris walks away from the group to pats on the back and
continues down the sidewalk.

INT. FBI CHEVY

Murray keenly follows Morris's path, which brings him into a
Bank of New York branch. Murray gives Owens a quizzical
look. Owens returns the look and shrugs disinterestedly.

INT. BANK OF NEW YORK OFFICES-MORNING

Morris is seated at his generic cubicle. His cubicle has a
picture of his severe looking mother and her cat, which is
the same cat we saw with Morris earlier. BRONCO, an athletic
looking bully in his forties with a bad mustache approaches.

BRONCO
Morris, Morris, Morris, I'm afraid
we've got problems big guy.

MORRIS
What's wrong?

BRONCO
All these transactions were
supposed to get cleared yesterday.
The guys upstairs are pretty hot
about it. Don't worry, I covered
for ya. I told 'em you'd get to
them first thing in the AM.

MORRIS

Bronco, these transactions weren't sent to me. They were sent to your desk for clearance.

BRONCO

Morris I'm surprised at you. You know that we here at The Bank of New York are team players. Now c'mon, chop chop.

Bronco gives Morris a pat on the back and heads over to DOLORES, a young secretary.

BRONCO (CONT'D)

Dolores, Sweetheart, when are you going to take me up on my offer?

DOLORES

Get lost Bronco.

BRONCO

Perhaps another time.

Bronco moves on.

DOLORES

Morris, you shouldn't let him push you around like that.

MORRIS

Oh... well... yeah but, he is my boss and all.

A CO-WORKER moves down the aisle with a mail cart distributing paperwork. He dumps a large pile into Morris' inbox.

CUT TO:

TITLE CARD:

Cornwall Iowa

EXT. CORNWALL IOWA-DAY

Cornwall is an exceptionally small town. No stop lights. There is a diner on the corner, with a few pick-up trucks parked outside. Half of the stores on Main Street are vacant. Down the street is Fat Tony's Pizza of Cornwall.

EXT. FAT TONY'S PIZZA, CORNWALL IOWA-DAY

Murray and Owens are parked outside of Fat Tony's Pizza, which is closed. The sign, the awning, everything about this Fat Tony's (other than it's surroundings) is a replica to the one in Brooklyn.

INT. FBI CAR

Murray checks his watch and it is four thirty. They look at each other with raised eyebrows.

OWENS

Apparently, you still can't get a good slice of pizza in Iowa.

EXT. FAT TONY'S PIZZA, CORNWALL IOWA-DAY

Finally a red Corvette races down the street, leaving a cloud of dust, and pulls in next to them. BIG PAULIE hops out, dressed as if he is still in Brooklyn. Big Paulie is, well, big. He wears gold chains, a silk shirt, with his hair slicked back and exudes confidence. He nods to the Agents, who are exiting their car, and the three of them enter Fat Tony's.

INT. FAT TONY'S PIZZA, CORNWALL IOWA-DAY

They sit at a table.

PAULIE

What brings you gentlemen to Iowa?
The culture?

OWENS

Apparently not the pizza.

MURRAY

Paulie, in about a month the D.A. is going to file charges against your friend Ernie Coletti. You're going to be called on to testify.

PAULIE

I know, "The Big E" so what?

MURRAY

We understand that there is a big price on your head.

PAULIE

Hey, tell me something I don't know. I'm so low on cash right now, I might do the job myself just to collect the bounty.

Paulie laughs at his joke. Owens gives him an obligatory snort while Murray is not amused.

PAULIE (CON'T)

Hey c'mon, ya gotta lighten up sweetheart. I can actually help you with that.

MURRAY

How is business?

PAULIE

What business? You've got me stuck in the middle of nowhere out here. I can't make a dime.

MURRAY

Funny, I was thinking that if you can afford to be closed at four thirty things must be looking pretty good.

OWENS

Paulie, our research shows that there could be a viable pizza place out here, but you've gotta put a little effort into it.

PAULIE

I can't compete with that diner up the street. I eat there myself, three squares a day.

The agents look diagonally up the street towards the diner. It's outward appearance does not make it appear to be such formidable competition.

OWENS

Paulie c'mon, that's not exactly the Ritz you're competing with.

PAULIE

C'mon what? I'd burn the diner down but then you'd probably bust my balls for that...besides, then where would I eat.

Paulie is still amused with himself.

MURRAY

How about here, in your own pizzeria?

PAULIE

Here? The food sucks. What do I know about making pizza?

MURRAY

You told us you were a partner in many pizza parlors back in Brooklyn.

PAULIE

Yeah, partners in. You do know what I did for a living, don't you?

MURRAY

Paulie, you knew the deal when you got into the program. I think the Bureau has been very fair to you. Make this place work and you can have a whole new life. And change the name.

PAULIE

Why?

MURRAY

Fat Tony's?

PAULIE

I'm nostalgic.

OWENS

You don't think that might give your friends a hint about where you are?

PAULIE

You know how many Fat Tony's Pizza places there are?

MURRAY

There is another reason we came.

PAULIE

What?

MURRAY

What can you tell us about The Cat?

PAULIE
The Cat?

OWENS
I told ya, he doesn't know nothing
about him, c'mon.

MURRAY
(Studying Paulie)
Wait.

PAULIE
(sensing an opportunity)
What's it worth to ya?

MURRAY
Depends on what you know.

PAULIE
Well, The Cat was not a part of my
deal with the Bureau.

Murray pulls out her surveillance photos.

MURRAY
Here he is, talking to some of your
friends. See if it jogs your
memory.

The pictures are the shots Murray took of Morris with Joey
Big Lips, Frankie Z and Twitchy Vic. Paulie studies the
pictures.

PAULIE
We are fortunate enough to be
living in the information age.
Only thing is, information cost
money.

MURRAY
You know how this works, if you
have any information...

OWENS
He doesn't.

They two agents stare at Paulie who responds with a Cheshire
cat grin.

PAULIE
I think I may remember something...

Paulie rubs his fingers together.

MURRAY
I'll talk to Johnson and see what
we can do for you, if your
information proves valuable.

Murray and Owens get up and head out. On their way Owens
turns the closed sign over so it reads open.

EXT. FAT TONY'S IOWA

A couple of TEENAGERS see the sign and enter.

INT. FAT TONY'S IOWA

Paulie looks up from studying the pictures and sees the
teenagers.

PAULIE
Hey c'mon, what are you doing? Get
out.

TEENAGERS
But the sign says you're open.

PAULIE
Screw the sign, we're closed.
We're, ah, doing some renovations.

The teenagers leave. The FBI agents have pulled out and
left. Paulie picks up one of the pictures and studies it
further. From his quizzical look, it is apparent that he
does not know who "The Cat" is.

EXT. FAT TONY'S PIZZA, CORNWALL IOWA

Paulie exits, pictures in hand and climbs into his Corvette.
He pulls out and accelerates down the street kicking up
Iowa's dust in his tracks. As he blows by the diner, a
couple of farmers watch him go, not sure what to make of him.

EXT. SAM'S PUB-PARK SLOPE, BROOKLYN

Agent Murray walks down the street toward the pub.

INT. SAM'S PUB-PARK SLOPE, BROOKLYN

Agent Murray enters. Sam's is about one step north of a dive
with dart boards, a jukebox, and an old pool table.

A blue-collar, locals only, kind of a bar. There is a group of seven or eight businessmen in their twenties to forties enjoying after work drinks away from the bar, and a group of blue-collar guys sitting at the bar. SAM MURRAY, in his sixties, is behind the bar. Agent Murray approaches the bar.

MURRAY
How ya' doin' dad?

Sam places a club soda in front of Murray while he stares at the businessmen disdainfully.

SAM
Look at dem guys.

Murray turns to the businessmen.

MURRAY
What?

SAM
They're ruining the neighborhood.

MURRAY
How?

SAM
Dead beats, half of them. Watch that little cock sucker on the left.

MURRAY
Dad!

SAM
Sorry sweetheart. I'll bet he's the biggest dead beat of 'em all.

COLLINS (aka "that little cocksucker") excuses himself from the group and ambles toward the bathroom. Instead of using the rest room, he changes direction and moves to the jukebox.

Agent Murray stops watching him.

SAM
Keep watching.

MURRAY
For what?

SAM
Just keep watching...

Collins examines the play list on the jukebox, flips through a couple of selections but ultimately does not select any songs. He drains his drink and comes to the bar. At this point, the rest of his group is engrossed in their own conversation.

COLLINS

Hey, how about another Tangeray and tonic?

SAM

Sure fella. (loudly addressing the rest of the group) Is that another round for everyone?

REST OF THE GROUP

Oh sure...I'll take one...hey Collins just bought a round...hell must be freezing over...thanks Collins...

COLLINS

Oh yeah sure, I meant one for everyone...

Sam plops the drinks down in front of him.

SAM

That's nineteen.

COLLINS

Oh, yeah right...sure...

Collins digs around in his pockets and finally produces a twenty and hands it to Sam. Sam looks at the bill, looks back up to Collins and gives him a dead stare. After a beat, Collins fishes around in his pockets and finds another couple of singles. Sam takes the money.

SAM

Thanks cap'.

A couple of guys from the group help Collins retrieve the drinks and they head back to their area.

MURRAY

That was almost illegal.

SAM

Almost.

MURRAY

They regulars?

SAM
Not that guy (nodding towards
Collins), I've never seen him
before.

MURRAY
How'd you know he was a dead beat?

SAM
I've been doing this a long time
sweetheart.

MURRAY
But you had no hard evidence?

SAM
Hmmpf, I've got my evidence right
here.

Sam points to his heart.

SAM (CONT'D)
Trust your gut, it won't let you
down.

INT. FBI OFFICE, MANHATTAN-DAY

The Organized Crime Task Force is gathered before a chalkboard that simply reads "Who's The Cat?". Also visible is the pyramid of power in The Big E's family. The Big E is at the top. Joey Big Lips and other Captains are listed below. Under Joey is his crew of Frankie Z and Twitchy Vic. Next to Twitchy Vic is a red circle and the word "informant".

JOHNSON
Has anyone turned up anything on
The Cat?

The group shakes their heads.

JOHNSON(CONT'D)
Keep your eyes and ears open.
Spezio, put some pressure on
Twitchy Vic, see if he knows
anything.

SPEZIO, an undercover street agent who dresses like a wise guy nods.

JOHNSON (CONT'D)

The rest of you, out on the streets. I want to find out who he is, and what he's up to.

The agents gather their things and head out.

EXT. UNDER BRIDGE-BROOKLYN

In a wide shot, Spezio meets with Twitchy Vic in vacant lot below a bridge. Spezio is asking all the questions, and getting a little physical with Twitchy Vic. Vic has a visible tic with every question and each shove. He is constantly checking over his shoulder. He is both nervous, and ignorant of any information regarding The Cat.

EXT. MORRIS' APARTMENT BUILDING-DAY

Morris exits his apartment building. As he leaves a big man catches the outside door before it can lock. Reaching inside his coat he rips off a piece of duct tape and inconspicuously places it on the tongue of the lock to keep it from locking. As he turns to leave we see it is Paulie from Iowa wearing a fake mustache and sunglasses. He disappears into the shadows.

EXT. FAT TONY'S PIZZA, BROOKLYN-DAY

Murray and Owens are in their usual spot on surveillance. Morris approaches Fat Tony's and Murray takes notice from across the street.

INT. FBI CHEVY

Murray jabs Owens. Morris, on his way past Fat Tony's, receives what has now become his customary enthusiastic greeting from Joey and Frankie Z. Morris nervously and confusedly accepts his pats on the back and hair tussles and keeps moving. Morris continues past them and heads into the Bank of New York Branch. Murray and Owens are so focused on Morris that they don't notice the PIZZA DELIVERY MAN who is standing by there car. He knocks on the window and Murray lowers it.

PIZZA MAN

One large pepperoni.

MURRAY

We didn't order any pizza.

The pizza man slides the pizza out of the delivery bag and hands it to a confused Agent Murray.

PIZZA MAN
Compliments of Joey.

MURRAY
We don't want it.

PIZZA MAN
Lady you gotta take it.

The Pizza Man practically forces the pizza through the partially opened window to Agent Murray. He then nods across the street to Joey who gives the agents a wave. Twitchy Vic arrives and joins the crew.

EXT. FAT TONY'S, BROOKLYN

JOEY
Twitchy, where the hell've you been?

Twitchy immediately starts twitching.

VIC
Who me?...I been, you know...

JOEY
The Big E's been looking for you.
C'mon.

VIC
Me...the Big E?

Vic really starts twitching now. The three approach a Cadillac, conveniently double parked. Vic attempts to get into the back seat but Joey grabs him and pushes him into the shotgun seat. Joey gets in the back seat behind him and Frankie Z hops into the driver's seat.

INT. CADILLAC

Vic is clearly uncomfortable having Joey sit behind him. Joey gives a surveillance look around. Once he is satisfied he speaks to Frankie Z.

JOEY
Okay Frankie, let's go.

EXT. FAT TONY'S PIZZA, BROOKLYN-DAY

The Car pulls off.

INT. BANK OF NEW YORK OFFICES-DAY

Morris is getting back to his desk. Bronco comes over to him.

BRONCO

Morris, I've been looking all over for ya. I got a shit load of transfers for you to clear.

MORRIS

Bronco these are all yours. What exactly are you doing all day?

BRONCO

Worry about yourself, Skippy, I don't answer to you. I'm in the middle of a very lucrative, top secret project.

MORRIS

What project?

BRONCO

I'm not at liberty to discuss. Trust me, when the time comes, you'll know.

He plops a large pile of paper work into Morris's previously empty "in" box. Bronco grabs a pile off of Morris's "out" box and moves it into his "out" box. Morris examines his pile. An office assistant moves down the aisle, removing the paperwork from their out boxes and denoting which paper work came from which desk. Morris settles back to work.

EXT. MORRIS'S APARTMENT BUILDING-NIGHT

Morris is returning from work. As Morris enters the building he uses his key on the outside door. Paulie's tape is still in place, making the door unable to lock but Morris is oblivious.

EXT. MORRIS'S APARTMENT BUILDING-NIGHT

Paulie is waiting in the shadows across the street. He waits outside until he sees a light go on in Morris's apartment. Paulie crosses the street and enters the building. After he enters we see someone has been watching Paulie. This someone lights a cigarette, illuminating his face and we recognize it is Spezio, one of the FBI Agents. He crosses to a pay phone, makes a call and disappears.

INT. MORRIS'S APARTMENT

Morris is trying to get the cat to take her medicine.

MORRIS
Here kitty, kitty, kitty.

The cat continues to dodge Morris. There is a knock on the door which surprises Morris.

MORRIS
Who is it?

PAULIE (O.S.)
It's ah, your neighbor from
upstairs. I was wondering if I
could borrow a plunger?

Morris crosses to the door and opens it part way, exposing Paulie's face.

EXT. MORRIS'S APARTMENT BUILDING-NIGHT

Joey Big Lips and Twitchy Vic come up to the building. Vic looks around nervous, not sure how they'll get in. Joey notices the tape on the door and nudges Vic. Joey opens the door, peels the tape off and they enter.

INT. MORRIS'S APARTMENT BUILDING-NIGHT

Paulie is still talking to Morris at his door. He has managed to wedge himself into the door frame.

PAULIE
We should probably check and make
sure it's not leaking through to
your bathroom.

MORRIS
I haven't noticed anything.

Paulie hears footsteps coming up the stairs and takes notice.

JOE (O.S.)
Listen, when we get there, you just
let me do the talking.

VIC (O.S.)
Right Joey...you...you do the
talking.

Recognizing the voices, Paulie pushes into the apartment and
slams the door.

INT. MORRIS'S APARTMENT-NIGHT

Paulie tries to regain composure.

PAULIE
Ha, ha, I was a...just catching a
chill out there on the landing.

Morris eyes him more suspiciously.

MORRIS
I recognize you from somewhere.

PAULIE
(listening at the door)
Sure, you probably seen me around
the building.

There are a couple of loud knocks on the door.

PAULIE
(acting casual)
Hmm, you expecting company?

MORRIS
No.

Paulie takes a look through the eye piece in the door.

INT. POV THROUGH THE EYE PIECE

We get a fish eye view of Joey Big Lips and Twitchy Vic
waiting at the door.

INT. MORRIS'S APARTMENT-NIGHT

Paulie gives Morris an "I'll handle it" wave of the hand. Paulie opens the door part way, staying behind the door and out of sight of Joey. As Joey enters he sees Morris.

JOEY

Hey, look who it is...

Bang, Paulie slams the door hard catching an unsuspecting Joey between the door and the door frame. His face is stuck and his eyes catch sight of Paulie. Paulie gives him three quick jabs to the face while continuing to hold his head in the door frame. In one move Paulie deftly throws the semi-conscious Joey to the ground inside the apartment. Momentarily Paulie locks eyes with Twitchy Vic.

VIC

Um...um...holy...holy...

Vic fumbles for his gun while Paulie slams the door shut and locks it. Paulie then strips Joey of his gun.

INT. HALLWAY OF MORRIS' APARTMENT BUILDING

Twitchy Vic is twitching uncontrollably pulling his hand gun out. The door to the apartment begins to open and Paulie's hand emerges from behind it with Joey's gun in his hand. In the excitement, Vic drops his gun, which goes off. Paulie returns fire and Vic runs down the hallway and out of the building.

INT. MORRIS'S APARTMENT-NIGHT

Paulie heads to the window. Through it, he sees Vic running away. Paulie crosses back to the door where Joey is slowly regaining consciousness. Paulie gets down on one knee and gives him three quick jabs to the face and Joey is back out.

Paulie pulls out a roll of duct tape from inside his jacket and tapes Joey's hands behind his back. He then tapes his legs together and removes another hand gun from Joey's ankle. Paulie then drags Joey in front of the door and sits him up against it, keeping it closed. He locks the door. When Paulie is finished he turns to Morris, who in the interim has found his plunger.

MORRIS

Um...I found that plunger you wanted.

Paulie crosses and knocks the plunger out of Morris's hand.

PAULIE

Don't play innocent with me. You know who I am?

MORRIS

I think I've seen you in the newspapers. Are you that Mob Rat...er, man who is going to testify....

PAULIE

Let me tell you something right now. You call me that again you're dead.

MORRIS

(nervously looking away)
Sorry Mr....ah...Mobster.

PAULIE

I know who you are.

MORRIS

You do?

PAULIE

You're The Cat. (Morris looks confused). We can help each other.

MORRIS

I'm not sure I need any help.

PAULIE

I'm sure you do.

A police siren is heard in the distance. Paulie runs to the window.

PAULIE (CON'T)

We gotta go.

MORRIS

We?

PAULIE

Yes we.

MORRIS

I don't want any trouble...

PAULIE

Too late.

Paulie physically grabs Morris and begins dragging him.

MORRIS

Well I can't leave the cat behind,
she's my mom's and she needs her
medicine three times a day.

Paulie instinctively stops as if he has just received new information. He eyes the cat and then eyes Morris, trying to read him. Assuming that the cat must have something to do with "the Cat" Paulie abides.

PAULIE

The cat. I wouldn't dream of
leaving the cat behind.

Paulie unleashes Morris.

PAULIE (CONT'D)

Go grab her.

MORRIS

She can only travel in her cat
carrier, you'll have to help me.

Paulie rolls his eye, but joins Morris as they try to apprehend the cat.

MORRIS

Easy, she can be kind of
particular...

PAULIE

We don't have time for particular,
just grab it.

The two men each try to grab the cat but to no avail. The sirens are getting closer.

EXT. ROOF OF POLICE CAR-NIGHT

Classic 70's cop show shot of the siren blaring on the roof of the police car as it careens through the city streets.

INT. MORRIS'S APARTMENT-NIGHT

Morris gets the cat carrier, places it in the middle of the room and leaves the carrier door open.

MORRIS
Nice kitty, here's your catnip...

Morris waves a catnip toy in front of the cat and tosses it into the cat carrier. The cat is having none of it. Morris pulls a piece of yarn from his pocket.

MORRIS (CONT'D)
...get the string, get the
string...

The cat begins grooming herself. Paulie has had enough and lunges at the cat. The cat waits until the last possible mili-second before easily evading Paulie. They are no match for the cat. Reluctantly, they begin to work together. Paulie tries flushing the cat out while Morris waits to catch it. Paulie picks up the plunger and is using it trying to cajole the cat towards Morris. The cat continues to duck under chairs, run around tables, etc.... Paulie gives a frustrated swing of the plunger, catching Morris on the side of the head just as Morris finally had a hold of the cat.

MORRIS (CONT'D)
Oww!!

Morris drops the cat and grabs the side of his head.

PAULIE
You dropped the cat!

MORRIS
You hit me in the head!

The cat hides behind the couch. Morris slowly wedges his way behind the couch.

MORRIS (CONT'D)
Here kity, kity, kity...

As Morris reaches for the cat the cat darts out from behind the couch. Paulie does a full body lunge, missing the cat and slamming into the couch pinning Morris back there.

MORRIS (CONT'D)
Ommff...

EXT. CITY STREETS-NIGHT

Agents Owens and Murray's car speeds to the scene.

INT. MORRIS'S APARTMENT-NIGHT

The cat hides behind Joey. With a man on each side, they lunge at Joey crashing into him. The Cat out maneuvers them, springs off an unconscious Joey's face, leaving scratch marks, and calmly walks into the cat carrier. They quickly close the door to the carrier.

PAULIE

Good. Now get a bag and grab a few things together.

MORRIS

What things?

PAULIE

What d'ya mean what things?

MORRIS

I don't know...my TV?

Morris thinks Paulie is robbing him, Paulie has no idea what to make of Morris. The sirens continue to get closer.

PAULIE

Your TV? How about your tooth brush, some underwear. Does your Mommy usually pack for you?

Morris gathers his things. Paulie picks up the cat carrier, grabs Morris by the arm and forces them into the bathroom.

EXT. APARTMENT BUILDING.

A black and white police car comes to a screeching halt, followed by Agent Owens and Murray's car.

INT. BATHROOM

Paulie opens the bathroom window and takes a look outside. He then puts the cat carrier out on the fire landing and forces Morris out onto the landing as well. Paulie climbs through last.

EXT. MORRIS'S APARTMENT BUILDING-NIGHT

After conferring with the FBI agents, the two Police men rush to the front door and hit the buzzers.

Agents Owens and Murray follow them while examining the exterior of the building.

INT. MORRIS'S APARTMENT-NIGHT

The downstairs buzzer is ringing in the apartment. Joey still lies unconscious.

EXT. REAR OF MORRIS'S APARTMENT BUILDING-NIGHT

Paulie, Morris and the cat make their way down the fire escape and into the alley.

EXT. APARTMENT BUILDING HALLWAY-NIGHT

Murray examines the used duct tape from the front door. Someone finally buzzes the Policemen into the building and they all enter in a hurry.

EXT. FIRE ESCAPE.

Paulie and Morris have reached the last platform of the fire escape. Instead of taking the last ladder down, Paulie tosses the cat carrier over the edge, aiming for a pile of garbage bags.

MORRIS

Hey...

Without hesitation Paulie grabs Morris and throws him over the edge as well. Paulie then climbs over the rail and jumps himself. All three have landed in a pile of garbage bags. Paulie grabs the cat carrier and Morris and pulls them to their feet.

INT. HALLWAY OF APARTMENT BUILDING.

Owens examines Twitchy Vic's gun that was left in the hallway. The policemen are trying to bash the door down. The locks are starting to give but something keeps pushing the door back.

INT. MORRIS'S APARTMENT-NIGHT

Each time the policemen ram the door, Joey's body leans forward and then snaps back against the door. After 3 hits two policemen and their door rammer crash through the door, trip over Joey, and sprawl onto the floor.

The Police Men quickly scramble into a defensive position drawing their weapons.

EXT. ALLEY

Paulie, Morris and the Cat have made it to the Corvette. Paulie throws the cat carrier in the back. Morris looks horrified to see the cat thrown like that.

MORRIS

Be careful with the cat, my Mom
would be so upset if she saw that.

In Morris's concern for the cat he does not see the sucker punch coming his way. Paulie punches him across his face. Morris's knees give out instantly and Paulie pushes him into the car.

INT. MORRIS'S APARTMENT BUILDING-NIGHT

Agents Murray and Owens enter the apartment with their guns drawn. They find Joey still semi-conscious and bound with duct tape. One of the police officers hand-cuffs Joey and removes the duct tape, aggressively ripping it off, causing Murray to wince. Methodically the agents move through the apartment, checking closets, behind doorways, under beds, etc... Murray moves to the bathroom off screen. Owens moves to the refrigerator and helps himself.

MURRAY (O.S.)

Owens.

Owens heads toward the bathroom. Gun in one hand, food in the other.

INT. BATHROOM

Murray angrily nods her head to the open window.

MURRAY

They're gone. (She notices Owen's
food)

OWENS

What? I don't need to be judged
right now.

EXT. SUBURBAN TRAIN STATION PARKING-NIGHT

The parking lot is deserted except for a few cars, including the Red Corvette. Big Paulie is trying to hot wire a beaten up older model "station car". There is a banging inside the Corvette. Frustrated, Paulie returns to the Corvette.

INT. CORVETTE-NIGHT

Morris has been duct taped similar to Joey in the previous scene. It is also apparent that he has been roughed up a little. Paulie peels the tape off of Morris' mouth.

PAULIE

What?

MORRIS

I still have to give the cat her medicine.

Paulie raises his hand to back slap Morris.

MORRIS (CON'T)

It's very important. My mom will kill me if anything happens to the cat.

PAULIE

She might have to get in line.

MORRIS

It will only take a second.

Paulie eyes him, still trying to figure out if the cat has anything to do with "The Cat".

PAULIE

Okay, okay, I'll give her the medicine.

MORRIS

She's very particular about it.

Paulie eyes him.

MORRIS (CON'T)

Fine, I put it right inside her traveling case.

Paulie pulls the case out of the small back seat area of the Corvette. He opens the case slightly and reaches in.

PAULIE

Argh!

Paulie has been bitten, and the cat springs off both of their faces and out of the car.

MORRIS

Oh great.

PAULIE

Shut up.

Morris goes to sit forward and Paulie gives him a quick jab in the chops, knocking him woozy. Paulie reapplies the duct-tape and climbs out of the car.

EXT. SUBURBAN TRAIN STATION PARKING-NIGHT

Paulie is on all fours. The cat has moved underneath the car that Paulie was trying to hot wire. He continues to make cat noises to cajole the cat to come out.

PAULIE

Here kitty, kitty, kitty.

EXT. PARKING LOT ENTRANCE

A police car slowly enters the parking lot.

INT. POLICE CAR-NIGHT

In the distance the POLICEMAN can see Paulie on all fours looking under the car. Slowly the Police Car rolls over to investigate.

EXT. SUBURBAN TRAIN STATION PARKING LOT-NIGHT

Paulie, on all fours, is oblivious to the police car. The Police car rolls right up to Paulie. The Police Man rolls down his window and shines his flash light on Paulie. Paulie freezes.

POLICEMAN

Is there a problem?

Paulie turns and sees it is a policeman. He quickly looks to the Corvette and sees Morris is unconscious and out of the Policeman's line of sight.

PAULIE

No, no, no problem Officer. It's my cat. She got out of my car. My wife'll kill me if I don't bring her home in one piece.

POLICE MAN

I'll give you a hand.

PAULIE

Oh no, really...

Too late. The Policeman has gotten out of his car, has his flashlight out and circles around the other side of the car. As he does this Paulie hears an announcement over the Police radio in the patrol car.

POLICE RADIO

A.P.B. Be on the look out for a red Corvet....

PAULIE

(drowning out the radio)

Here, kitty, kitty, kitty.

The Policeman is now down on all fours shining his flashlight under the car. Paulie eyes the policeman and then looks down towards his waist to the policeman's gun. It is well secured, with a safety strap covering it. The policeman is also holding the flash light in his shooting hand, the same side as his gun holster. Cautiously, Paulie reaches inside his waistband for his gun. As Paulie wrestles with what to do the Cat meows, darts from under the car, springs off of Paulie's face and into the police car snapping Paulie out of his moment. The Officer quickly runs around the car door and slams it, trapping the cat inside.

POLICEMAN

There. Do you have a cat carrier?

PAULIE

Yeah, let me get it.

The cat is going insane inside the police car. Running around and springing off of the windows. She sets off the siren, windshield wipers get turned on, etc.

INT. CORVETTE

From inside the Corvette we see Paulie cross back to the car. He opens the door, which turns on the dome light and discreetly gives a "coming to" Morris another jab to the head causing Morris to recline back into oblivion. Paulie retrieves the carrier.

EXT. SUBURBAN TRAIN STATION PARKING LOT-NIGHT

Paulie crosses back to the Policeman while all hell continues to break loose in the Police car.

PAULIE

I was trying to give her her
medicine but she got away from me.

POLICE MAN

Why don't you let me try, I'm kind
of a cat person.

PAULIE

I don't know...

The Policeman opens the door and easily collects the cat. The Policeman, revealing his odd cat nature, begins talking to the cat in some type of secret cat language that only he and cats understand. Paulie, not sure if he should be amazed or horrified, pulls the medicine out of the cat carrier and hands it to the Policeman. While he is petting her, the policeman gives the cat her medicine which she willingly accepts and puts her back into the carrier.

POLICEMAN

Here you go.

He hands the carrier to an amazed Paulie.

PAULIE

Thanks.

POLICEMAN

I'm happy to help.

The Policeman is about to return to his car but then notices Morris' silhouette in the Corvette.

POLICEMAN

Who do you have in the car?

PAULIE

Oh, a neighbor I saw on the train. He must've had an office party or something. He's obviously had too much to drink. I wanted to keep him off the road so I told him I'd give him a lift.

POLICEMAN

We need more neighbors like you.

PAULIE

Ah, I'm still a boy scout. Good deed for the day, ya' know?

The Policeman gets in his car and drives off. Once Paulie is sure the Officer is gone, he throws the cat into the back of the car he is hot wiring. Paulie crosses to the Corvette, opens the passenger door and Morris falls out. Paul drags Morris to the back of the "station car" and throws him in. He returns to the Corvette and gathers their remaining things. Paulie hops into the driver seat of the station car and gets back to hot wiring. In moments the car starts and they quickly pull out of the parking lot and head in the opposite direction that the police car went.

The camera does not follow them. A noticeable silence while we stay in the now uninhabited parking lot. Finally, we hear a Police Siren and shortly after, the same police car races back to the scene to find the now empty Corvette. The Policeman gets out of his car, gun drawn, and carefully crosses to the Corvette. He peers in.

POLICEMAN

Darn.

He surveys the empty lot.

INT. POLICE INTEROGATION ROOM-NIGHT

Joey, free of duct tape and black and blue, is at the interrogation desk. Murray and Owens are questioning him.

OWENS

So Joey, what happened to your face?

JOEY

I tripped. What happened to yours?

MURRAY

What were you doing in that apartment Joey?

JOEY

Nothing. I stopped by to see an old friend who I heard was visiting.

MURRAY

Morris Livingston?

JOEY

Who?

OWENS

That was Morris Livingston's apartment you were in.

JOEY

Not him. Another old friend. He's a friend of yours now.

Murray and Owens eye each other.

MURRAY

(mouths to Owens, in audible)

Paulie?

Owens shrugs.

OWNES

Who told you he'd be there?

JOEY

Nobody, I just had a felling, ya know?

OWENS

Shots were fired Joey.

JOEY

I don't know anything about that.

MURRAY

So that was after you were unconscious?

JOEY

Have I been charged with anything?
Am I free to go?

The agents eye each other and shrug.

OWENS

Sure Joey. Just don't get lost.
We may need to ask you a few more
questions.

JOEY

You know where to find me.

Joey exits.

OWENS

I told you bringing Paulie into
this was gonna cause trouble.

The phone on the wall buzzes and the voice of the
RECEPTIONIST comes over the phone.

RECEPTIONIST (O.S.)

Call for agent Murray, line four.

Murray picks up the phone.

MURRAY

Agent Murray...what?...are you
sure...ah, all right, I'll be right
there.

OWENS

What was that about?

MURRAY

Something's wrong with my father
down at his bar.

OWENS

Want me to come with?

MURRAY

No, you better stay here in case
something comes up with Paulie.
I'll be back as soon as I can.

Murray exits.

INT. MURRAY'S PUB-PARK SLOPE, BROOKLYN

JACK, a bartender in his mid-twenties is working the bar.
There are only a few customers.

Sam Murray is on the customer's side of the bar, clearing a few tables, wearing a shirt, tie, black shoes, black socks and a pair of pale blue boxer shorts and no pants. Agent Murray enters. She sees her father and looks to Jack. Jack shrugs.

JACK

I didn't want to bother you at work, but I didn't know what else to do.

SAM

Sweetheart.

MURRAY

Dad, where are your pants?

SAM

What the hell kind of question is that? They're hanging in the closet.

MURRAY

(confused)

Shouldn't they be on your body?

SAM

I just ironed them. (Sam looks down) What? What the hell's going on here?

MURRAY

I don't know Dad. Why don't I take you home?

SAM

I don't need to go home, I just need a pair of pants.

MURRAY

C'mon Dad.

SAM

It's his fault. (referring to Jack)
I never trusted that bastard. Do you know what he did?

The patrons are curiously watching the show. Jack, hands up and shaking his head, does not know what to make of Sam.

MURRAY

Tell me later, let's go home.

Murray begins to lead her father out of the pub.

SAM
He stole my pants, the bastard.
He's a pants stealer.

JACK
Sam, I'll see you tomorrow.

SAM
Not if I see you first you
bastard...

Murray leads Sam out of the pub.

INT. FBI OFFICE-NIGHT

The office is empty except for Johnson who looks to be finishing up with his days work. Agent Murray enters and proceeds to her desk. She seems tired and a little distraught. She is caught off guard when Johnson approaches her.

JOHNSON
Agent Murray, how's it going?

MURRAY
Oh, well...

JOHNSON
Well? Is this going to make my
head hurt?

Johnson makes himself another Alka Selzter cocktail. Once he has swirled it around and taken a sip he looks back up to Murray. Murray unexpectedly bursts into tears and goes on a ramble. Agent Johnson is caught off guard and unsure of how to react.

MURRAY
I think my father has Alzheimer's.
I got called down to his bar by one
of his bartenders and he wasn't
wearing any pants...well he did
have on his boxer shorts...(she's
still crying, working the tissues,
occasionally blowing her nose,
etc)...anyway he starts saying all
this crazy stuff as if he didn't
know what was going on...I think he
was scared, I've never seen him
scared before.

Agent Johnson doesn't know what to do with this information, is clearly uncomfortable and scans the room to see if anyone else is there.

MURRAY (CONT'D)

I finally get him home to his apartment where his pants were right there on the ironing board. He puts them on and just like that he is back to normal, like they were some kind of magic pants or something.

JOHNSON

Magic pants?

MURRAY

I know, crazy. But the evidence suggest something happened when he put on those pants. (She's calmed down and gives one really good last nose blow and a satisfied exhale) Phew. I'm sorry, that wasn't very professional, but I do feel a lot better. Thanks for asking.

JOHNSON

Um, Right. How is it going with "The Cat"?

Murray realizes this is what Johnson has meant all along.

MURRAY

Oh The Cat. Well, I believe our surveillance is starting to reap rewards, but we still need to collect more evidence.

JOHNSON

Is Owens carrying his weight?

MURRAY

Affirmative sir.

JOHNSON

I'm going to feel a lot better once this case is over.

Johnson exits.

INT. BANK OF NEW YORK OFFICES-DAY

Bronco is hanging around Morris's empty desk with his usual stack of papers. He checks his watch and is frustrated.

EXT. BANK OF NEW YORK-DAY

Three black government cars pull up to the curb, blocking a fire hydrant, along with numerous police cars who set a perimeter to block the entrance to the bank. Doors fling open and G-men hurriedly hop out. Agents Owens and Murray exit the last car and follow the other men into the bank. Curious on lookers start to gather behind newly erected police barricades. Hot dog vendors and Italian ice carts take notice of the forming crowds and quickly assemble to sell their goods.

HOTDOG VENDOR

Hotdogs, get your hotdogs!

INT. BANK OF NEW YORK OFFICES-DAY

The double doors to the office burst open and THREE S.E.C AGENTS as well as Murray and Owens enter the building on a mission. They flash Badges to anyone in their way. Murray and Owens head straight into the Branch Manager's office while The S.E.C agents begin going through filing cabinets, and computers. Bronco slinks away. Agent Spezio is filling out a deposit slip watching the scene.

EXT. OPEN ROAD-DAY

The car Paulie had hot wired is cruising down an open road.

INT. CAR-DAY

Morris is driving the car. Paulie is in the passenger seat holding a gun.

PAULIE

Where is your Mother, on vacation or something?

MORRIS

My Mother?

PAULIE

Yeah.

MORRIS
She's...she's passed.

PAULIE
You mean dead?

MORRIS
Yes.

Pause.

PAULIE
Wait a second...you said she would
be very upset if anything happened
to the cat?

MORRIS
Well, she would.

PAULIE
She's dead.

MORRIS
I know.

PAULIE
Dead people don't get upset.

MORRIS
You don't know that.

PAULIE
Who are you, Norman Bates? If dead
people could get upset, I'd know.

MORRIS
How do you know?

PAULIE
I've been around plenty of them,
and they had good reason to be
upset. Tell me about "The Cat".

MORRIS
I am very sorry to tell you this
Mr...ah...kidnapper, really I am.
But I am not this cat person you
think I am.

PAULIE
Oh no. Don't start with that.
You're the cat all right and I've
gotcha.

An old motel is ahead.

MORRIS

I'm not.

PAULIE

Have I told you that I served in
Vietnam?

MORRIS

It hasn't come up.

PAULIE

Well, I was a helicopter
interrogator. You ever here
anything about that?

MORRIS

Uh, no.

PAULIE

We'd pick up 6 VC prisoners, fly
'em out over open water and ask
questions, see if we could gather
any intelligence. Only I'd throw
the first one out before I asked
any questions, hoping it would
inspire his comrades to open up.

MORRIS LOOKS SICKENED.

MORRIS

Did it work?

PAULIE

Not usually, those guys were tough.
It was awful, really. I was just a
kid myself. The interrogator's had
an extraordinary high suicide rate.
Not me, I slept like a baby. Do
you know why?

MORRIS

You were tired?

PAULIE

I was just doing what I had to do.
A lot of the guys couldn't handle
it. Of course when I got back,
there was an endless line of idiots
ready to blame me for my service.

MORRIS

Is there a moral to this story or something? Why are you telling me this?

PAULIE

Because you're my project now, and I want you to understand how thoroughly I do my work, even if it gets ugly. Don't go VC on me kid.

MORRIS

Got it.

PAULIE

Pull into this motel. No funny stuff. It would be tragic, but I'll warn you right now, I don't mind killing you if I have to.

They pull into the mostly empty parking lot and park out of view of the manager's office. Paulie pulls out the duct tape and Morris dutifully puts his hands in front of him. Paulie tapes his arms together, then tapes his hands to the steering wheel.

MORRIS

Ahhh...ahh..

PAULIE

What?

MORRIS

Ah, I've got something in my eye.

PAULIE

Let me see.

Paulie removes Morris's glasses, peers into his eye as if he is looking for something.

PAULIE

You're right.

Cut to a POV from Morris's eye as Paulie's fist flies straight into camera, giving Morris a quick jab to his face and knocking him woozy. Paulie giggles, a man enjoying his work. Paulie gets out of the car and crosses to the manager's office.

EXT. MOTEL

Paulie emerges from the manager's office and heads to the driver's door. He looks around to see if there are any witnesses, opens the door, cuts the tape and moves Morris over. The car pulls around to the back of the motel.

INT. FBI OFFICE-DAY

Johnson is at his desk. Murray and Owens enter. Murray plops down a file on Johnson's desk. Johnson looks to the stack of papers.

JOHNSON
Hold it. Is this going to churn my
stomach?

OWENS
Probably sir.

MURRAY
Chief...

JOHNSON
Hold it.

Johnson opens his desk draw and prepares himself his Alka Seltzer cocktail. He takes a sip.

JOHNSON (CONT'D)
Continue.

MURRAY
They're two million short.

JOHNSON
Who?

MURRAY
The Bank of New York. The S.E.C.
is investigating all of Morris
Livingston's transactions.

JOHNSON
Morris Livingston's?

OWENS

Where did this guy come from?
We've been so far up The Big E's
ass I can't believe this is the
first we've ever heard of this
Morris Livingston.

MURRAY

He's gotta be The Cat.

JOHNSON

But what do we know about The Cat?

MURRAY

Nothing...

OWENS

...other than he just came up with
two million dollars he didn't used
to have.

JOHNSON

Can't they just freeze the account
it was transferred to?

MURRAY

It was emptied.

JOHNSON

Two million dollars? Cash?

MURRAY

Bit by bit.

JOHNSON

Have we talked to Paulie about it?

MURRAY

He said it wasn't part of his deal.

JOHNSON

Bull shit.

OWENS

He doesn't know anything about it.
He was trying to bluff for a better
deal.

JOHNSON

Where is he?

OWENS

That's a good question.

JOHNSON

That's a good question? He's in the witness protection program for Christ's sakes. We can't even keep track of him there? That's not supposed to happen.

MURRAY

I think he may have something to do with The Cat, or at least provide us with some information.

JOHNSON

We need to locate him Murray.

MURRAY

We'll find him Dad...(shocked) I mean sir.

They all heard "Dad" and none of them know how to respond. Johnson eventually regains his focus.

JOHNSON

We've got a big trial coming up. If we blow this case against Ernie Coletti it will be an embarrassment to the agency, people will lose their jobs. We need him to testify. Find Paulie first, then we'll worry about The Cat.

Johnson exits. Owens opens up an inter-office envelope addressed to him.

OWENS

Dad?

MURRAY

I can't believe I did that, he must think I'm an idiot.

OWENS

No, he thinks I'm the idiot and he wouldn't put two idiots on the same case.

MURRAY

Thanks.

OWENS

Don't mention it.

Owens examines the contents of the inter-office memo.

OWENS
Uh oh.

MURRAY
What?

OWENS
They found Paulie's Corvette in a
commuter parking lot upstate.

INT. MOTEL ROOM-NIGHT

Morris is still loosely taped up as a prisoner. Paulie seems
to have relaxed some.

MORRIS
I'm getting hungry, do we have
anything to eat?

PAULIE
I've got this.

Paulie produces a fifth of whiskey from his inside coat
pocket.

MORRIS
Where did you get that?

PAULIE
It was in the glove compartment of
the car we borrowed.

MORRIS
We?

PAULIE
Yeah, by now I'm sure the cops
assume you're an accessory. Here
have some.

Paulie offers Morris the whisky.

MORRIS
No thanks, I don't really drink.

PAULIE
Why not?

MORRIS
Well my Mom...

PAULIE
Never mind. I drink. And if I'm
drinking your drinking, and I'm
drinking.

Paulie hands Morris the bottle and Morris takes a cautious
sip. Paulie eyes him, takes the bottle back and takes a big
swig.

PAULIE (CONT'D)
You gotta girlfriend who's gonna to
be looking for you kid?

MORRIS
I wish. There's a girl in the
office but I'm not sure she knows
I'm alive.

This conversation encourages Morris to take a couple of swigs
from the bottle. They are both loosening up.

PAULIE
Who's fault is that?

MORRIS
I'm not sure it's anybody's
fault...

PAULIE
It's your fault. Do you talk to
her?

MORRIS
Well my mom...

PAULIE
Your Mom!? Jesus Morris don't get
women advice from your mother.

MORRIS
Why not?

PAULIE
You're helpless. She's your
mother, what would she know about
women?

MORRIS
She is a woman. What makes you
think you're such an expert?

PAULIE
I've been married three times, I
know everything about women.

MORRIS
Three times, that seems a bit
dubious.

PAULIE
Listen, what's this girls name?

MORRIS
Delores.

PAULIE
Delores? Are you shittin' me?
What is she a friend of your mom's?
How old is she?

MORRIS
I don't know, mid twenties I guess.

Paulie takes a big swig.

PAULIE
That's a relief. Morris, do you
know how many times Babe Ruth
struck out?

Morris is starting to feel the effects of the whiskey and is
baffled by this turn in the conversation.

MORRIS
I don't understand what this has to
do...

PAULIE
It's a simple question Morris.

MORRIS
I have no idea.

PAULIE
Of course, nobody remembers. But
how many home runs did he hit?

MORRIS
714.

PAULIE
Bulls eye. See what I'm saying?

Paulie, proud of himself takes another swig.

MORRIS
(confused)
That Babe Ruth hit a lot of home runs?

PAULIE
What, no!? That Babe Ruth wasn't afraid to strike out. You're going through life afraid of striking out Morris, see what I'm saying?

Getting drunker.

MORRIS
Maybe.

PAULIE
Have you ever asked her out?

MORRIS
Who?

PAULIE
Who? Delores.

MORRIS
Don't be ridiculous...

PAULIE
What ridiculous, she's a woman, you're a man, that's how it works. The worst she can say is no.

MORRIS
That's what I'm afraid of.

PAULIE
See what I mean, it's fine to strike out every now and then. It's the only way you'll ever hit the big one. If she says no, you just ask her out again.

MORRIS
After she's said no?

PAULIE
Yes, women like being pursued. If she keeps rejecting you, after awhile, you move on, otherwise it gets creepy. But at least you've tried and what have you lost?

MORRIS
You're right Paulie. You know
what, you're right. Next time I
see her I'm gonna talk to her.

PAULIE
And don't mention your mother.

MORRIS
I'll try.

PAULIE
Do better than try.

MORRIS
You know what Paulie, you're not so
bad. Next time I see her I'm
definitely gonna talk to her.

PAULIE
Thanks Morris. And that's "if" you
see her. Let's not take anything
for granted.

MORRIS
Oh.

Morris keels over and falls to sleep.

INT. STATEN ISLAND MANSION-DAY

The phone rings on the desk. The Big E's hand picks it up,
but we do not see the rest of him.

PAULIE (O.S.)
I've got your boy...

EXT. STATEN ISLAND STREET-DAY

A white cargo van is parked outside the Big E's residence.

INT. CARGO VAN-DAY

Two FBI agents are monitoring the phone call.

THE BIG E (O.S.)
Who is this?

PAULIE (O.S.)
You know who it is.

THE BIG E
You sound like a dead man I used to
know.

PAULIE
You wish. You interested in
adopting a cat?

The agents reference each other thinking they are on to
something.

THE BIG E
I'm allergic.

PAULIE
Maybe we can work something out.

THE BIG E
I don't think so.

The Big E hangs up.

INT. MOTEL ROOM-DAY

Paulie hangs up. He is partially dressed in Morris'
clothing, which does not come close to fitting him. The cat
eyes him curiously.

PAULIE
Cock sucker.

Morris begins to come to. The duct take has been removed
from him. He rubs his eyes and stares at Paulie, at first
seeing two of him until his eyes gain better focus.

MORRIS
What are you doing?

PAULIE
Apparently your friend isn't too
concerned about your well being.

MORRIS
My friend?

PAULIE
The Big E. I told you, don't play
stupid with me. I hope it doesn't
come down to me having to send him
a pinky for proof or something.

Morris eyes his pinkies.

MORRIS

Couldn't we send a Polaroid or something? I've seen how they do that. You know, I hold a copy of today's newspaper.

PAULIE

Polaroids are for pussies who don't mean business. A pinkie is more dramatic. In this line of work, you'd be surprised how big a role theatrics plays.

MORRIS

Are those my clothes?

PAULIE

The cops'll be looking for us. I thought I'd go a little, you know, incognito. Here, put this on.

Paulie tosses Morris the silk shirt Paulie had been wearing the day before. Morris gives it a whiff, is not pleased but obliges. Paulie gives him a couple of gold chains and tosses him his pinky ring. Morris tries the ring on all of his fingers but it is much too big. Finally he settles on his thumb. Paulie gives himself a couple of finishing touches in the mirror and seems pleased with himself. He looks over to Morris who looks as if he is a boy dressed in his father's clothes. That is, if your father is a wise guy.

PAULIE

You look good. C'mon.

As Morris starts to move, Paulie grabs his arm and reveals his concealed handgun as a reminder. After a nod Paulie releases his arm.

MORRIS

Where are we going?

PAULIE

You will be informed on a need to know basis.

EXT. MOTEL-DAY

Paulie opens the door and does a quick survey of the mostly empty parking lot. Once he is convinced it is safe Paulie and Morris exit carrying the cat carrier, looking anything but inconspicuous, and head to the car.

EXT. SUBURBAN TRAIN STATION PARKING-DAY

Murray and Owens are questioning the Policeman who let Paulie get away. They are showing the Policeman a picture of Paulie.

MURRAY
...and you're sure this was the
guy?

POLICEMAN
I'm not positive, I'm not so great
with faces.

Murray and Owens share an exacerbated look.

OWENS
Not so great with faces, c'mon,
you're an officer of the law, this
is a criminal investigation.

POLICEMAN
I know, I know, I must have been
distracted by the Cat.

MURRAY
Wait a second, what cat?

POLICEMAN
His cat.

MURRAY
(to Owens)
Does Paulie have a cat?

Owens shrugs.

OWENS
Your report never mentions a cat.

POLICEMAN
I didn't think it'd be important.

OWENS
You're just a cracker jack law man,
aren't you?

MURRAY
Okay, okay, tell us about the cat.

POLICE MAN
What about it?

MURRAY
What did it look like, any
interesting characteristics?

POLICEMAN
The cat?

OWENS
Yes, the cat for God's sakes...

POLICEMAN
I don't know...(nervously
thinking)...four legs...a tail...

OWENS
Four legs and a tail!?! Thanks,
that'll narrow it down. Murray we
need to find a cat with four legs
and a tail!!!

MURRAY
What was it about the cat that
distracted you?

POLICEMAN
It needed it's medicine.

MURRAY
(contemplating)
Medicine?

Murray and Owens process this information, not sure what to
do with it. The Policeman, visibly shaken, eyes the two of
them.

EXT. HIGHWAY-DAY

Paulie and Morris are driving through the Adirondack
Mountains.

INT. CAR-DAY

Morris is driving with Paulie in the passenger seat.
Paulie's gun rests in his lap, pointing at Morris.

PAULIE
Why doesn't The Big E place a
higher value on your life? Is this
some kind of negotiating tactic?

MORRIS

I told you before. I am not
this...

PAULIE

Don't say it. I swear if you say
that again I'll pull over at the
next scenic overlook, grab you by
the collar and toss you over.
It'll be kind of nostalgic for me.
Capice?

Morris nods, the cat meows.

PAULIE (CONT'D)

Besides, it was the FBI who told me
you were The Cat.

MORRIS

The FBI?

PAULIE

Yeah, they had pictures and
everything.

Morris seems surprised and alarmed by this new information.

MORRIS

Pictures?

PAULIE

Take this exit up here.

EXT. ADDIRONDECK CABIN- EARLY EVENING

It is an isolated upscale cabin. No lights are on, no cars
are there, it is apparent that no one is home. Morris and
Paulie drive up, their car's lights are the only
illumination. They both get out of the car with Morris
holding the cat carrier, leaving the headlights on. Paulie
walks Morris around the side of the house. Paulie pulls out a
penlight and shines it on a small box outside of the house.
Reaching into his coat pocket Paulie pulls out a small case,
a lock picking kit, and removes a screwdriver.

PAULIE

Here.

Paulie hands Morris the screwdriver.

MORRIS

What's this for?

PAULIE
Ever disable an alarm before?

MORRIS
I've made it this far in life
without experiencing the need.

PAULIE
Well, if you screw this one up, I'm
gonna have to kill you.

MORRIS
You love saying that, don't you?

PAULIE
Don't love it, comfortable with it.
It comes with the job. Don't worry
this is easy, just don't get smart.
Pull that grey case off.

Morris pulls off the cover of the alarm revealing very simple
circuitry. Two post have visible wires connected to them and
a third is bare. A small red light blinks.

PAULIE (CONT'D)
I watched the guy install this one.
You're going to pull the yellow
wire off of the second post and
attach it to the third.

MORRIS
That's all?

PAULIE
That's all. Simple isn't it, but
you've got to do it fast so the
alarm doesn't go off.

MORRIS
What happens if the alarm goes off?

PAULIE
You die.

MORRIS
(gulp) You're sure that's all we
have to do?

PAULIE
Pretty sure.

MORRIS
Pretty sure?

PAULIE

Hey it was a long time ago I
watched the guy install it.

Morris gets his fingers ready. Blows on them, bends them,
rubs them together.

PAULIE

What the hell are you doing?

MORRIS

Getting prepared.

PAULIE

This ain't a safe kid, just do it.

MORRIS

All right, all right, don't rush
me.

Morris turns to the alarm box, is about to do it and then
hesitates.

PAULIE

For Crist's sakes...

Paulie whacks an unsuspecting Morris to the side, reaches
down, pulls the wire and quickly attaches it to the third
post. The red light goes off. Morris, laying prone, can see
that the light is off. Paulie starts to reach for his
gun...the light starts blinking again.

MORRIS

Phew!

PAULIE

Congratulations kid, you get to
live.

MORRIS

If it had gone off, it wouldn't
have been my fault.

PAULIE

True, but you'd still be dead.
Nobody gets to spare death on a
technicality.

The two of them head up to the front door. Paulie pulls out
his lock picking case. Paulie proceeds to pick the lock and
the door opens.

MORRIS

Where did you learn how to do that?

PAULIE

In the joint at locksmith school.
Crazy that they would teach us that
right? Now, leave the cat here and
go and turn off the car's lights.

Paulie withdraws his gun from his waistband and aims it on the top of the cat carrier. Morris crosses to the car.

INT. CAR-NIGHT

Morris opens the door and the dome light goes on. As Morris goes to turn off the car's headlights, he notices the two wires, now separated, that Paulie connected to hot wire the car.

PAULIE (O.S.)

C'mon already.

Morris turns off the lights and closes the door. The dome light in the car goes off leaving the car completely dark.

EXT. CABIN-NIGHT

Paulie is standing in the doorway of the cabin, with the lights on inside. Other than that, it is pitch black outside. Morris crosses to the house and they enter.

INT. CABIN-NIGHT

The cabin has all the amenities of home.

PAULIE

This place is perfect. I can't
believe I didn't think of it
before.

MORRIS

You've been here before?

PAULIE

Yeah, sure. This is The Big E's
place.

Morris is surprised.

MORRIS
Isn't The Big E looking for you?

PAULIE
Terrific irony don't you think kid?
It's called hiding in plain sight.
C'mon.

Paulie pushes Morris into the great room.

INT. GREAT ROOM

It is decorated with medieval memorabilia. Suits of armor, hatchets, balls and chains, as well as old torture devices fill the room.

PAULIE (CONT'D)
The Big E's got strange taste.

Surveying the room Paulie begins to tear up.

MORRIS
Are you crying.

PAULIE
Of course not, I'm just a little sentimental. We had good times here, good times (regains his composure). I glad to see the blood's been cleaned up.

Paulie leads Morris to a ball and chain. He places Morris' foot into the leg clamp, closes it and turns and removes the key. He bangs on it to test its strength and is satisfied. He brings a chair over for Morris who sits. Morris looks around the room and it frightens him. Paulie finds another small ball and chain and brings it over for the cat. He takes the cat out of its carrier, and after struggling with it and absorbing a few scratches, manages to get her foot in the ball and chain too. He slips the key into his pocket.

PAULIE (CONT'D)
Perfect. Now let's see what there is to eat around here.

Paulie leaves the room and heads to the kitchen. Morris and the cat stare at each other. The cat easily pulls its paw out of the ball and chain. She licks her now free paw and cleans her face. After some frustrated bangs and slams in the kitchen, Paulie's footsteps head back towards the great room. The cat just as easily slips her paw back into the ball and chain. Paulie enters.

PAULIE (CONT'D)
Nothing. Would you believe it?
There's nothing to eat. What kind
of hide out is this? I gotta eat
something, I'm starving.

Paulie double checks their locks and makes sure that everything, such as a phone, keys, etc., are out of their reach.

PAULIE
I'll go see if I can find anything
nearby. Don't get stupid. You're
in the middle of nowhere. There
are no neighbors to run to. If
you're not here when I get back,
you're dead. Either by me, or the
elements.

Paulie grabs his coat and exits.

EXT. CABIN-NIGHT

Paulie gets into his car and leaves.

INT. CABIN-NIGHT

After we hear Paulie's car head out, the cat easily pulls her foot out of the ball and chain. Morris notices. There are other balls and chains with skeleton keys scattered about the room.

MORRIS
Good kitty, now's our chance. Go
bring me a key, go on...

The Cat looks towards an end table.

MORRIS
...go on...good kitty...

The cat crosses to the end table where a key is visible. The key has a ribbon through the end of it that is dangling over the end table. The ribbon entices the cat.

MORRIS
...good, good...now get the key,
c'mon, get the key...

The cat reaches up and paws at the ribbon playfully. She keeps pawing it until finally she knocks it to the floor.

INT. DINER-NIGHT

Paulie is at the cashier's counter with a take-out bag. He picks up a newspaper, The Daily News, and exits.

INT. HOME SECURITY COMPANY'S OFFICE-NIGHT

A SECURITY GUARD is sitting in front of a computer. A shot of the computer screen has a list of addresses, and a blinking "ON" next to them. One address has a blinking "OFF" next to it.

SECURITY GUARD

Hey boss.

BOSS crosses to him.

BOSS

What's up.

SECURITY GUARD

I've got one house where the alarm wasn't turned off properly. Should I send someone?

The Boss looks up the address on his computer.

BOSS

That's Ernie Coletti's place. Call him first. If no one answers, call his home in Staten Island.

INT. ADDIRONDECK CABIN- NIGHT

The Cat is moving the key along the floor.

MORRIS

This is unbelievable. Now bring it to Daddy.

The cat looks at Morris. The Phone RINGS. Both Morris and the Cat stop and reference the phone. The phone rings again and the cat is scared off. She darts and hides under a table.

MORRIS (CONT'D)

Here kitty kitty, come back out.

The cat eyes the key on the ground. She gets up on her haunches and pounces it.

MORRIS (CONT'D)
C'mon...bring it to Daddy.

The Cat starts pawing at the key and actually picks it up.

MORRIS (CONT'D)
Good girl.

Then the cat begins playing with it. Putting it down, and pouncing on it. Walking further away from Morris with it.

MORRIS (CONT'D)
No, no, no...here kitty, kitty,
kitty...

The cat spots a mouse, drops the key and goes after the mouse. The mouse hides under a piece of furniture and the cat continues to hunt it. Reaching under, running to all sides, etc. The Cat has lost all interest in the key. The phone stops ringing.

EXT. STATEN ISLAND MANSION-NIGHT

The phone rings inside. The ring adorned hand of "The Big E" reaches for the phone.

INT. SECURITY OFFICE NIGHT

The Security Guard from the earlier scene is on the phone.

SECURITY GUARD
Hello, Mr. Coletti?

INT. CAR-NIGHT

Paulie is driving back home and notices something that upsets him on the front page of The Daily News.

PAULIE
Shit.

INT. ADDIRONDECK CABIN- NIGHT

The cat is still interested in the mouse. We hear the car pull back in the driveway and Paulie enter the front door. The cat instinctively abandons the mouse and runs back to her ball and chain. She slips her leg back in as Paulie enters the room.

PAULIE
Dinner is served...

Paulie notices the key.

PAULIE
Hey, what's this?

MORRIS
What?

PAULIE
What what, this?

Paulie crosses to Morris' ball and chain and gives it a tug.
It does not move.

PAULIE
How did you get over there?

MORRIS
I didn't.

PAULIE
Don't get smart with me...

Paulie gives him a threatening look.

MORRIS
Okay, okay, the cat did it.

They both look at the cat, who is in her ball and chain and she stares back at them. After a beat the cat blinks.
Paulie gives Morris an open handed smack.

PAULIE
You better start telling me the truth. Now I need some information about the Cat.

MORRIS
I've been trying to tell you...

PAULIE
Morris...

MORRIS
I'm not the cat.

PAULIE
That really disappoints me.

MORRIS

Well, I hate to disappoint you but it's the truth. There was some kind of mix up, I have no idea how it started. Look, let me go and we'll forget the whole thing...

PAULIE

Really, you wouldn't go to the cops or anything?

MORRIS

What? No, it was a misunderstanding. Of course not.

PAULIE

I really appreciate that. It's hard to know who to trust in this world. Look at this.

Paulie thrust the newspaper into Morris' face. Morris and the audience have just enough time to read the front page:

(HEADLINE) THE CAT'S MEOW

(FBI SURVEILLANCE PICTURE OF MORRIS)

While Morris stares at the front page, Paulie looks at the article on page two.

PAULIE (CONT'D)

While you enjoy the picture, let me read you the article. Anonymous FBI sources have confirmed that Morris (The Cat) Livingston, that's you, is suspected of embezzling 2 Million dollar\$ from the Bank of New York. He is currently on the run with the help of known organized criminals, that's me,...blah, de blah, blah.

Paulie then lowers the newspaper and we rack focus to a fist coming straight at Morris' face. Morris is knocked unconscious.

INT. MURRAY'S PUB-PARK SLOPE, BROOKLYN-NIGHT

Agent Murray enters the pub and sits down at the bar reading The Daily News with the story of "The Cat" on the front page.

Sam is attending to some customers. Jack who is also working walks past.

MURRAY
(conspiratorially)
Jack.

JACK
What's up?

MURRAY
How's he been?

Agent Murray nods towards her father.

JACK
He's been fine. What was with him
the other night?

MURRAY
I don't know? Age I guess.

Sam approaches. He sets a club soda down in front of Murray.
Jack moves off.

SAM
Here you go. Gossiping like a
couple of ol' bities down here.

MURRAY
Who, Jack and I?

SAM
Yeah. What was all the whispering
about?

MURRAY
Oh, nothing.

SAM
Nothing?

MURRAY
You know, sports and stuff.

Sam stares at his daughter knowing she is lying to him.

SAM
For Christ's sake, please tell me
you don't work under cover.

MURRAY
Why?

SAM
'Cause ya can't fool anybody,
that's why. You'll get yourself
killed.

MURRAY
Did you get to the doctor Dad?

SAM
Sick people go to the doctor.
There's nothing wrong with me.

MURRAY
Dad.

SAM
I had some bad fish that's all.
You working that case?

Sam motions to the paper.

MURRAY
You know I can't comment on that.

Sam points to Morris.

SAM
Well I can tell you that kid's a
patsy. I can tell just by looking
at him.

MURRAY
The evidence suggest otherwise.

SAM
I thought you couldn't comment on
it.

MURRAY
Well...

SAM
Evidence. That's the wrong man. I
tell ya, I'm never wrong about this
stuff.

Sam moves off. Spezio enters and sits at the bar next to Murray. He has the copy of the newspaper with Morris on the cover. Jack goes to approach them but Murray waves Jack off. Murray and Spezio discuss something intently, but we are unable to hear it. Spezio stands up and exits. Sam eyes him suspiciously on the way out.

INT. CABIN-NIGHT

Morris wakes to find himself strapped to an old fashion stretcher. His arms are pulled over his head, his legs are pulled out straight, etc... The Cat easily pulls herself out of her ball and chain. She crosses and jumps onto Morris' lap. She curls up and starts purring. We can hear Paulie snoring in a nearby room.

MORRIS

Oh great.

Morris begins wiggling, trying to free himself. His activity wakes up the Cat who stands up on his stomach. She begins to stretch.

A close shot of the cats paws show her dig her nails into Morris' abdomen while she stretches. In obvious pain, Morris bites his tongue, not wanting to wake up Paulie. The Cat continues to dig and stretch.

The Cat notices a leather strap dangling from the main lever of the stretcher. It is a simple piece of leather through the handle, but with all the cat's activity, it has started to sway. The cat crouches into hunting mode, again, digging her nails into Morris' stomach and worse. Morris winces, silently. She bats at the strap, and bats at it. It is really swinging now. Finally the Cat pounces on it, releasing the catch. The gears unhook. Clank, clank, clank, bang, and Morris hands are loose.

The snoring momentarily stops in the next room. Morris, eyes wide, holds his breath. After an interminable silence, the snoring restarts. Relieved, Morris unfastens himself from the torture device. He quietly grabs the cat carrier and reaches for the cat. The cat dodges Morris and heads into the room emitting the snoring.

INT. LIVING ROOM-NIGHT.

Paulie is sacked out on the couch, holding his gun in his lap. The cat climbs up on the arm of the couch. Morris carefully peeks around the door and sees the cat. Ever so quietly he calls her.

MORRIS

Pis wis wis, here kitty.

The cat gets up and moves closer to Paulie. Morris continues to try and lure the cat but the cat ignores him.

Eventually the cat jumps up onto the couch where Paulie is sleeping and snuggles in with Paulie. Morris is grief stricken with this development. Morris looks to the front door. He looks back to the cat but reluctantly gives up on the cat and creeps for the door. The cat now looks up to see where Morris is going. Morris reaches the door and painstakingly turns the handle. The cat now jumps off of Paulie, who momentarily stops snoring, and the cat crosses to Morris. Morris freezes at the door. When the snoring restarts, Morris opens the creaky door and carefully slips out with the cat following.

EXT. CABIN-NIGHT

Morris and the Cat get in the car without fully closing the driver's side door. The dome light is on. Morris doesn't bother trying to get the cat in the carrier.

INT. CAR-NIGHT

The cat sits in the front seat, paws up on the dashboard. Morris reaches down below the dashboard and connects the already loose wires. The car starts.

EXT. CABIN-NIGHT

Morris peels out of the driveway, closing the driver's side door under way.

INT. LIVINGROOM-NIGHT.

Paulie sits up with a start.

PAULIE
Oh shit.

INT. TORTURE CAMBER

Paulie runs into the torture chamber and sees that they are gone.

INT. LIVINGROOM-NIGHT.

Paulie quickly runs to the window and sees that his car is gone.

EXT. CABIN-NIGHT

Paulie runs outside in frustration. After a beat a car slowly enters the driveway. Paulie hears it and instinctively hides in the bushes. The car carefully winds down the driveway and parks away from the house. Joey Big Lips and Twitchy Vic climb out of the car and cautiously approach the house. Joey motions to Vic to check around one side of the house, as he checks around the other. Paulie can't believe his luck. Once Joey and Vic are out of sight, Paulie sneaks up to the car. He carefully opens the door.

INT. JOEY'S CAR-NIGHT

Paulie climbs in and reaches under the dashboard. He quickly pulls a few wires and attaches them together. The car starts.

EXT. CABIN-NIGHT

Paulie peels out of the driveway. Joey and Vic come running around the house in time to see Paulie leaving. Joey smacks Vic in the head as if it is his fault.

INT. CAR-NIGHT

Morris is driving. The cat, no longer in a cat carrier, is running circles around the car, frightening Morris. Turn signals are getting turned on, the windshield wipers are going, occasional honks are heard. Morris is doing his best to counteract the cat. The trunk opens as the car swerves away.

INT. APARTMENT BUILDING HALLWAY-NIGHT

Agents Murray and Owens are waiting outside a doorway with junior officers. Owens does a silent count to three with his fingers. On three the officers ram down the door and they raid the apartment.

INT. APARTMENT-NIGHT

Guns drawn the officers spread out. After some searching a JUNIOR OFFICER calls out from the bedroom.

JUNIOR OFFICER
He's in here!

Murray and Owens head in, while the other officers continue to search the apartment.

INT. BEDROOM-NIGHT

Murray and Owens enter. Bronco has been pulled from his bed having no idea what is going on. The Junior Officer reads him his rights. Murray and Owens holster their pieces.

BRONCO

What the hell is going on?

OWENS

We were hoping you could tell us
Bronco Baldinni.

MURRAY

Where is Morris?

BRONCO

How the hell should I know?

OWENS

I suggest you cooperate Mr.
Baldinni. The SEC has informed us
that all the transactions in
question originated from your desk.

BRONCO

That little shit must've set me up.

OWENS

C'mon, lets bring him in.

EXT. SMALL UPSTATE TOWN-EARLY MORNING

Morris is hiding next to a building in a small upstate town. He checks his wallet revealing that he is low on cash. A newspaper truck drives into the village. It stops at a newspaper box and fills it. The truck drives off. After a beat, Morris emerges from behind the building. Cautiously heads over to the box, fishes out some change, gets a paper and heads back behind the building.

EXT. THE BIG E'S CABIN-NIGHT

Morris, still driving the car he stole from Paulie, returns and drives slowly up the driveway. The house is completely dark. He exits the car and looks around, proud of himself.

He gives himself a little congratulatory laugh, gathers the cat and heads into the cabin.

INT. CABIN-NIGHT

Morris enters the cabin. The lights are off. He places the cat carrier down, closes the door and crosses to the light switch. He flicks on the light and is quite proud of himself.

MORRIS
Hiding in plain sight.

Twitchy Vic who had been sleeping on the couch, bolts upright behind Morris

TWITCHY VIC
Holy shit. Joey get out here!

Twitchy quickly gets his gun trained on Morris. Joey enters from a bedroom and sees Morris.

JOEY
You're kidding me. How did you get him Twitchy?

TWITCHY VIC
I don't know, he just walked in.

JOEY
He just walked in? Here? (Eyeing Morris) I can't figure you out kid. You've either got the biggest pair of balls or you're a dumb ass. Where's Paulie?

MORRIS
I don't know, I gave him the slip.

JOEY
You gave him the slip? Ya here this guy Twitchy? That was quite a beating I took in your place.

MORRIS
I'm awfully sorry about that, of course I had nothing to do with it.

JOEY
I'm not so sure. Lucky for you The Big E wants you alive, at least for now.

MORRIS

What does he want with me?

JOEY

Everybody wants you kid, you're more popular than the Beatles. If that many people are interested, The Big E wants to know why. Grab his stuff Twitchy, lets go.

EXT. THE BIG E'S STATEN ISLAND MANSION LATE EARLY MORNING.

Joey, Twitchy and Morris pull up outside the home. Joey and Twitchy exit the car and Joey Pulls Morris out. The three of them begin to walk towards the house with Joey keeping a firm grip on Morris's arm.

JOEY

Twitchy, go back and grab the cat carrier.

TWITCHY VIC

Okay Joey.

Twitch heads back towards the car, leaving separation between him and Joey with Morris. Twitchy opens the car door and retrieves the carrier. When he closes the door a car that had wedged itself into the bushes comes screaming out with its headlights off. It brushes past Twitchy Vic and a hand deftly snatches the cat carrier through the driver's side window. It now is careening towards Joey and Morris. It turns on it's head lights as it hops the curb and speeds down the sidewalk after them, all the while holding the cat carrier outside the driver's side window. Joey turns.

JOEY

What the fu...

The car crashes into Joey, who tumbles up onto the hood and hits the windshield. Joey loses his gun in the process. Morris was side swiped and knocked to the ground. Paulie scrambles out of the car and tosses the cat carrier back into the car. Paulie then apprehends a stunned Morris and forces him into the car. Paulie throws the car into reverse, causing Twitchy to jump out of the way and Joey to roll off the hood. Paulie then accelerates out of the scene.

INT. CAR NIGHT

Morris looks to Paulie.

MORRIS

How did you know how to find me?

PAULIE

It's not rocket science kid, I knew they'd bring you to The Big E.

MORRIS

You hit me with your car.

PAULIE

I saved your life, you can thank me later.

MORRIS

No, The Big E wants me alive.

PAULIE

You're an idiot. He was going to find out what he wanted to know and then he'd kill you. He doesn't take chances.

EXT. STATEN ISLAND STREET

A parked patrol car sees them drive by with a visibly cracked windshield. The PATROL MAN flips on his siren and begins pursuit.

INT. PAULIE'S CAR

Paulie sees the patrol car.

PAULIE

Shit.

Paulie hits the accelerator and takes off.

EXT. STREET-NIGHT

The patrol car accelerates and the race is on. Paulie begins evasive maneuvers, zigging in and out of traffic. The Patrol car matches him zig for zag.

At the last second, trying to lose the patrol car, Paulie takes a hard left and heads onto a country highway road along the Palisades. The Patrol Car, having missed the left, cuts across the divider, over the curb, across a grass embankment and continues pursuit.

INT. PAULIE'S CAR

Paulie glances over his shoulder.

PAULIE
Son of a bitch, he must be looking
for a promotion.

Morris has an epiphany and decides to commandeer the wheel.
The two men are fighting for control of the car which begins
swerving violently.

EXT. PALISADES HIGHWAY ROAD-NIGHT

Paulie's car is zigging and zagging out of control,
occasionally almost going over the edge.

INT. PAULIE'S CAR

They are still struggling.

PAULIE
What the hell are you doing?

MORRIS
Helping the cop catch you.

PAULIE
Are you nuts?

MORRIS
It's my best chance.

PAULIE
At death. If that cop catches us,
he'll bring you straight to The Big
E.

MORRIS
He's a cop.

PAULIE
He's on the payroll kid.

The car careens out of control.

EXT. PALISADES PARKWAY

Paulie's car breaks the guard rail, goes over the embankment and heads down a steep hill. In the distance we can hear the men scream while airborne.

PAULIE/MORRIS
Oh shit!!!!!!

INT. PAULIE'S CAR

The car comes to a rest, destroyed. The occupants, while a little beaten up, are okay. The both scramble to get out of the car.

EXT. PALISADES HIGHWAY EMBANKMENT.

The Patrol car comes to the spot where Paulie's car went over. He exits his car and looks over the edge.

Below, Paulie and Morris have emerged from the car. Morris has grabbed the cat carrier and appears to be trying to avoid Paulie who manages to get a hold of him.

EXT. DOWN THE EMBANKMENT

Paulie looks up the hill and sees the Patrol Man.

PAULIE
C'mon, he's seen us.

Paulie drags Morris deeper into the bush, trying to escape.

EXT. PALLISADES HIGHWAY EMBANKMENT

After contemplating his options, the Patrol Man draws his weapon, hops over the rail and begins pursuit on foot.

EXT. DOWN THE EMBANKMENT

Paulie and Morris are moving along the steep embankment. Their footing is precarious. Paulie's foot catches something, the ground gives way, and Paulie slides a long way down the embankment.

EXT. PALLISADES EMBANKMENT

Higher up the embankment, The Patrol Man catches a glimpse of Paulie sliding. Morris's position is covered by brush. The Patrol Man recalculates his course and continues his pursuit, now angled to Paulie's new position.

EXT. MORRIS'S LOCATION ON THE EMBANKMENT

Morris has frozen in his position. He looks down the hill to where Paulie has landed and then up the hill to where the Patrol Man is continuing his pursuit. Morris crouches into the brush. Eventually, the Patrol Man passes by, still chasing Paulie. Once the Patrol Man is safely out of sight, Morris doubles back towards the road.

EXT. PAULIE'S LOCATION ON THE EMBANKMENT

Paulie looks up and sees the Patrol Man pursuing him. He spots a hiding place and quietly makes his way to it. Once there he grabs a rock, looks for the Patrol Man, and flings the rock in the other direction.

EXT. PATROL MAN'S LOCATION

The Patrol hears the rock hit, stops and recalculates his route. After a beat, he changes course and continues on his way towards where the rock crashed.

EXT. PAULIE'S HIDING SPOT

Paulie is watching the Patrol Man. He sees that he has changed his route and smiles. Then, he hears the sound of the car start. His expression changes and he looks up the embankment.

EXT. PALLISADES HIGHWAY

Morris, inside the car, has started the Patrol Car and peels out.

EXT. PATROL MAN'S SPOT ON THE EMBANKMENT.

The Patrol Man sees his car peel out.

PATROL MAN
Son of a...

The Patrol Man quickly takes off back up the hill.

INT. POLICE CAR-MORNING

Morris has parked in a hidden place. He picks up a newspaper from the front seat.

CUT TO:

A close up of the newspaper. The headline reads:

CAT HELPER ARRESTED, STILL LOOKING FOR THE CAT.

There is a picture of Bronco being lead into the police station, and a surveillance photo of Morris cropped into the corner. As the newspaper is being put down...

CUT TO:

EXT. MORRIS'S APARTMENT BUILDING-EARLY MORNING

Paulie is putting down the newspaper, matching action from the previous scene. It is early morning and the streets are deserted. Paulie is standing in the shadows watching Morris' apartment. After he is sure that no one is there, he crosses the street, picks the lock on the front door and enters.

INT. MORRIS'S APARTMENT

We hear and see the lock turn from inside the apartment. Paulie cautiously enters, looking from side to side. He steps through police tape that is still visible on the frame of the door. The door itself has been re-hinged and somewhat pieced back together. Quietly he closes the door behind him. Once Paulie is certain that no one is in the apartment he begins searching it. He seems to be looking for some kind of secret compartment. He checks through books, drawers, etc.

Morris' apartment is meticulously organized. Drawers and cabinet doors are labeled. Finally, Paulie notices a cabinet labeled "cat's things". He searches through boxes of dry food, kitty liter and a scratching post. He checks out cat toys. He notices one of the cat's toys looks broken. Upon further examination, he is able to open it up. Out falls a safety deposit box key.

Upon examination Paulie sees that the key is engraved with the inscription reading "The Bank of Switzerland".

PAULIE
Bulls eye.

Paulie pockets the key. He then notices Morris' address book next to the phone and grabs it. Paulie attempts to exit the apartment but stops at the door as he hears someone coming. He backs off and makes his way to the bathroom.

INT. BATHROOM

Paulie enters. He moves to the window and opens it. He quietly exits through the window to the fire escape.

EXT. FIREESCAPE

Not having enough time to exit the fire escape Paulie opts to surreptitiously listen by the window to see who was coming.

INT. MORRIS'S APARTMENT

The door opens and Owens and Murray enter.

MURRAY
...how do they know?

OWENS
Apparently an eye witness who recognized him from the newspaper saw him in New Shoreham, New York. The local police force and some agents are looking for him now.

Murray and Owens search through the apartment.

EXT. FIREESCAPE

Paulie has been listening and is flipping through Morris's address book. He stops.

CUT TO:

A close up of the address book shows a Mike Crowley, 17 Pleasant Street, New Shoreham, New York.

CUT TO:

Paulie peers back in the window and discreetly heads down the fire escape.

EXT. STATEN ISLAND MANSION

Through the same window as earlier, we hear a telephone ring. The Big "E"'s ring adorned hand picks it up.

EXT. STREET NEW YORK

Paulie has found an out of the way pay phone.

PAULIE
(into phone)
Tell your boy I've got the key to
his safety deposit box, and thanks
for letting me hole up in your
country house.

Paulie slams down the phone and laughs. Paulie exits the phone booth and heads to his latest stolen car, which is parked nearby. Paulie climbs into his car and takes off. A moment later, agent Spezio steps out of the shadows and crosses to the phone.

EXT. THE NEW SHOREHAM DINER-DAY

Paulie is seated in a booth in the rear of the diner. He uses his vantage point to survey the diner's occupants and his newspaper to cover himself.

INT. THE NEW SHOREHAM DINER-MORNING

A POLICEMAN enters the diner. Paulie puts his paper up. The policeman slowly walks through the diner as if he is looking for someone. Finally he reaches Paulie. The Policeman stops. He places a hand on Paulie's newspaper to lower it. After a silence the policeman speaks.

POLICEMAN
Excuse me sir, have you seen this
man?

The policeman shows Paulie a picture of Morris. Paulie examines the photograph.

PAULIE
No officer.

POLICEMAN

Should you see him, please call the police.

PAULIE

What did he do?

POLICEMAN

Just call the police sir.

The Policeman moves on asking other customers the same question. Paulie finishes his coffee, leaves some money on the table and exits.

EXT. NEWSHOREHAM DINER-DAY

As Paulie exits he notices an unmarked FBI car conspicuously patrolling down the street with two agents inside. Acting casual, Paulie exits in the opposite direction.

INT. CAR-DAY

Paulie is driving a through a residential neighborhood, checking street signs. Finally he sees the sign for Pleasant Street. Paulie references Morris's address book and turns onto Pleasant Street.

EXT. 17 PLEASANT STREET-EVENING

Paulie rolls up across the street. He parks behind a tree, obscuring the vision of his car from the house.

INT. PAULIE'S CAR

Paulie puts down his map and studies the house. It is a standard looking colonial. A COUPLE exits the house. Paulie sees them and crouches down so as not to be seen. He can see that Morris is not one of them. They get into a car in the driveway and leave. Paulie sits back up and continues to study the house. A light goes on in a low basement window. Paulie takes notice and quietly slips out of his car.

EXT. 17 PLEASANT STREET-EVENING

Paulie carefully crosses to the side of the house. After looking around to see if he is being watched, Paulie peers down and peaks through the small rectangular basement window. Inside he sees Morris.

INT. BASEMENT APRTMENT-EVENING

The basement itself is a finished basement apartment with it's own door at the back of the house. Morris goes into the bathroom.

EXT. 17 PLEASANT STREET-EVENING

Paulie waits a beat and then we hear the shower go on. Paulie crosses to the back of the house. At the door, Paulie pulls out his lock picking tools. Very quickly he picks the lock and enters the basement apartment.

INT. BASEMENT APRTMENT-EVENING

He quietly closes the door behind him. The cat eyes him expectantly. The shower is still running. Paulie sees the cat carrier and returns his gaze to the cat.

PAULIE
(very softly)
Did you miss me cat? Hear kity,
kity, kity.

The cat allows Paulie to get close and then springs.

CAT
Meowww!!

The cat swipes Paulie across his face and runs. Paulie falls backwards with a small crash. He is about to let out a scream when the shower stops. Paulie is not sure if Morris heard him until he hears Morris drying himself off and behaving normally. Morris starts humming "we're in the money" and Paulie smiles.

Paulie quietly crosses back to the cat and inadvertently begins herding it towards the bathroom door. Just as Morris finishes his last verse of "we're in the money" he opens the bathroom door stark naked. The cat howls and springs onto Morris with her claws out, catching him in the worst possible location.

Morris, shocked by the attack stumbles out of the bathroom with his hands down around the cat. Morris is screaming and stumbling which only causes the cat to dig in more. We see a close up of the cat's nails digging into unidentifiable human flesh.

Paulie jumps into view and attempts to hit him but misses. Morris finally falls, catching his head against a coffee table and taking out a lamp. Morris is down and out. Paulie rips the cat off of Morris, making an audible tearing of flesh sound, before the cat has a chance to escape. Paulie can not help but to look towards Morris' injured groin, compliments of the cat, and grimace. The cat continues to flail away. Paulie is able to apprehend the cat and puts her into the cat carrier.

He gathers up the cat's things and throws them in too. Then he opens up some of the closets and drawers. Morris' friend has obviously been stashing old clothes in this basement apartment as they are all hopelessly out of style. Paulie finds a bag and throws some clothes in. He then proceeds to try and dress a wobbly Morris who is useless. Every time Paulie manages to get one of Morris' limbs in the clothes, another appears to fall out. Paulie is slightly grossed out about dressing Morris, as during the struggle Paulie's face gets dangerously close to parts of Morris's body he'd rather not get too intimately familiar with. The cat seems to take particular interest as Paulie tries to pull a pair of pants on an unconscious Morris. Once dressed, at least partially, Paulie duct tapes Morris' hands and legs together and exits with the cat and the clothes.

INT. PAULIE'S CAR-NIGHT

Paulie is driving down Main Street, New Shoreham. Morris is laying in the back seat semi-conscious. The cat is next to him. As Paulie passes the diner he notices the unmarked FBI car as well as the police car. Two agents seem to be examining Paulie's previously hot wired car. Inside the diner we can see the local cops and FBI agents sharing a booth and going over plans. Paulie laughs as he drives off.

EXT. NEWSHOREHAM DINER-NIGHT

In a wide shot, Paulie, Morris and the Cat drive by a sign that reads "Leaving New Shoreham".

INT. ROADSIDE MOTEL

Morris comes to. As his eyes regain their focus he notices the Cat sitting on his chest. Rack focus and Paulie walks into frame.

PAULIE
You miss me?

MORRIS

Where are we?

PAULIE

Quit playing me Morris. Swiping a cop car? You've got balls kid, I'll give you that. But now I've got what I need from you, it's time you played ball.

MORRIS

What?

PAULIE

I've got your safety deposit box key Morris, right here. We're partners now. I get half, one million dollars.

Morris rolls his eyes.

PAULIE (CONT'D)

I did you a favor. The FBI knew you were in New Shoreham, they just didn't know where. If they got you before I did it would have been over.

MORRIS

What do you mean over?

PAULIE

The federal government doesn't like when you steal money from them Morris. Especially two million dollars.

MORRIS

I didn't steal...

PAULIE

Don't start with that. You've got the FBI chasing you, you've got the mob after you. I've got to hand it to you. For a square, you've managed to piss off a lot of people. But don't piss me off Morris, you'll die.

MORRIS

I don't want to piss you off.

PAULIE

Good. You may not know it, but I'm your best friend. You're a pretty smart guy Morris, but I know how to avoid these people.

MORRIS

Let's go to the bank and I'll show you what's in my safety deposit box.

PAULIE

We can't just go walk into the bank Morris, you're a wanted man.

MORRIS

How about you?

PAULIE

I'm sort of a wanted man. Besides, I can't go in, it's in your name.

MORRIS

It's a Swiss bank, the account is anonymous. If you have the account number, access code and the key, you're in.

Paulie eyes him.

PAULIE

Are you hustling me?

MORRIS

No, what choice do I have?

Morris begins to feel the pain of his abduction. Head, groin, etc.

MORRIS (CONT'D)

What the hell happened to me.

Morris is peeking down his pants.

PAULIE

Oh, ah...sorry about that. It was the Cat. Your dead mom will be glad that we didn't kill it.

INT. THE NEW SHOREHAM DINER-NIGHT

The car Paulie had hot wired is getting towed away outside. Murray and Owens are at a booth with other agents examining notes and evidence. Murray looks distracted.

MURRAY
He's left town.

OWENS
What?

MURRAY
Paulie's got him and he's gone.

OWENS
Maybe.

MURRAY
Definitely.

OWENS
How do you know?

MURRAY
I've decided to trust my gut.

OWENS
Gut?

MURRAY
Gut. I'm sure of it.

Owens feels his considerable gut.

OWENS
My gut is telling me something, but
i think it's about the chili.

INT. MOTEL ROOM-DAY

Morris and Paulie are working on giving Paulie a disguise. They have changed his clothes, cut his hair and are using what few things are at their disposal to alter his look. He has added a 70's porn star's mustache. Once he is done Paulie tapes Morris's hands and ankles together. Paulie is about to tape Morris' mouth shut when Morris stops him.

MORRIS

Paulie, we're partners. I've given you my safety deposit box information, now you need to show me a sign of good faith.

Paulie considers it.

PAULIE

How do you know I'm not just going to walk with the money?

MORRIS

Because what you'll find in the safety deposit box is only step one.

PAULIE

What's step two?

MORRIS

You'll be informed on a need to know basis.

PAULIE

Why should I trust you?

MORRIS

Why should I trust you? It's a million each dollars Paulie.

Paulie reluctantly agrees and exits.

EXT. MOTEL-DAY

Paulie hangs a do not disturb sign on the door. He then crosses to his latest car, enters it and exits the parking lot.

INT. MOTELROOM-DAY

After Morris is sure Paulie is gone he reaches down with his taped hands to his shoe. He slides out a razor blade he had previously hidden in the side of his sole and begins to cut open the tape on his wrists.

EXT. BANK OF SWITZERLAND

Paulie carefully cases the outside of the bank to make sure he was not followed.

He walks by the entrance a couple of times and pretends to make a phone call across the street. Once he is sure he is not being followed he enters.

EXT. STATEN ISLAND MANSION

The phone rings, we see the Big "E"'s adorned hand pick up the receiver.

INT. FBI SURRVEILANCE CAR

Owens and Murray are parked outside the mansion and listen to the call. As soon as Murray hears the call she frantically motions to Murray to go, go go! The car peels out.

EXT. TELEPHONE BOOTH-STATEN ISLAND

The FBI car pulls up to the booth and Murray hops out. She runs to the booth and dials.

MURRAY
(into the phone)
Paulie is at the Bank of
Switzerland's mid-town branch right
now!

Murray slams the receiver down, runs to the car and it peels out again.

EXT. BANK OF SWITZERLAND

Joey and Twitchy Vic case out the exterior Bank of Switzerland from across the street.

INT. SAFETY DEPOSIT BOX AREA

Paulie examines the contents of the safety deposit box. It all seems rather mundane. Saving's bonds, title to his apartment, etc....

PAULIE
Son of a bitch.

EXT. BANK OF SWITZERLAND

As Paulie exits Joey and Twitchy Vic reach for their guns and start crossing the street.

Just as Paulie recognizes them, and their guns are almost down, three FBI cars come screaming into frame. The agents jump out guns drawn. The agents apprehend Paulie just outside of the bank. Joey and Vic walk by unnoticed and nonchalantly watch. Paulie gives them a wink as they pass while he is being apprehended by the FBI. Owens and Murray's car pulls up on the curb and they hop out. The other agents turn Paulie over to Owens and Murray. They put him into the back of their car and exit.

INT. POLICE INTEROGATION ROOM

Paulie is seated at the interrogation desk. Owens and Murray enter.

PAULIE

Look who it is, long time no see.

OWENS

Paulie, the witness protection program does not protect you in the event that you commit another crime.

PAULIE

What did I do?

OWENS

Nothing major. Hot wiring cars, breaking and entering, assault, kidnapping. A regular Tuesday for you.

PAULIE

You got the wrong guy.

MURRAY

Where is The Cat Paulie?

PAULIE

I'm not sure who you're referring to.

OWENS

Morris Livingston Paulie. Where is he?

PAULIE

Answering that question would imply that I know, which I don't? But what if I could find out? What's it worth?

INT. INTEROGATION OBSERVATION ROOM

Officer's Johnson and Spezio are on the other side of the two way mirror watching the interrogation.

OWENS

Right now not much. But if you cooperate it might keep you out of jail.

PAULIE

Am I being charged with anything?

Murray and Owens look to each other, then they look into the two way mirror.

SPEZIO

Do we arrest him?

Johnson sips his Alka Seltzer and exhales.

JOHNSON

How would that look? He's in the witness protection program and we need him to testify. Coletti's defense attorney would have a field day with that. And, if we arrest him and he lawyers up, we're screwed. Keep a close eye on him.

SPEZIO

Will do.

Johnson leans into a microphone.

INT. INTEROGATION ROOM

Paulie, Owens and Murray are awaiting word. Johnson's voice comes through a loud speaker.

JOHNSON (O.S.)

Let him go.

Paulie crosses to the two way mirror and gives it a couple of wraps.

PAULIE

Thanks Fellas. (To Owens and Murray). It's been great catching up but I've really gotta run.

OWENS
Don't get lost.

PAULIE
I know my way around pretty well.

MURRAY
You are under extreme suspicion
Paulie, you could lose everything.

PAULIE
Ah, not my Pizzeria in Iowa I hope?

OWENS
Remember your obligation to the
witness protection program Paulie.

PAULIE
When you're ready to go to court,
I'll be ready to testify. Looking
forward to it actually.

Murray shrugs to Owens. Paulie exits.

EXT. FBI HEADQUARTERS

Paulie exits. His car (actually Twitchy Vic's car) has just arrived via tow truck. The tow truck driver unhooks from the car and returns to his truck. Paulie crosses to the car, gets in, starts it up, and is on his way. The tow truck driver looks up from his paperwork, sees the car leave and looks baffled. Moments later Joey and Twitchy Vic pull out in another car and follow him.

EXT. REAR ENTRANCE TO FBI HEADQUARTERS

Spezio is exiting the building. He notices Paulie drive by, followed by Joey and Twitchy Vic. He runs to his car, hops in and hurriedly pulls out in pursuit.

EXT. CITY STREET.

Paulie's car comes to an intersection and takes a right. A moment later Twitchy and Joey's car arrives and also takes a right. A few beats later Spezio comes screeching up to the same intersection. He looks long and hard in both directions trying to determine which way they went but sees no sign of them. Finally he decides to turn left.

INT. PAULIE'S CAR

Looking through his rear view mirror, Paulie picks up Twitchy Vic and Joey's pursuit.

EXT. COUNTRY ROAD

Morris and his cat carrier are a spectacle as they make their way along a country road. Every time a car comes they duck behind a tree until Morris can conclude that it is not Paulie's car. Once he sees that it is not Paulie, he gets back to the road and attempts to hitch hike. Morris hears a car come in the opposite direction. Morris scrambles down the embankment just enough to hide and watch. This time it Paulie's car passes and a moment later so do Joey and Twitchy Vic. Once they have passed, Morris gets back up to the road and picks up his pace.

INT. AGENT SPEZIO'S CAR

Agent Spezio is driving up the same country road. To his amazement he sees Morris stagger back up to the roadside from the embankment below, on the opposite side of the road heading in the opposite direction.

SPEZIO
Happy birthday.

Morris is peering behind him to make sure that Paulie's car is out of site. Spezio accelerates his car and at the last second swerves across the road towards Morris. Morris hears the car approach and spins back to see.

INT. SPEZIO'S CAR

Agent Spezio slams on his brakes, goes into a skid and flings the driver's side door of his car into Morris.

EXT. COUNTRY ROAD

Morris is knocked forcibly to the ground sending the cat carrier flying. Spezio hops out of the car, flips Morris onto his back and handcuffs him.

MORRIS
Are you with the police? I can
explain everything.

Spezio doesn't answer him. He pulls Morris to his feet and forces him into the back of the car. Spezio then gets into the front seat without retrieving the cat carrier.

EXT. MOTEL

Paulie pulls up to the Motel, but not anywhere near where he left Morris. He gets out of the car and finds a room with a "please clean room now" sign hanging on the doorknob. He deftly picks the lock, but does not enter the room until he hears Joey and Twitchy's car arrive. Paulie removes the sign on the knob and enters the room, certain that Joey and Vic saw him.

INT. JOEY AND VIC'S CAR

As they slowly come around the corner, they see Paulie entering a room. They park their car in an out of sight area and watch the room, giving each other a congratulatory high five.

INT. MOTEL ROOM-DAY

Paulie proceeds through the room. There is a window in the back that Paulie uses to exit.

EXT. MOTEL PARKING LOT

Joey and Vic continue to watch the room Paulie entered from the front.

EXT. BACK OF THE MOTEL

After coming through the window, Paulie makes his way completely around the back of the motel. As he turns the far corner he can now see the back of Joey and Vic's car. He quickly proceeds to the room he shared with Morris, pulls out his key and enters unnoticed by Joey and Vic, who continue to spy on the room Paulie first entered.

INT. MOTEL ROOM-DAY

Inside, Paulie sees the tape that Morris has cut off of himself. There is a note on the table. Paulie picks it up. It reads, "meow".

PAULIE
Wow kid.

Paulie crosses to the window and sneaks a peek.

EXT. MOTEL PARKING LOT

Joey and Vic have ventured out of their car and are cautiously proceeding to the first room Paulie had entered. Paulie quietly exits from the other room, unnoticed by Joey and Vic.

EXT. MOTEL PARKING LOT

Paulie creeps up to the back and side of Joey and Vic's car, out of their line of view. Joey and Vic are getting close to the room now, peering in windows looking for Paulie. Paulie quietly opens the driver's side door, reaches under the dash and pulls some wires. He is working frantically while taking occasional glimpses of Joey and Vic.

EXT. MOTEL

Joey and Vic are on either side of the door now, guns drawn. They give each other the eye and then bust in the room.

EXT. MOTEL PARKING LOT

Just as they bust in the room the car starts. Paulie throws it into drive and takes off. Joey and Vic exit the room just in time to see Paulie giving them the finger out the window as he makes his escape. Joey gives Twitchy Vic a slap to the back of the head.

INT. CAR-DAY

Paulie drives along laughing to himself.

PAULIE
Oh I miss this.

EXT. EMBANKMENT

The Cat carrier is lying sideways, in the middle of nowhere. We hear the cat "meow".

EXT. COUNTRY ROAD TELEPHONE BOOTH

Agent Spezio's car has pulled over to a telephone booth outside of a country store. He is on the phone while Morris is still handcuffed in the back seat.

SPEZIO (INTO PHONE)
I don't have him yet, any word from
Murray or Owens?

INT. FBI-OFFICES DAY

Agent Johnson is on the phone.

JOHNSON
Nothing. How did you lose him
Spezio, he had just left the
building?

SPEZIO
Chief, he was gone before I even
got into my car.

JOHNSON
You get any info on Paulie or this
Morris Livingston, I'm the first to
know. Got it?

EXT. COUNTRY ROAD TELEPHONE BOOTH

Spezio is finishing his conversation.

SPEZIO
Loud and clear.

Spezio hangs up the phone.

EXT. COUNTRYROAD-DAY

Paulie is speeding down the country road. He nears the area where Morris was apprehended.

INT. PAULIE'S CAR

Through the window Paulie catches a glimpse of the cat carrier. He slows down and pulls over.

EXT. COUNTRYROAD-DAY

Paulie gets out of the car. He crosses to the cat carrier and picks it up. Inside the cat meows.

PAULIE
That's all right kitty. What the
hell happened here?

Paulie puts the cat carrier back in his car and continues down the road.

INT. SPEZIO'S CAR

Morris is sitting handcuffed, Spezio leans into the back door.

SPEZIO
You got any change, I need to make
another phone call.

MORRIS
I don't know, I might.

Frustrated Spezio opens the back door of the car and shoves his hands into Morris' front pockets looking for spare change. He is treating him roughly and Morris is unable to defend himself while in his handcuffs. Spezio pulls out a few coins.

SPEZIO
Bulls eye.

MORRIS
Jeez, after that you should be
buying me dinner and a movie.

SPEZIO
Oh, a wise guy huh? We'll see how
tough you are soon enough.

Spezio slams the door and crosses back to the phonebooth.

INT. PHONEBOOTH.

Spezio deposits the coins and dials. Through the phone we hear a ring.

EXT. STATEN ISLAND MANSION-DAY

Through our surveillance window we hear the phone ring.

INT. PHONEBOOTH.

SPEZIO

Guess who I have...no one knows,
he's in the car...I'd rather not
take him out of the car where he
can be seen...all right, hold on...

Spezio leaves the phone hanging in the booth and exits the booth.

EXT. COUNTRY STORE

Spezio crosses to the car, opens the back door and forcibly pulls Morris out. He marches him to the phone booth.

INT. PHONEBOOTH.

Spezio has Morris in the phone booth. He picks up the dangling receiver and holds it to Morris' ear.

SPEZIO

Someone would like to talk to you.

Morris, unsure of what is going on cautiously speaks.

MORRIS

Hello?...yes, this is Morris
Livingston, who is this?...
(Morris' eyes get wide at the answer). Mr.
Big E sir I believe there has been
a terrible mistake...I
never...hello?

EXT. STATEN ISLAND MANSION-DAY

Through a window we see the ring adorned hand of The Big "E" hang up the phone.

INT. PHONE BOOTH

Morris is still holding the receiver.

SPEZIO
What happened?

MORRIS
He hung up.

Spezio checks the receiver.

SPEZIO
Hello?

When no one responds he hangs it up. They exit the phone booth.

EXT. COUNTRY STORE

They are crossing to the car.

MORRIS
So you work for the mob?

SPEZIO
I work for myself, and whoever is paying the most.

MORRIS
The FBI too?

SPEZIO
Maybe.

MORRIS
You work for the good guys and the bad guys?

SPEZIO
What are you, twelve? There are no good guys and bad guys, there are just guys.

MORRIS
The FBI are the good guys.

SPEZIO
Hummph. You're adorable. Trust me, there are plenty of bad guys there.

MORRIS
Like you?

SPEZIO

I'm not a good guy or a bad guy.
I'm an information provider. After
awhile you realize good guys and
bad guys just depends on
perspective. I provide for
whomever it suits me best.

MORRIS

What if they catch you?

SPEZIO

They who?

MORRIS

The FBI.

SPEZIO

They're the FBI, they know.

MORRIS

Then why haven't they arrested you?

SPEZIO

Because they need my information
too. They need me to be...a little
shady, its how it works.

MORRIS

I'm a good guy.

SPEZIO

Right. Hanging around with known
criminals, being pursued by both
the mob and the FBI...you just a
peach.

MORRIS

It's been a mistake.

SPEZIO

I don't care, right now to me
you're valuable, I just have to
figure out which group wants you
more.

Spezio leads him back to the car and goes to shove him in the
back seat. Morris resists at which point Spezio raises his
fist to punch Morris in the face.

MORRIS
Stop it. What's with all the
hitting with you guys? Why can't
we use our words?

SPEZIO
All right, get in.

MORRIS
I want to know where you are taking
me.

Spezio rolls his eyes and then punches Morris in the stomach.
Morris drops to his knees.

SPEZIO
I tired.

Spezio pulls him back up and forcibly brings him to the car.
He opens the car door.

SPEZIO (CONT'D)
You want to do this the hard way?

MORRIS
No, but I'm telling you you've got
the wrong guy. Who are you brining
me to? The FBI or The Big E?

SPEZIO
I haven't decided.

MORRIS
(to himself)
That's it.

Morris backs into the back seat. Morris lifts his legs up as if preparing to swing them into the car, but then thrust them towards and unsuspecting Sepzio, who catches the hit where it really hurts. Spezio drops to the ground. Morris, still handcuffed hops out of the car and pulls a World Wrestling Federation worthy body slam on a downed Spezio. Spezio lets out an exhale and is obviously wounded.

Morris hops up, not sure what to do next. He is still hand cuffed and the keys are not immediately visible. He decides to make a run for it. He flops over an embankment rail across the stree and begins running down the side of the mountain.

EXT. MOUNTAINSIDE

Morris is running as fast as he can, but without the use of his hands it is treacherous. He finally takes a spill and continues to tumble down the mountain.

EXT. COUNTRY STORE

Spezio has come to. Checks his gun, jumps to his feet and begins pursuit of Morris. He hops over the embankment. A short while later, Paulie's car comes into view as he drives down the mountain.

INT. PAULIE'S CAR

Paulie notices Spezio's car pulled over to the side of the road near the country store. Paulie pulls over.

EXT. COUNTRY STORE

Paulie gets out of his car and examines Spezio's car. After a look around the area, Paulie notices footprints leading to the guard rail. He crosses to the guardrail and peers over.

EXT. GUARD RAIL

Paulie catches a glimpse of Spezio heading down the side. Intrigued he continues to scan the area. Finally he can just make out Morris further down the mountain. Paulie smiles.

EXT. COUNTRY STORE

Paulie crosses back to his car and hops in. His car starts and Paulie accelerates out of the scene and continues down the mountain road.

EXT. MOUNTAIN WOODS

Morris is making his way through a wooded path. He is struggling as he still has his hands behind his back in handcuffs. The path leads to a dirt parking area.

EXT. WOODED PARKING AREA

AS Morris nears one end of the parking area, Paulie's car enters the other. Morris takes cover. Paulie's car rolls to a stop behind a tree. Paulie exits the car and tries to close the door quietly. After giving a look around, Paulie enters the path in search of Morris.

After a beat, Morris comes out from behind the tree. He looks in the direction that Paulie exited and then crosses to the car. With his hands behind his back, Morris quietly opens the driver side door. He is trying to find something to free him from his handcuffs. He works the chain into the groove of where the door latches. He scrapes it back and forth but to no avail. An idea dawns on him. He looks in the distance for Paulie but does not see him. He manages to get one arm on each side of the door with the window down. He tries to line up exactly where the latch lines up. He pulls the door completely open, and then pushes the door closed as hard as he can with one of his arms on the inside of the car. The car door slams on the chain of the handcuffs, Morris bangs his head on the frame of the door, due to his awkward position. The noise makes a loud bang.

EXT. MOUNTAIN PATH

Paulie takes notice of the sound and curiously looks back in that direction.

EXT. WOODED PARKING AREA

Morris can just feel with his fingers that the chain did partially tear, just not enough. He resets it up and again crashes the door closed.

EXT. MOUNTAIN PATH

Paulie definitely heard this one. He begins to pick up his pace back towards the parking area when he hears the car start up. Paulie is in a full sprint now.

EXT. WOODED PARKING AREA

Morris is proudly behind the wheel of the car. His handcuffs are now separated from each other, but still around his wrists. He smiles and lets out a small whoop as he peels out of the dirt parking lot.

Paulie reaches the parking lot but is too late.

PAULIE (AMAZED)
Son of a bitch.

Footsteps are quickly coming down the path. Paulie hears them and hides. Spezio comes into the frame. He looks toward Morris' exit.

SPEZIO
Damn!

Spezio kicks up some dirt and looks back up the hill. He exits back to the path. Paulie watches him go and looks up the hill. Paulie opts to exit towards the street.

INT. PAULIE'S CAR

Morris is happy as he is making his escape.

EXT. SIDE OF THE ROAD

Paulie has made his way out of the parking lot and back to the road. As he hurriedly heads up the road and old pick up truck with a chicken coop in the back heads his way. Paulie sticks out his thumb. The truck pulls over. Paulie goes to hop in the front seat but a dog has occupied the passenger seat, and begins growling at Paulie.

TRUCK DRIVER
Seems like Ol' Bessie don't like
you none. You can hop in the back
if you like.

Paulie gives a look around and decides this is his best option. He squeeze's in the back by the chicken coop. The truck pulls back onto the road and they head up the hill.

EXT. SPEZIO'S CAR

The truck with the chicken coop pulls over to the side of the road and Paulie hops out.

PAULIE
Thanks.

The truck pulls off without responding. Paulie runs to the guard rail and can see Spezio is still a few minutes away from reaching his car.

Paulie runs back to Spezio's car and gets busy. After a beat the car starts, Paulie shifts it into gear and peels out.

EXT. COUNTRY STORE

Spezio climbs over the guardrail and can not believe his car has been stolen. He has a fit. He looks to the phone, not sure who to call.

EXT. FAT TONY'S PIZZA, BROOKLYN-NIGHT

Paulie is surreptitiously surveying Joey and Vic who are standing outside. Bronco arrives, greets them both and enters. Joey and Vic follow him in. Paulie takes notice and moves for a closer look. As Paulie peers in the window thinking he is alone...

MORRIS (O.S.)
How ya doin' partner?

Paulie turns, shocked to see Morris. Paulie grabs Morris forcibly.

PAULIE
You're out of lives this time cat.

With his free hand Morris covers Paulie's mouth.

MORRIS
Quiet. If I scream, you're dead.
(Morris nods towards the pizza parlor). You were right, we can help each other. I know who the Cat is.

PAULIE
(whispering)
What are you talking about?

MORRIS
I get half. A million for me, a million for you. Plus I'll get these guys off of your back.

PAULIE
How?

MORRIS
Deal? Fifty fifty?

PAULIE
Why should I trust you?

MORRIS
You have no choice.

As Paulie contemplates Morris spots Dolores in the distance walking towards them.

MORRIS (CON'T)
Oh my God...

Paulie in a panic whips out his gun and quickly looks around thinking they are in danger.

PAULIE
What!!?? What!!??

MORRIS
It's Dolores...

PAULIE
Dolores? Don't "Oh my God" me like that kid.

MORRIS
Sorry, I just...what do I do?

Morris has lost all his confidence of just a moment ago.

PAULIE
You talk to her kid.

MORRIS
But I mean, I'm wanted by the police.

PAULIE
She'll love it. Chicks dig the danger. Now C'mon, here's your chance.

Dolores has now reached them. Morris turns to her and tries his best Bogart.

MORRIS
Evening Dolores.

DOLORES
(surprised)
Morris oh my goodness, are you all right?

MORRIS

I'm just fine Dolores. I must say
you are looking lovely this
evening.

Dolores is flattered.

DOLORES

Well thank you Morris. Aren't you
in a bit of trouble?

MORRIS

I guess a bit, but I like trouble.

PAULIE

Boss, we've got a few things we
need to address tonight.

MORRIS

You're right Paulie. Dolores I'm
afraid I have to go. How about I
call you sometime?

DOLORES

Sure Morris, I'd like that.

Paulie grabs Morris by the arm.

PAULIE

Let's go.

Paulie and Morris exit. A blushing Dolores continues on her
way. Paulie drags Morris away.

MORRIS

Paulie I did it, I can't believe
it. I'm the man!

PAULIE

Congrats kid, it looks like you
might finally have a future worth
living. Now lets try not to get
ourselves killed. What's your
plan?

EXT. BROOKLYN STREET-NIGHT

Bronco is walking towards his apartment. Paulie is following
him. Bronco enters the building and Paulie continues along
the street.

After a beat, a light goes on in an apartment upstairs. Paulie has doubled back. Morris emerges from the bushes across the street and points to the apartment where the light just went on. They cross to the front door of the building. While Paulie gets busy picking the lock, Morris acts nonchalant, concealing him. Morris' body language is completely different now, more confident. The lock is picked, Paulie gives him a nod and they enter.

INT. BRONCO'S APARTMENT

Bronco has two boxes of money opened, the missing two million. A built-in bookcase has been somewhat pulled apart. There is a knock on the door. Bronco is perturbed.

BRONCO
(to the door)
Give me a minute.

Bronco puts the boxes back together. He places them inside a secret compartment in the bookcase, and lays a panel with an engraving of a cat's face over it. Bronco crosses to the door and peers through the eye hole. Through the POV of the eyehole we see Morris.

BRONCO
(to himself)
What the fu...?

Bronco reaches into his back waistband and we see he has a hidden gun. He opens the door.

BRONCO
You've got yourself in some kinda
trouble my friend.

MORRIS
That's why I'm here.

Bronco acts confused as Morris enters. Bronco reaches behind his back for his gun. As Bronco grabs his gun, eyes focused on Morris, Paulie burst in. He flings the door into a surprised Bronco. Paulie notices Bronco's hand position just as Bronco tries to bring his gun around. Paulie stops Bronco's arm while it is still behind his back and decks him with his free hand. Morris casually closes the door, checking first to see if any of the neighbor's have been disturbed. Paulie has disarmed Bronco and has his gun trained on him.

MORRIS
(confidently casual)
Where's the money Bronco?

BRONCO
What the hell are you talking
about?

MORRIS
The two million. We want it.

BRONCO
I have no idea what you mean.

PAULIE
I'll handle this.

Paulie grabs Bronco by his neck and shoves him against the wall. He presses the barrel of Bronco's gun into his cheek below his eye.

PAULIE
In three seconds your brain is
going to be splattered against this
wall. One, two...(Bronco's eyes
dart to the cat engraving on the
book cas and back to Paulie)
Good choice.

Paulie pistol whips Bronco and crosses to the cat engraving. Paulie feels his way around the panel trying to open it. Bronco, knocked to the ground, feels his quickly swelling eye socket. After some fumbling Paulie triggers it and opens the bookcase.

PAULIE
Check back there.

Morris tosses the overlay aside and pulls out the boxes. While Paulie keeps his gun trained on Bronco he is simultaneously looking into the compartment behind the bookcase.

Bronco decides to make a break for the door but Paulie intercepts him, tackling him to the floor. With Paulie holding Bronco down, Morris crosses and duct tapes Bronco in the fashion he had been taped. Paulie takes the roll from Morris and prepares to tape Bronco's mouth.

BRONCO
The Big "E" will kill you for this.

PAULIE
I'm already on his "to do" list.

Paulie tapes his mouth.

PAULIE (CONT'D)
You had to work with this S.O.B.
everyday?

MORRIS
Everyday.

PAULIE
You deserve a million bucks.

They cross to the boxes and open them. It finally hits them.
Two million dollars, it's all theirs. They laugh. As they
prepare to take the money...

PAULIE
You know there's no going back now?

MORRIS
(disbelief)
I know.

They exit.

INT. THE BIG E'S HOUSE-DAY

POV of The Big E watching television. The news is on.

NEWSCASTER
Bronco Baldinni is cooperating with
authorities over a two million
dollar inside bank heist...

Cut to courthouse interview with the District Attorney.

DISTRICT ATTORNEY
I can confirm that Mr. Bronco
Baldinni has turned himself in, and
is currently cooperating with
authorities. We are still building
this case.

REPORTER
Is it true there were mob ties to
the case?

DISTRICT ATTORNEY
No comment.

Cut back to Newscaster.

NEWSCASTER
Mr. Baldinni grew up in a Staten
Island neighborhood reputed to be a
hot bed for a powerful New York
Crime family...

The ring adorned hand points the remote at the television and
turns it off.

INT. FBI OFFICE, MANHATTAN-DAY

Johnson enters while Murray and Owens are in discussion.

JOHNSON
Where's Paulie?

OWENS
Currently, we are not certain sir.

JOHNSON
Well get certain. The DA wants to
interview him regarding this bank
case.

EXT. STATEN ISLAND MANSION-DAY

Paulie is cruising down the street in a different "borrowed"
car. A number of cars are parked at the Big E's home. Joey
and Twitchy Vic exit the house. As they head for their car,
Joey spots Paulie.

JOEY
Holy shit.

He hits Vic in the arm and points out Paulie. They run to
their car. Paulie jams on the accelerator and the race is on.
Paulie flies right by the FBI cargo van causing it to rock.

EXT. HIGHWAY

Paulie has a good head start and is already over the bridge
and heading upstate. Joey is weaving in and out of traffic
in pursuit.

The FBI van, not equipped for a chase, pulls to the side of
the road by a phone booth.

INT. FBI OFFICE, MANHATTAN-DAY

Owens, Murray and Johnson are being read the riot act from the district attorney. An agent barges in.

AGENT
 Joey and Vic are chasing someone
 over the bridge. We think it might
 be Paulie.

The agents jump to their feet and rush out.

INT. JOEY AND VIC'S CAR

The fuel gauge reads empty.

JOEY
 You idiot, you're supposed to keep
 my tank full.

VIC
 Sorry Joey.

EXT. GAS STATION-DAY

Joey and Vic pull in kicking up dust. The ATTENDANT is startled.

ATTENDANT
 May I help...

Joey is already handing him a twenty through the window.

JOEY
 Just fill it, fill it, fill it...

The Attendant gets busy.

INT. PAULIE'S CAR

Paulie looks in his rear view mirror. He doesn't see them.

PAULIE
 What the...?

He slows down. As he rounds a turn in the foothills of a mountain road, he looks down towards the flatlands. After passing some trees and getting to a clearing he spots them at the gas station.

PAULIE (CONT'D)

Amateurs.

Paulie checks his watch impatiently.

EXT. FUEL COMPANY TRUCK YARD-DAY

Morris is seen slipping into a small fuel company's truck yard. Most of the trucks are out as the lot is fairly empty. Morris examines the various trucks still in the yard. Morris peers over to the truck yard's office. The door is pad locked closed from the outside. No one is there.

Morris picks out a medium sized fuel truck. He climbs in.

INT. FUEL TRUCK

As we have seen Paulie do many times before, Morris begins fumbling with wires underneath the steering wheel. He looks hopeful that he has the right two wires, attaches them together, and...nothing.

MORRIS

Oh no.

EXT. GAS STATION-DAY

Joey and Vic are still getting gas in their car. Vic looks up and sees Paulie's car.

VIC

Joey!!!

Vic points up to Paulie's car. The Attendant is just pulling out the nozzle when Joey takes off. The force of the car rips the nozzle off of the pump. The Attendant watches them leave holding both the gas cap while the nozzle and part of the tube are still in the car.

INT. HELICOPTER-DAY

Murray, Owens and Johnson are catching up to the chase. Johnson leans towards the other agents.

JOHNSON

The Big E has a place up this way.

Through binoculars they spot Paulie's car driving dangerously up the mountain road.

EXT. COUNTRY ROAD

Paulie's car is on one end of a long straight away, Joey's car is at the other. The FBI helicopter is just visible further back. The cars are driving up into the mountains on a winding country road.

INT. FUEL TRUCK

Frustrated, Morris continues to put the wires together trying to start the truck. Frustrated and frantic Morris sits back and exhales. He looks up to the visor and can clearly see the keys there.

MORRIS

Thank you.

Morris puts the keys in the ignition and the truck starts easily.

EXT. FUEL COMPANY TRUCK YARD-DAY

Morris exits with the truck, checking his watch.

INT. PAULIES CAR

Paulie is driving dangerously fast on the mountain road, just barley making some of the turns.

INT. JOEY AND VIC'S CAR

Still in hot pursuit Joey and Vic are flying along, dangerously completing some of the turns.

EXT. HELICOPTER-DAY

The helicopter races along.

OWENS

If he keeps driving like that he's going to kill himself.

INT. FUEL TRUCK

Morris now is driving aggressively down the mountain. As he is cruising along, he passes a fuel truck from the same company, exactly like his truck.

INT. OTHER FUEL TRUCK

The DRIVER goes to give Morris a wave, doesn't recognize him, and gives him a confused look.

EXT. PAULIE'S CAR

Paulie is aggressively driving, occasionally scrapping the side rail designed to keep him from going over the edge.

EXT. FUEL TRUCK

Morris is coming hard the other way.

EXT. JOEY AND VIC'S CAR

Through their windshield we can see Paulie entering a mountain tunnel ahead. Morris's truck enters the same tunnel from the other direction. After a beat, the fuel truck comes out of the tunnel. Another beat and they see Paulie's car zoom out of the tunnel, fail to make a turn, crash through the guard rail and fly down the embankment.

INT. HELICOPTER-DAY

The agents watch the same scene. When the car finally hits the bottom, there is an enormous explosion.

EXT. JOEY AND VIC'S CAR

Joey and Vic have now made it to the point where Paulie's car crashed through the guardrail. As they watch the scene, Paulie's car burns vigorously and the helicopter hovers, trying to find an appropriate place to land. Joey and Vic get back into their car and leave.

INT. FBI OFFICE-DAY

Agents Johnson, Murray and Owens are having a debate.

OWENS
He's dead Murray, you saw it with
your own eyes.

MURRAY
He's not. I'm not convinced we
know what we saw.

OWENS
(to Johnson)
I don't know what's gotten into her
lately.

JOHNSON
What exactly makes you think he's
alive?

MURRAY
I don't know, just a gut thing.

JOHNSON
A gut thing?

MURRAY
Yes.

JOHNSON
Then as far as I'm concerned he's
dead.

The District Attorney barges into the room.

DISTRICT ATTORNEY
Dead?

AGENT JOHNSON
Dead sir.

DISTRICT ATTORNEY
Perhaps you gentlemen don't
understand the "protection" part of
witness protection.

OWENS
Good one sir.

DISTRICT ATTORNEY
How about The Cat, this Morris
Livingston.

MURRAY
We don't know sir.

DISTRICT ATTORNEY
Great work gentlemen, there goes my case.

The district Attorney angrily exits.

INT. THE BIG E'S HOUSE-DAY

POV of the television. The news is on.

NEWSCASTER
It appears Ernest Coletti, "The Big E", has dodged yet another bullet. The District Attorney has decided to drop yet another case when it learned the primary witness against him is presumed dead. The witness, Paulie Columbus, was in the witness protection program no less.

NEWSCASTER 2
It looks like someone took the "protection" out of the witness protection program...

NEWSCASTER
And in a related story, Bronco Baldinni has agreed to a plea bargain deal in the embezzlement case against him...

The ring adorned hand of The Big E clicks the television off.

EXT. SOUNT AMERICAN BUNGALOW-DAY

After panning through an upscale resort, with private bungalows spread about a gorgeous beach we spot the cat. The cat runs along a garden path and into one of the bungalows.

INT. SOUTH AMERICAN BUNGALOW-DAY

Morris, dressed in a Hawaiian shirt, is whipping himself up a tropical blender fruit and rum drink. Once he has poured it he sees the cat.

MORRIS
Here kity kity kity.

This time the cat comes right to him. Morris picks up the cat and gives it the medicine. The cat eats it without protest. Morris picks up his drink and exits the bungalow.

EXT. SOUTH AMERICAN BEACH

Morris makes his way down the beach towards a couple of beach chairs and an umbrella. As he rounds the beach chairs it is revealed that Paulie, alive and well, is sipping his tropical drink.

PAULIE

Cheers.

They clink glasses.

MORRIS

I could get used to this.

PAULIE

I gotta tell ya kid, you're cut out for this line of work.

MORRIS

No no, not me. That was a one time deal.

PAULIE

I'm telling ya, that plan you hatched was perfect.

MORRIS

I'm retired.

PAULIE

You can't retire Morris, it makes you grow old. I thought I was going to die in the Witness Protection Program. You've got to keep busy. Now look at this place...

Paulie surveys the upscale resort and Morris does the same. After taking it all in Morris turns to Paulie.

MORRIS

This is an easy mark.

A wide shot reveals the cat out playing on the beach, happier and more content than ever. Meanwhile, Paulie continues to recruit Morris for another job.

FADE OUT.

The end.