1 **INTERIOR: BLACK LIMO, NIGHT.** 1

AS CREDITS Roll, we hear PEGGY LEE SINGING "FEVER"...

CAMERA slowly PANS over a smooth dull BLACK LEATHERY BACKGROUND, SUDDENLY--

A CLEANING RAG TRAVELS across LEAVING it SHINY:

THE FIRST IN A PARADE OF IMAGES:

AN ASH TRAY BEING CLEANED

A SMALL LIQUOR CABINET BEING RESTOCKED

ROYAL RED, ROUGHLY TEXTURED, SURFACE

After a moment a SILVER DUST BUSTER MOVES back and forth ACROSS the SCREEN. The RED surface is the CARPET of a--

STRETCH limo

The OPPOSITE front DOOR of the BLACK LIMO OPENS

FIRST THIRD OF CREDITS ENDs

2 **INTERIOR: LA SALLE LIMO SERVICE GARAGE; NIGHT.** 2

UNCLE CHARLIE, LATE 60s, the HEAVY SET manager of LA SALLE LIMO SERVICE, Speaks to--

SAL MARINO, the DRIVER, who is OFF CAMERA.

CHARLIE
Hey, Sal!

SAL'S HAND TURNS-OFF MUSIC

SAL (OC)
Yeah?

CHARLIE
Everything go okay?

SAL (OC)
Great. Nice old man. An extra fifty.

CHARLIE
I'm on the wrong end of this shit. Whatta ya do give 'em a blow job?

Sal, a TOUGH EX-CON in his MID 50S, WEARS the HARD YEARs on his FACE, he BACKS OUT of HIS SIDE and LOOKS at Charlie ACROSS the TOP of the BLACK LIMO.

Standing BEHIND Charlie IS LEO, a GOON in his LATE 20s, next to him is a MEAN DOG on a SHORT LEASH--

SAL
I'll leave that to little Leo here.

Leo's FACE TIGHTENS, the DOG GROWLS--

LEO
Easy boy.

SAL
Everybody knows he's your sex slave.

CHARLIE
(laughs)
That'll be the day.

SAL
As long as he makes you happy, Charlie.

LEO
Keep pushing.

More GROWLING--

LEO (CONT'D)
SIT!

CHARLIE
(laughing)
All right, you two. Knock it off. Sal, you're going back out tonight.

SAL
Tonight? It's almost midnight.

CHARLIE
Vince's here.

SAL
(smiling)
Vince!?

CHARLIE
He wants to see you at the club.

SAL
When?

CHARLIE
About ten minutes ago.

Charlie and Leo HEAD for the OFFICE door as the LIMO PULLS AWAY.

LEO
Washed up old bastard.

CHARLIE
In his day Sal, “The Barber”, would have any of you young punks for lunch.

LEO
(laughing)
Sal “The Barber.” Sal the nothin’.

CHARLIE
You know Sal’s right, you are starting to look like this dog.

They ENTER the OFFICE and CLOSE the DOOR. LOUD DISCO MUSIC JUMPS OUT at us.

3 **EXTERIOR: NEW YORK CITY STREET; NIGHT.** 3

The SOUND of LOUD New York City STREETS as WE TURN onto 42ND AND 8TH AVENUE and HEAR nothing but loud mechanized DISCO.

4 **INTERIOR: FRONT SEAT OF SAL’S BLACK LIMO, NIGHT.** 4

SECOND THIRD of CREDITS ROLL as BILLIE HOLIDAY SINGS “LOVER MAN”...

SAL DRIVES down Eighth Avenue. The CITY is SHUT OUT from Sal’s INNER WORLD.

He TURNS onto FORTY-FIFTH STREET.

END of the SECOND THIRD of CREDITS.

5 **EXTERIOR: PRIVATE EYE CLUB; NIGHT.** 5

The Limo DRIVES PAST the front of the STRIP CLUB.

“*LIVE NUDE GIRLS*” Flashes in NEON...

A Large POSTER on the FRONT WALL reads: *“TONIGHT PORN STARS HARA REAMS & LOTTA MENIS.”*

The Limo PARKS ACROSS the STREET under a SIGN that READS: *"DON'T EVEN THINK OF PARKING HERE."*

Sal EXITS the limo, the MUSIC STOPS only to be REPLACED by DISCO music from INSIDE the STRIP CLUB...

Sal TOSSES his BUTT and PUTS ON his BLACK SUIT JACKET. HE WALKS across the street to the CLUB.

6 **INTERIOR: PRIVATE EYE CLUB; NIGHT.** 6

The PACKED Club PULSATES with EAR PIERCING Disco MUSIC--

MEN with CIGARS and DRINKS talk it up and CHEER HARA and LOTTA, TWO beautiful young LADIES, ONE IN HER TWENTIES, THE OTHER SLIGHTLY OLDER, are ON STAGE in the beginning stages of their DANCE ACT and are very ELABORATELY DRESSED. Obviously their act is a LESBIAN DANCE NUMBER meant to EXCITE heterosexual MALES.

Sal MOVES through the CROWD to the BAR where FRANK, the BARTENDER, greets him...

FRANK
Sally, boy. How's it hanging? What can I get you?

SAL
(not hearing)
Yeah. Good Frank, good. Vince here?

FRANK
He's waiting for you in the office.

SAL
What?

FRANK
(shouting)
The office.

SAL
Thanks.

FRANK
Want a drink first?

SAL
What?

FRANK
Drink?

SAL
Yeah.

Sal HEADS for the BACK OFFICE. He PASSES the STAGE: LOTTA has one BREAST EXPOSED as HARA DANCES BEHIND her. Hara REACHES around and CARESSES Lotta's exposed BREAST.

Hara SPOTS Sal and WINKS. Sal just SMILES and keeps WALKING.

7 **INTERIOR: BACK OFFICE PRIVATE EYE CLUB; LATE NIGHT.** 7

VINCENT DE LAURA, a RUGGED mid 50s, SITS behind a large OAK DESK that DOMINATES a stylish OFFICE. He is going OVER SOME BOOKS when there's a KNOCK at the DOOR. The door OPENS and SAL ENTERS...

VINCENT
Sally my boy! How the hell are you?

SAL
Good Vince, I'm good. When you get in?

VINCENT
Yesterday. I got in yesterday.

SAL
Long time.

VINCENT
Almost two years. Had family business out west. La, la land. All legal all respectable.. well .. legal anyway.

SAL
We're doing good?

VINCENT
We're doing good.

SAL
Your father would be proud.

VINCENT
My father wouldn't understand. Different world. How's your Mom? She doing all right?

SAL
Menza' menz. You know.

VINCENT
She get the roses for her birthday?

SAL
She loved 'em, thanks.

VINCENT
Hey, the least I could do. What was it, seventy-seven, eight?

SAL
She'll be eighty this year.

VINCENT
EIGHTY!? Carmela is eighty? We should live so long. We gotta do something special for my girl friend this year. You hear me?

SAL
That would be good.

VINCENT
Remind me. That's an order.

SAL
You got it.

VINCENT
And you? You okay?

SAL
I'm good. I like driving.

VINCENT
Watching them shoot those movies. Maybe we should change places.

SAL
All I do is drive.

VINCENT
You get tired of it you let me know.

SAL
I will.

VINCENT
Gotta take care of my favorite soldier.

SAL
Soldier!? Those days are long gone.

VINCENT
Whatta ya an old man or what?

SAL
Yeah. I am.

Vincent POURS himself a PERRIER with LIME.

VINCENT
I give ya a million bucks you show me somebody getting younger. Have a drink with me. Whatta you want? I got everything here.

SAL
Diet Pepsi's good.

VINCENT
Look at this, will ya. Diet Pepsi and sparkling water. That's what it comes down to. Next thing you know we'll be playing pinochle. We use to be bulls. Remember, Sally? BULLS.

HANDS Sal his DRINK.

SAL
That was then. Now?

VINCENT
Now! Forget it. The old days we had to be hard. We had to be mean ...Now it's all legal. Booze, gambling, porn, even prostitution in some states. Soon drugs will be. A hell of a way to fight crime, "make it all legal." All legal and all disgustingly weak.

Vince starts DREAMING of the OLD DAYS...

VINCENT (CONT'D)
Remember when we started working for my father running numbers in Brooklyn? We understood what family meant. A bond. Loyalty. It's like a dirty word today.

SAL
We were kids.

VINCENT
Yeah but with balls the size of... Uncle Charlie taking us on our first hit. You got me through that.

SAL
Uncle Charlie said you wanted to see me about something.

VINCENT
Yeah...yeah. How would you like to be in a porno movie?

CLOSE ON SAL'S FACE

8 **EXTERIOR: NEW YORK CITY STREET; NIGHT.** 8

LAST of the CREDITS run--

As a ridiculously LONG WHITE LIMO MOVES through the CITY STREETS to the RHYTHM of the DISCO MUSIC playing in the STRIP CLUB. THE DECADENCE OF LATE NIGHT EIGHTH AVE IS SEEN.

END CREDITS as the White Limo PULLS UP to the CLUB'S STAGE ENTRANCE. Sal EXITS and GOES to the PASSENGER rear DOOR and OPENS IT. He WAITS like a SOLDIER at his post.

DIRECTOR
CUT! That was fine Sal. Just fine. Now when the girls come out they will get into the limo and you shut the door and get in as if to pull away.

SAL
And that's it?

DIRECTOR
That's all I need. Joe let's get that camera set up for when the girls exit the club.

THREE MEN acting like a FILM CREW MOVE a LAMP from ACROSS the STREET. They start LAYING some TRACK.

SAL
What do I do now?

DIRECTOR
Go back to Vince's office and I'll call you when the girls are ready.

Sal LEAVES.

DIRECTOR (CONT'D)
They could've gotten another stud and had the option of another fuck. I don't understand these people. Don't they know their art. I mean, please.

9 **INTERIOR: PRIVATE EYE CLUB BACK OFFICE; NIGHT.** 9

VINCENT
Hey! How's the porn star?

SAL
Some star. That limo's like driving a bus. I've never seen one that big. Two TV's, two bars, two stereos ...

VINCENT
Two cameras. Here.

Vincent TOSSES Sal an ENVELOPE.

SAL
Must of set you back a few.

VINCENT
Over a hundred grand.

SAL
That's a lotta car.

Sal is SHOCKED by the AMOUNT of MONEY inside the ENVELOPE.

VINCENT
Porn's big business, Sal. Big power.

SAL
There's got to be two G's here.

VINCENT
Movies pay big too.

SAL
Two G's for driving up and opening the door? What's up Vince?

VINCENT
It's easy money.

SAL
Nothing's easy.

VINCENT
Sal. You got one more shot to do. You open the door for the girls.

SAL
That's worth two grand?

VINCENT
You were never in the movie before.

SAL
Okay. Then what?

VINCENT
Then you're gonna take the girls to pick up our favorite John. They are gonna be in the back doing their thing while you tour the city. When they're done you drop Mr. Big Shot off, you drop the broads off. Nothing you haven't done a million times before. This time you go home with two grand and you keep your mouth shut.

SAL
That's all?

VINCENT
You got the whole thing. Have another diet soda.

Sal GETS a SODA...

VINCENT (CONT'D)
Look Sal, making porn is not illegal. Making home movies with two consenting adults, or THREE consenting adults, is not illegal. You don't want to do it, I'll give Leo a call. I just figured I'd throw a little your way. That's all. Wet your beak, for old time sake. Besides the girls asked for you.

Sal STARTS to SAY something--

VINCENT (CONT'D)
And ... and because you got the right license to drive that white yacht out there. The last thing this John needs is to be stopped for a ticket. Okay?

SAL
Why not? Thanks. I better get back. I have to prepare for my close up.

The two old friends LAUGH. Sal TURNS to LEAVE.

VINCENT
Sal, one more thing. Tomorrow you bring that big boat back to me, at La Salle. Don't clean up anything. Don't touch the video equipment. Understand?

SAL
Yeah.

VINCENT
Huh?

SAL
I understand.

Sal EXITS. The DOOR CLOSES.

CLOSE-UP SHOT ON VINCENT

10 **EXTERIOR: PRIVATE EYE CLUB, STAGE ENTRANCE; NIGHT.** 10

The REAR DOOR of the long WHITE LIMO OPENS.

Hara and Lotta EXIT the CLUB and APPROACH SAL STANDING BY THE OPEN DOOR.

HARA
Evening, Sal.

Sal BOWS at the WAIST.

SAL
Good evening my ladies.

DIRECTOR
(screaming)
CUT!!! What the hell was that?

SAL
What?

DIRECTOR
That! With the bowing? Just open the door. Close it when the girls get in.

SAL
I thought ... you know ... a way to show some ...

DIRECTOR
Don't think and don't show.

SAL
But I gotta say ...

DIRECTOR
What are you Brando? You don't have to show nothing. You ain't gotta say nothing. You're a limo driver in a porn movie and it's after midnight. That's all you gotta know. Everybody back to one. Once again.

The Girls HEAD BACK to POSITION ONE, as they PASS Sal:

CLOSE-UP ON SAL

SAL
I'd like to kick his ass.

LOTTA
Believe me, he'd enjoy it.

11 **EXTERIOR: NEW YORK CITY STREET; NIGHT - TRAVELLING** 11

We hear ETTA JAMES SINGING "AT LAST" as the big white LIMO CRUISES down CITY STREETS...

12 **INTERIOR: BIG WHITE LIMO - CONTINUOUS** 12

INSIDE WINDOW OPENS BETWEEN SAL AND THE GIRLS

LOTTA
Say Sal, you gonna do a fuck scene with us in this movie?

Sal nervously LAUGHS and TURNS RED.

HARA
Yeah, Sal. Vince gonna have them write a scene for the three of us?

SAL
I'm afraid not ladies.

LOTTA
You ever had two at one time Sally?

SAL
Never had that pleasure.

HARA
Even when you was a big time guy.

SAL
I was never that big.

LOTTA
Never too late.

HARA
Stop it Lotta, you're embarrassing the poor guy. Sal, you know where to go?

SAL
Yeah, I got the address.

HARA
You ask the night clerk to call up to apartment number 7K. "K" like in king.

13 **EXTERIOR; EAST SIDE APARTMENT BUILDING; NIGHT.** 13

Sal ENTERS the BUILDING. Lotta EXITS the Limo and LIGHTS a CIGARETTE. Hara JOINS her...

LOTTA
What's a matter?

HARA
Nothing.

LOTTA
Look kid, I gotta do this. It's the big bucks. I ain't getting any younger.

HARA
If Vince finds ...

LOTTA
Vince ain't gonna find out shit. This is between me and the senator. I been riding that pony for years, it's about time that horse paid off. All you gotta do is keep your mouth shut. You owe me that much.

HARA
It's not that. I'm always like this when I gotta do one of these scumbags who sets himself up to be better than anyone else.

LOTTA
Remember, it's NOT a dick. It's money.

Sal EXITS the BUILDING.

SAL
He'll be right down.

LOTTA
You get in Sal. We'll get the door.

HARA
Put on some of that old shit you listen to.

Sal gets INTO the Limo and LOWERS his WINDOW. He PLAYS the rest of "AT LAST"...

HARA (CONT'D)
Who's that singing?

SAL
Etta James. One of the best.

HARA
Can almost feel the pain. You play her while we do our thing. Okay?

SAL
Sure kid. I'll just do that.

LOTTA
He's in the lobby.

Lotta OPENS the rear passenger-side DOOR...

HARA
You know Sal, my mama would never let me listen to music like that. She said only St. Louis trash would sing such sinful songs.

SAL
That where you from, St. Louis?

HARA
I'm from where ever they want. What the hell it's their dime. Right?!

SAL
If you say so.

LOTTA
Here he comes.
(To MAN)
Hi ya sugar.

A WELL-DRESSED MAN in his MID-FIFTIES ENTERS the Limo.

HARA
Sal, just keep driving around until we tell you to head back. Don't open the window.

The TWO GIRLS jump in.

SAL
You got it.

14 **EXTERIOR: NEW YORK CITY STREET; NIGHT - CONTINUOUS** 14

The CITY in the WEE HOURS as ETTA JAMES SINGS "THE LOVE OF MY MAN"

MONTAGE OF SHOTS:

DASH BOARD AS LIGHT GOES ON INDICATING: ***TAPE RECORDING***

TIMES SQUARE

THE WASHINGTON BRIDGE FROM THE WEST SIDE HIGHWAY

EMPIRE STATE BUILDING

GRANTS TOMB

SUNRISE AT THE 79TH STREET BOAT BASIN

The Song ENDS...

15 **EXTERIOR: EAST SIDE APARTMENT BUILDING; EARLY MORNING.** 15

Sal EXITS and RUNS to OPEN the rear DOOR for THE JOHN-- who LOOKS at Sal.

THE JOHN
I was told you're a man who knows how to keep his mouth shut.

SAL
That's what they say.

THE JOHN
Let's keep it that way.

The John takes out a ROLL of MONEY and PEELS OFF a few BILLS putting them into SAL'S suit jacket POCKET.

The John ENTERS the apartment BUILDING...

16 **INTERIOR: BIG WHITE LIMO - CONTINUOUS** 16

SAL OPENS the INSIDE WINDOW:

SAL
Where to ladies? I'm at your service.

LOTTA
I live in Queens.

HARA
Brooklyn.

SAL
Me too. So, I'll drop Lotta off first.

LOTTA
Stop at a good diner on Queens Blvd.

SAL
Whatever you say. But I'm buying.

Sal STARTS to CLOSE the WINDOW.

HARA
Sal, I wanna come up front with you. She's gonna start smoking like a chimney back here.

SAL
Suit yourself.

Window CLOSES as Lotta PULLS connecting WIRES from her POCKET BOOK and during the FOLLOWING DIALOGUE she CONNECTS ONE TV VCR To the OTHER TV. She REMOVES TWO BLANK TAPES from her PURSE. She then REMOVES a TAPE from ONE of the VCRs and PUTS IN the BLANK...

LOTTA
Whatever you do, don't let him open that window.

HARA
I know, I know.

LOTTA
When we get to the restaurant tell him I fell asleep. I don't care if you have to fuck the old bastard don't let him back here.

HARA
Don't worry about it.

LOTTA
If I had my equipment I'd be able to burn off a dvd in nothing flat.

HARA
Why does Vince want a copy.

LOTTA
Who knows, but two can play at this game.

Hara EXITS.

17 **INTERIOR: BIG WHITE LIMO - CONTINUOUS** 17

Hara sits in the FRONT SEAT and Sal heads for QUEENS. HARA PUTS HER HEAD BACK ON THE BIG LEATHER SEAT AND CLOSES HER EYES.

Her KNEE COVERS the RECORD LIGHT.

HARA
Queens my good man. Music please.

SAL
Okay.

Sal presses PLAY and DINAH WASHINGTON SINGS "What a Difference a Day Makes"...

HARA
She sounds great.

SAL
Yeah.

HARA
Smooth.

SAL
Say that guy you was ...

Sal LOOKS at Hara who's ASLEEP.

SAL (CONT'D)
Tough night at the office?

Sal SMILES and PULLS AWAY...

18 **EXTERIOR: LONG WHITE LIMO; EARLY MORNING.** 18

The Limo heads for the QUEENSBORO BRIDGE as DINAH WASHINGTON SINGS AND HARA SLEEPS...

NEW YORK CITY AT DAWN, NOTHING LIKE IT...

19 **EXTERIOR: EMPIRE DINER QUEENS BLVD - CONTINUOUS** 19

WE SEE THE QUEENSBORO BRIDGE.

THE Big White Limo MANEUVERS in the DINER PARKING LOT.

20 **INTERIOR: FRONT OF BIG WHITE LIMO; - CONTINUOUS** 20

SAL is about to WAKE Hara when he STOPS and STARES at her for a MOMENT. He BRUSHES some HAIR COVERING her FACE--

FLASH: HARA ASTRIDE THE JOHN GRINDING AND LOOKING STRAIGHT AT THE CAMERA

Sal SHUTS OFF the MUSIC.

SAL
Hey, we're here. Hey, kid!

HARA
What?

SAL
We're here.

HARA
Where?

SAL
I'll get your partner.

Sal MOVES to LOWER the WINDOW. Hara GRABS his HAND--

HARA
I'll get her. She's probably out like a light too. We'll be right in.

21 **EXTERIOR: EMPIRE DINER PARKING LOT QUEENS BLVD - CONTINUOUS** 21

Sal HEADS for the DINER ENTRANCE. Hara GOES to the Limo's REAR DOOR.

22 **INTERIOR: BIG WHITE LIMO - CONTINUOUS** 22

Hara OPENS the DOOR to find Lotta FAST ASLEEP as the TAPE PLAYS. THE RED RECORDER LIGHT ON ONE OF THE VCRs IS GLOWING As a TAPE of the THREESOME PLAYS on the other SCREEN. Hara WAKES Lotta.

HARA
What the hell are you doing?

LOTTA
What?!

HARA
You're suppose to be taping this, not sleeping.

LOTTA
It's taping. It's taping. Don't have a kitten. WHAT! I'm suppose to watch us fuck. Give me a break.

HARA
Is it done?

LOTTA LOOKS at the VCR COUNTER

LOTTA
It's an hour tape. High deff.

HARA
How much longer?

LOTTA
Couple of minutes.

HARA
You copied both tapes?

LOTTA
I'll start the other one while we eat. By time he gets me home we'll have both. I had this at my place, I could've made a dozen tapes by this time. Order me sausage and eggs and eat slow.

HARA
Okay. Hurry up.

LOTTA
It's a tape.

HARA
Well. Hurry anyway. I'll entertain what's his face. I want no part of this.

23 **INTERIOR: EMPIRE DINER IN QUEENS; MORNING.** 23

Sal SITS in a BOOTH. Hara JOINS him...

HARA
She's getting herself together. She wants eggs.

SAL
Your wish is my command.

HARA
Whatta you Warren Buffett?

SAL
I did well tonight. Least I can do.

HARA
Your money's no good here.

SAL
Whatta' ya ROCKERFELLER?

HARA
We did pretty well ourselves.

SAL
I don't care what you made, and stop the crap we both know that was no regular porno film.

HARA
Whatta' ya talking about?

SAL
Vince didn't pay me two grand to do what I always do. I saw the record light. I didn't just fall off a truck.

HARA
You musta fell on your head.

SAL
All right. Forget I said anything.

HARA
Sal, what you think you know ... you don't know AND you don't want to know.

SAL
That's right. I don't. But I'm still buying breakfast.

HARA
(whispering)
I don't wanna know.

The WAITRESS approaches. Lotta stands BEHIND her.

WAITRESS
Can I take your order?

LOTTA
Eggs over with Italian sausage, rye toast, orange juice and coffee.

HARA
Make that two.

WAITRESS
And you sir?

SAL
Oatmeal. Grapefruit juice. Coffee.

WAITRESS
You got it.

Lotta SITS next to Hara FACING SAL.

LOTTA
(laughing)
Oatmeal?

Sal SMILES then LOOKS to Hara who SMILES BACK...

24 **EXTERIOR: SAL'S HOME, BENSONHURST, BROOKLYN; LATE MORNING** 24

Sal PULLS the White Limo into the long narrow DRIVEWAY along side his three story HOUSE in BENSONHURST, BROOKLYN. THE Limo BARELY FITS and Sal has a hard time GETTING OUT. HE HEARS his NEPHEW, wearing a COLLEGE JACKET, CALL from ACROSS the STREET.

ANTHONY
Hey, Uncle Sal, where'd you get the mobile home?

SAL
You believe this?

25 **INTERIOR: BIG WHITE LIMO - CONTINUOUS** 25

The Door OPENS and Anthony STEPS INSIDE. Sal WATCHES him. Anthony can't believe his eyes--

ANTHONY
This is unbelievable. Even I could get laid in here.

SAL
Hey!

ANTHONY
Sorry. Smells like perfume.

Anthony looks around car--

SAL
Don't touch the VCRs.

ANTHONY
Two of everything. Cameras too.

SAL
Yeah? Where?

ANTHONY
They're in the monitors, the TV screens. One in each TV. They even have an automatic zoom on a timer.

SAL
What's that mean?

ANTHONY
In and out for close ups, does it automatically. One goes in the other goes out.
(MORE)

ANTHONY (CONT'D)
That type of thing. For an editor it's like having four cameras.

SAL
Say, Anthony, you know about all this tech stuff, right?

ANTHONY
Yeah, sure Uncle Sal. Whatta ya need?

SAL
Could you take a tape out of one of these VCRs, copy it, then put it back so no one could tell it was touched?

ANTHONY
Nothing to it. I have blank tapes and connectors at home. I could do it right in here.

SAL
(surprised)
You mean you can make a copy of one of the tapes right in this car ... without going to a lab or something?

ANTHONY
Sure. Why not? But I'd have to do that at home.

SAL
Son of a bitch.

ANTHONY
What's a matter? This is easy.

SAL
Anthony, look at me. Nothin's easy.

ANTHONY
What's on the tape?

SAL
You shouldn't ask questions.

ANTHONY
Then you should know that I will see what's on the tape when I record it.
(MORE)

ANTHONY (CONT'D)
Also you should know that there are two camera set ups here. You want a copy of both tapes or just one?

SAL
If we have time lets get both. But no one can know that you know about the two women and the man having sex on that tape. Capisce?

ANTHONY
Really!

SAL
I mean it Anthony.

ANTHONY
Sure.

SAL
Wipe that smile off your face. Learn something here college boy. Dying for the real thing ain't too bright. Dying for a piece of tape is just stupid.

ANTHONY
I understand.
(PAUSE)
Uncle Sal?

Sal gives him a HARD LOOK--

ANTHONY (CONT'D)
For my education. Why would anyone have sex in a limo with cameras. Some kinda kinky thing or what?

SAL
No. Well, yeah maybe but it's just a lot safer. Celebrities, high profile people can't be seen going in and out of their apartments or hotels with porno queens. This way there's no photographers around, no spies, no nothing. Sometimes they play an X-rated film of the girls they're with. A turn on. Plus they have a bodyguard ... me. Capisce?

ANTHONY
Capisce.

SAL
Now get going.

Anthony EXITS the Limo SLAMMING the door.

26 **INTERIOR: KITCHEN, BENSONHURST, BROOKLYN; LATE MORNING.** 26

Sal WALKS INTO his typical BROOKLYN ITALIAN KITCHEN and GOES to the SINK to WASH UP. His mother, CARMELA, CALLS OUT--

CARMELA
Sal! That you?

SAL
Yeah, Ma. It's me.

CARMELA
You home?

SAL
Yeah. I'm home.

Carmela, a feisty 80 year old, is the typical ITALIAN MOTHER who lives for only two things: FAMILY and COOKING.

CARMELA
You must be hungry.

SAL
I'm too tired to eat Ma.

CARMELA
You gotta have something.

SAL
I had a bowl of oatmeal.

CARMELA
Oatmeal? That's for kids. How about some nice peppers and eggs?

SAL
Nah. Nothing.

CARMELA
You like peppers and eggs.

SAL
I'm gonna call in and hit the sack.

SAL finishes WASHING and goes to the WALL PHONE. Carmela STARTS making PEPPERS and EGGS--

CARMELA
Two minutes.

SAL
I may have to go back to Manhattan.

CARMELA
You gotta be here for dinner. Your sister is coming all the way over.

SAL
All the way from across the street?

CARMELA
Don't be fresh.

Sal's on the PHONE. He gets the ANSWERING MACHINE of LA SALLE LIMO SERVICE. We HEAR a BEEP...

SAL
Hello, Charlie. It's about nine twenty. I just got in. I'm at home. How about I bring the limo back after I get some sleep? I'm dead. Give me a call if you need it right away.

Sal HANGS UP and SEES his mother putting a PLATE on the TABLE and the PEPPERS and EGGS COOKING in a FRY PAN. COFFEE and ORANGE JUICE is ON the TABLE.

CARMELA
Sit. Mangia.

SAL
What's this?

CARMELA
You wanted peppers and eggs.

SAL
You're a pisser, Ma.

CARMELA
Sit. Relax. Drink the juice.

SAL
I'll drink the juice.

Carmela PUTS the EGGS in a DISH and BRINGS the FRY PAN to the SINK while LOOKING OUT the WINDOW.

CARMELA
Jesus, Mary and Joseph. What's that in the driveway? A bus?!

SAL
That's a triple limo.

CARMELA
You drive that? In the street?

SAL
It doesn't fly. Vince spent over a hundred grand on that.

CARMELA
What the hell people need with something like that? They don't know what to spend their money on. I'm telling you, "The end of the world."

SAL
Vince's in town.

CARMELA
My boy friend's here? Tell him to come over to eat with us or ...

The PHONE RINGS.

CARMELA (CONT'D)
You eat.

She GRABS the PHONE--

CARMELA (CONT'D)
Hello, who's this? Vince! Yeah. If you're my boy friend you come and eat today. Come, I got fussili and chicken cutlet. I got mellon with lean prosciutto from Patsy's. Nice prosciutto. Yeah. (LAUGHS) Oooh! You fresh guy. Just come over. Yeah. Yeah. He's right here.

She PASSES the PHONE

CARMELA (CONT'D)
It's Vince.

SAL
Vince. Now, you're dead meat if you don't come to see her.
(MORE)

SAL (CONT'D)
Look if you want I'll bring the limo back and then drive you out here for the best meal you ever had. ... You sure? Okay. Sure you don't want me to clean up the limo? Okay. Yeah. Yeah. I'll see you around ... (to Mom) three good Ma?

CARMELA
Yeah. Three is good.

SAL
She says yeah. I'll see you then.

Sal HANGS UP the phone. He THINKS for a MOMENT...

CARMELA
What's a matter?

SAL
Huh? Oh, nothing.

CARMELA
You gotta go back to the city now?

SAL
No, Uncle Charlie will drive him out. When did Charlie ever pass on a meal?

Sal starts EATING while Carmela LOOKS out the WINDOW.

27 **EXTERIOR:SAL'S HOME, BENSONHURST, BROOKLYN; LATE MORNING** 27

WE SEE Anthony GETTING INTO the back of the long white LIMO. He carries CABLES and TWO BLANK TAPES.

28 **INTERIOR: KITCHEN, BENSONHURST, BROOKLYN; LATE MORNING** 28

CARMELA
Looka that crazy Anthony getting in the bus. I'm gonna break his feet.

SAL
It's okay Ma. I gave the kid a couple a bucks to clean up. Don't say a word to Vince, he don't want anyone in that car but me. It's like his baby.

CARMELA
Me? I don't say nothing.

Sal EATS his PEPPERS AND EGGS as ROSEMARY CLOONEY SINGS HER ITALIAN SONG “MAMBO ITALIANO.”

29 **INTERIOR: SAL’S DINNING ROOM, BROOKLYN; LATE AFTERNOON.** 29

MONTAGE of a typical BROOKLYN ITALIAN DINNER. Everyone is there: Vince, Uncle Charlie, Anthony, Sal's sister DONNA, Sal’s NIECE and Carmela. WINE flows. PASTA flows. EVERYONE DRINKS. EVERYONE EATS TOO MUCH.

Vince takes a BITE of BRISOLE, THROWS a KISS to HEAVEN then KISSES Carmela. Carmela LOVES it. Charlie EATS like he’s going to the chair--

A GREAT TIME IS HAD BY ALL...

30 **INTERIOR: DOOR WAY OF SAL’S HOUSE; TWILIGHT.** 30

Vince PUTS ON his SPORTS COAT. Through the open door WE SEE the white LIMO in FRONT Of the HOUSE. Rosemary Clooney SONG ENDS.

IN the BACKGROUND of the FOLLOWING DIALOGUE Uncle Charlie GETS OUT of the DRIVER’S SIDE of the LIMO, GOES IN the BACK and eventually COMES OUT with the VIDEO TAPES.

VINCENT
I must of gained twenty pounds.

SAL
Charlie musta gained a hundred.

VINCENT
Sal, I got a special job for you. You get a way for a couple of weeks?

SAL
A couple of weeks?

VINCENT
Drive the girls from last night to LA.

SAL
That don’t take two weeks.

VINCENT
I WANT you to take two weeks. Until the union negotiations are over. You get paid around the clock. Twenty-four/seven.
(MORE)

VINCENT (CONT'D)
All expenses paid, your own credit card for hotels and gas. Everything first class. It's easy.

SAL
Nothing's easy. Why do you want these girls on ice?

VINCENT
That's none of your business.

SAL
If I'm driving, it's my business.

They STARE at each other and for the first time WE REALIZE what HARD MEN they really ARE. Finally, Vince SMILES--

VINCENT
I need to know where those girls are the next two weeks. I just want to cover my ass in case anything goes wrong with the union negotiations. If nothing goes wrong they make another movie in LA. They make money, I make money. No problems.

SAL
What if things go wrong.

VINCENT
They won't go wrong.

SAL
I don't want anymore trouble Vince.

VINCENT
This family owes you. You don't have to do nothing you don't want to do. I'll send someone if things go wrong. All you have to do is drive. I'm only asking because it's good money AND the girls asked for you. AGAIN!

SAL
(laughing)
Well ...

VINCENT
Yeah. What is that? You got something going with these putans or what?

(MORE)

VINCENT (CONT'D)
Maybe we should bring them home for your mother to meet them.

Sal makes the SIGN of the CROSS--

SAL
God forbid.

VINCENT
(laughs)
She's still trying to set me up with your sister. You know that .. right?

SAL
Donna's been a widow long enough.

Charlie APPROACHES with the TAPES.

CHARLIE
Everything is okay.

VINCENT
Of course everything is okay.
(to Sal)
So whatta ya say soldier?

SAL
We go anywhere near Chicago?

CHARLIE
Already on the tour.

VINCENT
Why?

SAL
Someone I haven't seen in a long time.

VINCENT
You want to break your heart again be my guest. Just as long as you keep an eye on the girls. Now, you want the job or what?

SAL
Yeah. Sure. Why not?

VINCENT
Charlie.

CHARLIE
All the credit cards you need, Sal, are in the glove compartment of the towncar in your driveway. There's a list of cities to hit on the way. Whatta ya call, "your itinerary." Here's the keys. The girls will be ready by noon tomorrow. They'll both be at Lotta's place. You know where?

SAL
I know where.

VINCENT
Everything is good?

CHARLIE
It's good.

VINCENT
Have a safe trip. Now lets get outta here before Carmela brings out more food. It was great.

CHARLIE
The best this Irishman ever eat.

Vince and Charlie WALK to the white LIMO.

VINCENT
I never saw anyone eat like you.

CHARLIE
It was good.

VINCENT
Yeah it was good but take a breath once in awhile.

CHARLIE
Whatta ya talkin'?

VINCENT
Eating like that could kill you.

CHARLIE
I'd die for that food.

VINCENT
You would?

CHARLIE
Oh,yeah! I don't want to go knowing I left food like that behind.

Sal'S FRONT DOOR SHUTS.

SCREEN TO BLACK as RUTH ETTING SINGS "TEN CENTS A DANCE."

31 **INTERIOR: SAL'S BEDROOM, BENSONHURST, BROOKLYN; NIGHT.** 31

Sal in T-SHIRT and SHORTS, TOWEL around his NECK, ENTERS his modest bedroom. A COUPLE of TAPES LIE on his small DESK. He SITS at the DESK LOOKING at TAPES.

FLASH: LOTTA AND HARA HAVING SEX IN THE BACK OF THE LIMO WITH THE JOHN.

Sal puts DUC TAPE across the TAPES. Then he goes to his DRESSER DRAWER reaches UNDER and STICKS the TAPES to the BOTTOM of the DRESSER.

His KNEES POP as he has a HARD TIME STANDING...

32 **EXTERIOR: KEW GARDENS, QUEENS, BROWNSTONE; EARLY MORNING.** 32

Hara is OUTSIDE Lotta's APARTMENT with a COUPLE of SUITCASES. She's DRESSED in TIGHT PANTS, black SHOES with FOUR INCH HEELS and a TANK TOP.

Sal PULLS UP in a BLACK LINCOLN TOWNCAR. Ruth Etting SONG ENDS as Sal GETS OUT and starts PUTTING Hara's BAGS in the TRUNK.

SAL
Where is Lotta?

HARA
Lotta's not coming, Sal.

SAL
Vince know about this?

HARA
Sure. I'll sit up front.

33 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR; EARLY MORNING.** 33

Sal gets BEHIND the WHEEL, he REACHES for the CAR PHONE.

HARA
Who you calling?

SAL
Uncle Charlie, I'm calling in to--

HARA
I told you, Vince knows about Lotta.

SAL
I don't care if he knows or not. I have to call in.

HARA
Please Sal. Don't call in today.

SAL
If I don't, they'll just call me.

HARA
Then don't tell them Lotta's not here.

SAL
That I can't do.

He starts DIALING--

HARA
She'll call me and I'll have her fly to wherever you want.

SAL
You have her do that anyway.

Hara puts her HAND on Sal's inner THIGH.

HARA
Sal, you help HER and we'll both make it worth your--

SAL
Kid get your hand away from me or I'll slice it off. I don't play the patsy for anyone.

Speaker PHONE PICKS UP at the OTHER END.

CHARLIE'S VOICE
Yeah.

34 **INTERIOR: LA SALLE LIMO SERVICE OFFICE - CONTINUOUS** 34

Uncle Charlie stands at his DESK. Leo SITS on the COUCH, The JUNKYARD DOG on the floor BESIDE him.

SAL (O.S.)
I hope I didn't break up anything between you and lover boy.

LEO
Asshole.

The dog BARKS.

CHARLIE
You got the girls?

35 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR - CONTINUOUS** 35

SAL
I got Hara. Lotta is a no show.

CHARLIE
Whatta ya mean, "a no show?" What the fuck is this? You tell Hara--

SAL
You can talk to her yourself. You're on the speaker phone.

Hara gives Sal a mean LOOK then SWITCHES GEARS to TALK to Uncle Charlie.

HARA
Hello Charlie. How's my cutie doing?

CHARLIE
What's going on?

HARA
Lotta got a message on her machine. They want her for a photo lay out in CLUB magazine. It was good money so she figures she can meet up with us in Pittsburgh in a couple of days.

36 **INTERIOR: LA SALLE LIMO SERVICE OFFICE - CONTINUOUS** 36

CHARLIE
Hara, you tell her to call me.

HARA
I will.

CHARLIE
If she's not there in two days she's gonna NOT be anywhere in two days. Leo will see to that. You understand me?
(a pause)
You understand me?

37 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR - CONTINUOUS** 37

HARA
Sure Charlie, I understand. Don't worry about anything.

SAL
So do I go or do I stay?

CHARLIE (O.S.)
You go. You call me in two days. Lotta better be there.

Charlie HANGS UP. WE HEAR a DIAL TONE as Hara GLARES at Sal. Sal HANGS UP.

Hara EXITS the front seat and gets in the BACK of the TOWNCAR SLAMMING the DOOR.

SAL
This is gonna be a fun trip.

WE SEE the TOWNCAR PULL AWAY AS WE HEAR BESSIE SMITH SING "I'M GONNA LOVE THAT MAN."

38 **INTERIOR: LOTTA'S BED ROOM; EARLY AFTERNOON.** 38

Lotta STANDS at the RADIO in front of the WINDOW over-looking the STREET. She WATCHES the TOWNCAR pull AWAY.

39 **EXTERIOR: VERRAZANO BRIDGE TO STATEN ISLAND; DAY.** 39

MONTAGE OF IMAGES:

VERRAZANO BRIDGE ONTO STATEN ISLAND EXP TO GOTHALS BRIDGE NEW JERSEY TURNPIKE.

A SERIES OF EXIT SIGNS ALONG NEW JERSEY TURNPIKE, I-95

SIGN: ONE HUNDRED MILES TO PHILLY.

SIGN: "VINCE LOMBARDI" SERVICE STATION.

40 **EXTERIOR: VINCE LOMBARDI SERVICE STATION; LATE MORNING.** 40

Sal PULLS his the Towncar into the SERVICE STATION. He PARKS and OPENS the WINDOW and STOPS the TAPE of BESSIE SMITH.

SAL
I have to go.

HARA
Thanks for sharing that.

SAL
You have to go ... go.

HARA
Maybe I'll take off.

SAL
No skin off my nose if you do. You want coffee?

HARA
Black. With equal.
(sarcastically)
May I get out and smoke.

SAL
Do as you please. I'm not your father. Thank God.

41 **EXTERIOR: VINCE LOMBARDI SERVICE STATION - LATER** 41

Sal comes OUT of the DINER with TWO CUPS of COFFEE.

TWO BIKER TYPES are HARASSING Hara at the Limo. Sal THROWS a LOOK to the HEAVENs, then PROCEEDS to the Limo.

BIKER #1
I saw you fuck two guys at once and leave them wasted in "I Gave At The Office."

BIKER #2
How about taking us on?

HARA
Sorry boys. No dicks under four inches. It's a union rule.

BIKER #2
I got more than YOU can handle.

HARA
Why don't you boys go back to your wives? Count your blessings.

BIKER #1
I ain't married.

HARA
I can believe that.

BIKER #2
Pretty uppity for a slut.

Hara FLICKS her CIGARETTE at HIM as Sal STEPS-IN.

SAL
Any trouble here?

BIKER #1
Nothing she can't handle.

SAL
Hey, fellas why don't we leave the lady alone.

BIKER #1
Lady?

BIKER #2
Who the hell are you?

SAL
I'm her driver. Now why don't you two get lost before someone gets hurt.

BIKER #2
Hey, old man. I think you better go back and have another cup of coffee.

BIKER #1
We'll call you when we're through.

The FIRST BIKER goes to PUSH Sal who THROWS the HOT COFFEE in his FACE then SHOVES his ARM AWAY and from NOWHERE a RAZOR comes OUT of his SLEEVE.

Sal spins BEHIND the BIKER and HOLDS the RAZOR to his NECK--

SAL
Stick your arms straight out. GET 'EM OUT! Hara get in the car.

BIKER #1
Take it easy mister.

Biker #2 BLOCKS the car DOOR.

BIKER #2
You can't take both of us.

SAL
You don't move from that car there'll only be one of you to take.

BLOOD trickles down Biker #1's NECK--

BIKER #1
Do as he says man.

Biker #2 STEPS AWAY--

SAL
Hara, get behind the wheel and start the car. The keys are in my pocket.

Hara TAKES the KEYS from Sal's jacket POCKET. She GETS IN the PASSENGER SIDE and Slides BEHIND THE WHEEL. Sal BACKS UP to the PASSENGER SIDE. He SITS DOWN and GRABS the BIKER'S pant BELT from BEHIND.

The OTHER Biker moves TOWARDS the Car. Sal quickly puts the RAZOR BETWEEN Biker number 1'S LEGS.

SAL (CONT'D)
He moves and you sing the high notes. Now bend over. BEND!

BIKER #1
Do as he says!

The Biker BENDS OVER and Sal KICKS him in the ASS, then SLAMS the car DOOR.

42 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR - CONTINUOUS** 42

SAL
Hit it! Hit it hard.

43 **EXTERIOR: VINCE LOMBARDI SERVICE STATION - CONTINUOUS** 43

The TWO Bikers RUSH to the CAR but can only PUNCH at Sal's WINDOW as Hara PEELS OUT of the parking lot.

44 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR - CONTINUOUS** 44

Hara is HIGH on the EMOTION of the fight. Sal LOOKS at the SIDE VIEW MIRROR to see if they're being FOLLOWED...

HARA
That was great.
(Texas Cheer)
You made those bastards squirm.
You should of cut it off that guy.

SAL
Pull over, let me behind the wheel.

HARA
I'll drive for awhile.

SAL
I said pull over. They may follow us.

HARA
Those punks?

SAL
I said pull over!

She PULLS OVER but DOESN'T GET OUT.

45 **EXTERIOR: NEW JERSEY TURNPIKE, I-95, LATE MORNING** 45

Sal gets out and RUNS around to the OTHER SIDE and LOOKS back down the HIGHWAY.

HARA
You're an old stud when you have to be, aren't you?

SAL
Get the hell on the other side.

HARA
Sure.

46 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR - A LITTLE LATER** 46

HARA
Why you so hot? You did great.

SAL
Just shut up!!

HARA
Why the hell are you yelling at me?

SAL
For letting this happen.

HARA
I was having a smoke and--

SAL
Having a smoke dressed like a fucking slut.

Hara REACTS ANGRILY--

HARA
You son of a bitch.

SAL
What did you expect?

HARA
Pull over. I said pull over before I scratch your fucking eyes out.

Hara GRABS the WHEEL and the CAR SWERVES--

SAL
Jesus Christ!

HARA
Pull over. Pull over, NOW.

SAL
Okay. Okay.

47 **EXTERIOR: NEW JERSEY TURNPIKE, I-95; EARLY AFTERNOON.** 47

Sal PULLS the Towncar OVER. Hara EXITS and FURIOUSLY WALKS down the HIGHWAY MUMBLING to HERSELF. The HIGH HEELS make it comically HARD as TRAFFIC ZOOMS by. Sal EXITS Towncar.

SAL
(to himself)
What the hell.
(shouting)
Where’re you going!? Get back here. Now. HEY!

HARA
Go fuck yourself.

SAL
(shouting)
I hope they come after us and this time you can handle it yourself!

HARA
I hope they come back and cut off that wrinkled old raisin of yours.
(to herself)
Not that you need it.

SAL
Remind me next time not to save your sweet ass.

Hara TURNS and walks BACK to SAL...

HARA
That'll be the day I need a man to save ME. This sweet ass has taken care of itself long enough not to take any shit from you or anyone else.

SAL
I suppose you could of handled back there without me.

Hara GETS IN Sal's FACE--

HARA
You cheap has been. You're a limo driver. I sit in the back. You DRIVE me, you don't JUDGE me. Nobody tells me how to dress. Nobody tells me what to look like. Nobody tell me what to do. No one. No one EVER has. No one ever will.

SAL
Well, maybe it's time. Maybe if someone had, you wouldn't be a ...

Sal STOPS himself from saying "SLUT." Hara STARES at him, too hurt too cry. She's HEARD it BEFORE but now it's DIFFERENT. A moment before--

Hara SMACKS Sal ACROSS the FACE!

HARA
(quietly)
You son of a bitch.

SAL
I'm sorry. I didn't--

Hara SMACKS him AGAIN. They STARE at each other for an INTENSE moment...

SAL (CONT'D)
Please, get back in the car.

Hara GETS IN the BACK of the Towncar. Sal GOES to the DRIVER'S SIDE and LOOKS BACK down the highway. They're NOT COMING. Sal gets BEHIND the WHEEL and the Towncar PULLS AWAY.

48 **INTERIOR: WILLIAM PENN HOTEL LOBBY, PHILLY; EARLY EVENING** 48

Sal is at the CHECK-IN DESK with the THIRD ASSISTANT MANAGER as a YOUNG BELLBOY stands BEHIND Sal with THREE pieces of LUGGAGE on a CART.

The young Bellboy keeps LOOKING at Hara who SITS in a LOBBY CHAIR with her LEGS CROSSED. She deliberately ENJOYS EXCITING the Young Bellboy.

SAL NOTICES as he FILLS out FORMS...

SAL
We'd like adjoining rooms and put it on this company card.

CLERK
(conspiratorially)
Sir, we have a suite available with a king size, if you'd like?

SAL
Did I ask for that?

The Clerk WINKS--

CLERK
Uncle Charlie said to give you the best, Sir. I just thought you and your ... your niece would be more ... in a suite. If you know what I mean?

SAL
Listen asshole. She's not my niece, she's not my cousin and she's not my hump for the night. She's my ... she's .. Look, I'm her driver.

CLERK
Yes, sir. Rooms 105 and 107.

The Clerk HANDS the Bellboy TWO ROOM-KEY CARDS.

While Sal WAITS for the credit card to go through, Hara WALKS by the young Bellboy on the WAY to the ELEVATOR. She TAKES her KEY and CALLS OUT to Sal--

HARA
Oh, driver. Have this boy bring my luggage up. I'll tip him upstairs.

The ELEVATOR CLOSES and the Bellboy MOVES toward the LUGGAGE CART. Sal STOPS him and PLACES a couple of BUCKS in his jacket POCKET. Sal GRABS KEY CARD and LUGGAGE CART.

SAL
Come back in about five years KID.

KEELEY SMITH SINGS "I CAN'T BELIEVE YOU'RE in LOVE with ME"

49 **INTERIOR: SAL'S HOTEL ROOM; EVENING.** 49

SAL comes out of his BATHROOM. He WEARS a T-SHIRT and HAS a TOWEL around his NECK. He WIPES his FACE. He LOOKS at the ADJOINING DOOR and KNOCKS. NO ANSWER. He KNOCKS again then LOWERS the RADIO...

SAL
You want dinner? Everything is on Vince. The restaurant, room service, anything you want. Just sign your name and room number. (PAUSE) Hara, you don't answer me I gotta assume you're gone. If you're gone I gotta call Uncle Charlie. I know you don't want that.

Sal tries the DOOR and it's LOCKED.

SAL (CONT'D)
Hara?! Hara, do you hear me?

HARA (O.S.)
I hear you.

Sal SITS in a CHAIR.

SAL
(calling out)
We leave for Pittsburgh at 9am. I'll meet you in the lobby.
(pause)
I hope Lotta shows. I mean that.
(whispering)
Sweet dreams.

FLASH: LOTTA AND HARA MAKING LOVE TO THE JOHN IN BACK OF SAL'S LIMO.

Sal TURNS UP the RADIO and WE HEAR Keeley Smith SINGING...

50 **INTERIOR: BIG WHITE LIMO; NIGHT.** 50

Uncle Charlie SITS in the long white LIMO USED for the NIGHT OUT. He sits back with a SCOTCH and SODA.

Charlie looks ACROSS at THE JOHN from the other night: SENATOR BAXTER.

CHARLIE
You want a blast, Senator?

BAXTER
No thanks.

CHARLIE
Come on. We can celebrate your latest starring role. Your copy Senator.

Uncle Charlie HANDS Baxter a VHS CASSETTE.

BAXTER
What do you want Charlie? Did I forget to say thanks? Well, thanks for letting me fuck those sluts in your fancy car.

CHARLIE
What crawled up your ass?

BAXTER
I want this over.

CHARLIE
Watch what you wish for, you might just get it.

Charlie LAUGHS as the DOOR to the limo OPENS and Vince steps INSIDE.

VINCENT
Well, good evening, Senator. I hope Uncle Charlie here has been good company in my absence.

BAXTER
He's a great conversationalist.

VINCENT
He tell you about my first hit. I was just a kid and Uncle Charlie here ...

BAXTER
Let's get to the point.

VINCENT
(laughing)
Right to the point. I like that. All right, lets get to the point, SENATOR. I told you never, NEVER, to call me while you're mediating the negotiations between my union and the city. I gave you an ORDER and you didn't listen. That's the point.

BAXTER
You're good at giving orders. Let's knock off the cops and whops bullshit.

VINCENT
What's a matter didn't you like the movie Uncle Charlie gave you?

BAXTER
I already got a copy from one of your sluts. That's right.
(pause)
In other words she is trying to fuck us both. She says I don't pay she's got a real surprise for me.

Baxter THROWS the Cassette at Vince--

VINCENT
Charlie?

CHARLIE
This must be why Lotta didn't leave with Sal and the other one.

VINCENT
I already have a ton of film on you and every other big shot in this city. I didn't have to make a new one.

BAXTER
I didn't THINK you knew, that's why I'm here.
(MORE)

BAXTER (CONT'D)
This is too cheap, even for you. Chump change. What's the matter Vince? Can't control your own people?

VINCENT
You just do your job at the negotiations. We'll take care of this.

BAXTER
No Vince, this time you are going to listen to me.

VINCENT
And why should I do that?

BAXTER
Because I'm the only one in a position to help you and your union. So you are going to do as I say this time. I want to know what this surprise is. I want every copy AND I want those two sluts to be gone for good. That driver too.

VINCENT
The driver is my man.

CHARLIE
Sal did a twelve year stretch for us because he wouldn't talk.

BAXTER
All right. But I want the tapes and proof those girls being dead.

VINCENT
You got it. Now get out.

AS Baxter STARTS to EXIT the LIMO--

BAXTER
This kind of thing should be easy for you Vince. It'll feel like the old days when all you needed was a little muscle and no brains.

Baxter EXITS.

VINCENT
I want Lotta found. Baxter wants proof she's dead and I want to give it to him myself. Punk!

51 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR; LATE MORNING.** 51

Sal DRIVES through AMISH country. LENA HORN SINGS “STORMY WEATHER.”

Hara SITS in the BACK as the beautiful COUNTRYSIDE streams by her WINDOW. SILENCE.

Sal PULLS OVER at the AMISH COUNTRY EATERY promising “A REAL AMISH COUNTRY BREAKFAST.”

52 **EXTERIOR: AMISH COUNTRY EATERY, I-76; LATE MORNING.** 52

OFF RT I-76, Near Somerset. There is a VEGETABLE STAND ATTACHED to the EATERY. AMISH PEOPLE as well as nicely dressed TOURISTS MINGLE. Sal GETS OUT and his BLACK SUIT, WHITE SHIRT and BLACK TIE, help him BLEND Into this STOIC ENVIRONMENT. Sal OPENS the BACK DOOR of the Towncar. Hara GETS OUT looking more TRASHY than ever. TIGHT LEATHER PANTS, STILETTO HEELS and a SEE-THROUGH TOP. She HEADS for THE EATERY as Sal LOOKS TO HEAVEN then CLOSES the DOOR.

An Elderly Amish COUPLE EXIT The Eatery and CAN’T HELP BUT STARE at HARA. Hara STARES BACK. Sal TIPS his Chauffeur’s HAT then THROWS it THROUGH the DRIVER’S SIDE OPEN WINDOW.

53 **INTERIOR: AMISH COUNTRY EATERY - CONTINUOUS** 53

Sal and Hara SIT in a WOODEN CARVED BOOTH. An Amish WAITRESS DRESSED in simple BLACK and WHITE COMES OVER.

WAITRESS
(nervously)
Would thee like our country morning meal for two.

SAL
I’ll just have some of the Irish oatmeal, coffee and juice.

WAITRESS
(to Hara)
For thee?

HARA
What’s this, “thee” shit?

SAL
I’m sorry. She’s from New York City.

HARA
(looking at the menu)
I want the thick slice French toast, sausage with juice and coffee. Honey, you got a phone here?

WAITRESS
Sorry. We don't believe in them.

HARA
What are you a wiseass, I ...

SAL
Just get our breakfast and I'll explain it to her.

The Waitress is obviously FLUSTERED as she GOES TO the OTHER WAITRESSES at the REGISTER and THEY WHISPER among THEMSELVES as the ORDER is PLACED...

HARA
What's a matter with these people?

SAL
They're Amish.

HARA
Foreigners?

SAL
Not exactly. It's their religion. They don't believe in modern things. Computers and stuff. If it ain't in the Bible, they don't use it.

HARA
Really? No shit. I'll bet you a grand their men have seen me before.

SAL
I doubt it. No movies, with or without sex.

HARA
No movies?
(laughing)
I guess, they ain't missing much.

SAL
Very self sufficient. Want nothing from the outside world.

HARA
How do you know about this stuff?

SAL
Limo drivers have a lot of time to read. We know a lot of things.

HARA
Yeah? Like what?

SAL
Like, I know that was no actor the other night. I also know Lotta made a copy of the tapes.

HARA
How the hell do you know that?

Sal SMILES. Hara knows she's just confirmed his suspicions. COFFEE and JUICE comes. The Waitress STARES at Hara who LOOKS BACK.

HARA (CONT'D)
You see something you want?

The Waitress starts to SAY SOMETHING, thinks better, LEAVES.

HARA (CONT'D)
Lotta didn't make no tape.

SAL
Fine. It's your funeral.

HARA
You gonna let me call Lotta?

SAL
From a pay phone.

HARA
Why a pay phone?

SAL
So it can't be traced to the car. Not from the hotel either. You go to the bathroom next time we stop I can't tell what you're doing.

HARA
Thanks.

SAL
You gonna tell me what's going on?

HARA
Why should I. You already showed me which bed you'd rather lie in.

ANOTHER Waitress ARRIVES with Hara's big BREAKFAST and a large BOWL of Irish OATMEAL and SYRUP for Sal. She also STARES at Hara.

HARA (CONT'D)
BOO!

The new Waitress RUNS AWAY. They eat their BREAKFAST.

SAL
It's not going to be that easy to scare Vince away.

HARA
I can take care of myself.

SAL
What do you know about Vince?

HARA
I know he was a sleazy hood and now he's a sleazy porno producer.

SAL
Years ago, Vince was instrumental in setting up a city wide union in New York. That's his real power base. The union labor leader that Vince put in office got too big for his own good. Vince had him chopped up into twenty-four parts. He had the parts kept fresh by storing them in a meat locker. Every month for two years, when the union had their monthly meeting, Vince mailed them a different piece of this guy's body. Just so they shouldn't forget.

HARA
You should stay here with these people. You've been watching too much TV.

Hara goes back to EATING her BREAKFAST.

SAL
The last piece Vince had shipped was the heart. There was a bite out of it.

Hara SWALLOWS HARD--

HARA
That where you learned how to use that razor? Cutting up dead people.

SAL
No. A chainsaw.

Hara drops her FORK realizing the seriousness of her situation

54 **EXTERIOR: I-76, ENTERING PITTSBURGH; EARLY EVENING.** 54

TERESA BREWER SINGS “AFTER YOU’RE GONE” WITH COUNT BASIE CONDUCTING. WE SEE what’s left of the OLD STEEL MILLS, OLD PITTSBURGH. WE TRAVEL around the NEW CITY now geared for insurance and services.

WE SEE the Lincoln Towncar ENTER the AIRPORT north west of the city.

55 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR - CONTINUOUS** 55

Sal is PARKED outside of AMERICAN AIRLINES. He’s ALONE. Hara RUSHES UP and JUMPS into the CAR--

HARA
She’s not on the flight.

SAL
Then I’d say you’re in deep shit.

HARA
Sal, help me. Please.

SAL
Look kid, you don’t cross a guy like Vince. I couldn’t do much even if I wanted to.

HARA
Sal, maybe I should just keep going. I can get on a plane right now and go to Europe or something.

SAL
Without a passport? Call Lotta again, at her New York number.

Hara GRABS the car PHONE.

SAL (CONT'D)
Not this phone and not your cell. Vince will have Lotta's phone tapped so be careful. Only cash at pay phones and no using your own credit cards either, for anything.

Sal PULLS OUT his CELL PHONE.

HARA
He can't check into my credit cards.

SAL
Don't bet your life on that.

HARA
Who you calling?

SAL
My mother. I'm buying you one more day.

HARA
Sal, thanks. I mean it.

SAL
Don't thank me. No skin off my nose. It probably won't do you any good.

Hara EXITS the CAR.

SAL (CONT'D)
Hello Ma, yeah it's me. That's right I'm on the small phone. Ma I have to talk to Tony. Put me on hold and ..

56 **INTERIOR: SAL'S KITCHEN, BENSONHURST, BROOKLYN - CONTINUOUS** 56

Carmela is on the PHONE with SAL. Donna is at the TABLE having a cup of COFFEE.

CARMELA
I don't have to put nothing on hold. Your nephew is right here. Yeah. I'll put him on. (CALLS OUT) Anthony. It's your Uncle, Sal.

Anthony COMES to the PHONE, a pipe WRENCH in his HAND.

ANTHONY
Hey, Uncle Sal, what's up? (PAUSE) I'm fixing grandma's garbage disposal..

57 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR - CONTINUOUS** 57

SAL
I want you to get to Queens and call me, NOT on the car phone-- from a pay phone. I'll explain when you call.

58 **INTERIOR: SAL'S KITCHEN BENSONHURST, BROOKLYN - CONTINUOUS** 58

DONNA
What's up with your uncle?

SAL
Nothing Ma. He just wants me to rewire the stereo speakers in his room.

DONNA
He's so cheap, my brother.

CARMELA
Hey, he knows what you should learn about a dollar.

59 **INTERIOR: FRONT SEAT LINCOLN TOWNCAR - CONTINUOUS** 59

Sal TURNS UP the VOLUME and Ella Fitzgerald SINGS "I'M JUST a LUCKY SO and SO."

HARA
Thanks.

SAL
Look, kid, I didn't do anything but get you one more day. Don't count on me. I'm not putting my head on the block for anyone.

HARA
Yeah, sure. I understand.

SAL
One question? Why aren't these big shots worried about you having something over them?

HARA
Did Al Capone rob banks?

SAL
I don't ...

HARA
Capone didn't rob banks because he would have been robbing his own money. Why kill the golden goose? You have any idea what they pay Vince to be with a porn star. Next time you look at a corporation's annual report notice the limo service account. Believe me that's NOT for driving people to the airport. Or Catering. Check any Senator's catering account.

SAL
On my tax dollars?

HARA
You got it. Word gets out of a double cross and it all ends.

SAL
These bums are bigger crooks than ...

HARA
Last year when we almost had that garbage strike. The two sides were so far apart. Vince arranged a little party with the city controller and the union negotiators. Me and Lotta were there and a couple of other girls. By time the night was over everyone was on the same page. The city should give me a medal.

SAL
For the city of New York, I thank you.

HARA
I'm a fucking patriot.

60 **INTERIOR: HOTEL ROOM IN IRWIN, PA; NIGHT.** 60

Hara is ALONE looking OUT the WINDOW at the small suburban TOWN. Hara thinks about what her life might have been.

WE HEAR Ella Fitzgerald SINGING when Sal ENTERS with a brown paper BAG. Hara TURNS OFF the RADIO.

HARA
Where you been?

SAL
All night drug store. I'm mailing these blank tapes back to my nephew. He's going to remove them very carefully and replace them with copies from the limo.

HARA
Where you gonna get the copies?

SAL
I did what you should have done. I covered my ass. Who was that John anyway?

HARA
Senator Baxter.

SAL
Shit! Lotta left you out to dry.

HARA
(anxiously)
We can use your copy. Tell Vince if anything happens to me those tapes will get out.

SAL
Are you kidding. Vince won't stand for that. He'd kill you for laughs. Besides these tapes don't hurt him directly.

HARA
Why don't your nephew just drop 'em off then. It'll be faster.

SAL
I don't want it to be faster. I also want them to see the post mark. I'll wrap this so it's easy to open one end. I even made it look like Lotta called you. First things first.

Sal picks-up the PHONE.

SAL (CONT'D)
I'm asking you for the last time. "Do you have a copy of the limo tapes?"

HARA
I don't.

SAL
Don't lie to me.

HARA
I mean it Sal, I don't.

Sal Starts to DIAL.

HARA (CONT'D)
It's just that I ...

Sal HANGS UP.

SAL
Hara, if I call Charlie and find out something I don't know ... if you hold anything back ... anything that puts me in wrong, I'm going to kill you myself and throw your body across Vince's desk.

HARA
It's more than just a tape of us. Lotta is a wiz at this computer, editing, digital shit. She had it in college.

SAL
College?

HARA
Don't looked surprised. Half the girls in porn started in college. Gotta pay off those college loans. Nothing for nothing. Me, I can't even stop the time from flashing on the VCR. You know what I mean?

SAL
Go on.

HARA
Lotta had a lot of footage of Baxter, you know, from TV. She even got some of her own stuff.
(MORE)

HARA (CONT'D)
Baxter talking to these young exec-types. Well some of those young guys were in the biz-porn. Baxter didn't even know he was filmed, I mean, how could he with all the real cameras around. We film us fucking the porn guys and we edit Baxter into the film with us fucking him.
(pause)
Get it. It looks like Baxter is starring in a porno flick.

SAL
You're kidding me?!

HARA
No, she even has a title, "How To Get Elected." Kinda catchy, right? I'm sure she hasn't had time to finish editing it, but that's the plan.

SAL
Jesus Christ, why would she do that? Wasn't the limo enough?

HARA
Now who's being naive. He's a single guy in politics. Sex with young girls would probable work FOR him. But a porn movie, that's ... well ...

SAL
That's as low as you can go.

HARA
(no fight left)
Yeah, yeah. If that's the way you feel then why bother. I'll just walk out of your life and take my chances. I wouldn't want you to get dirty.

Hara goes tO WALK OUT as Sal starts DIALING--

SAL
Sit down.

HARA
Why should I?

SAL
If you want to stay alive just sit down and shut your mouth. Keep it shut no matter what you hear me say to Charlie. You got that? Understand?

HARA
(softly)
I understand.

SAL
Charlie, it's me. The other broad never showed. Look Charlie, there's more going on here than Vince may know. They made copies.

CHARLIE
Tell me something we don't know.

SAL
What you don't know is ...

61 **INTERIOR: LA SALLE LIMO SERVICE GARAGE - CONTINUOUS** 61

Uncle Charlie is on the SPEAKER PHONE...

CHARLIE
A film?

SAL
The broad I'm driving, Hara, she told me. She got scared shit when Lotta didn't show. The whole thing was Lotta's idea. This one's the patsy.

CHARLIE
You believe her?

62 **INTERIOR: HOTEL ROOM IN IRWIN, PA - CONTINUOUS** 62

SAL
I don't know. She gave me her copy of the tapes from the limo. I'm sending them back to you over night mail. I think she's too dumb to lie.

Hara gives Sal a DIRTY LOOK.

63 **INTERIOR: LA SALLE LIMO SERVICE OFFICE - CONTINUOUS** 63

CHARLIE
Hey, how smart they gotta be to do what they do?

SAL
Yeah, right. You got a lead on Lotta?

CHARLIE
We're on it. Look, after you mail the tape you go on to Chicago, the Ritz-Carlton on Pearson. Stay there until you hear from me. I want those tapes in Vince's hands.

SAL
You got it.

Charlie HANGS UP then looks over to his desk WHERE Vince is SITTING. Vince GOES to the WINDOW showing a VIEW of the HUGE GARAGE at night. The LONG DARK GARAGE, with SHAFTS of CITY LIGHT coming through the HIGH SMALL WINDOWS above, gives the impression of a GOTHIC HORROR CHAMBER.

CHARLIE
You heard?

VINCENT
I heard. I think Sal's got the other end taken care of. Right now I want to entertain our friend the Senator.

Vince GRABS an old-fashioned MICROPHONE off of Uncle Charlie's DESK. He SPEAKS into the MICROPHONE, his VOICE ECHOING through the GARAGE...

VINCENT (CONT'D)
We'll be right with you Senator.

CAMERA PANS THE WINDOW

To REVEAL Lotta HANGING by her bound HANDS from a LIFT over a GREASE PIT used to work on the underbellies of the Limos. Her FEET barely TOUCH the EDGE as she LEANS OUT on a FORTY-FIVE DEGREE ANGLE OVER the PIT.

LEO'S MEAN LOOKING DOG, CHAINED TO A STEEL RING AT THE OTHER END OF THE PIT, IS JUMPING TOWARDS HER.

The Senator is SEATED a few feet away, Leo STANDING OVER him.

64 **INTERIOR: HOTEL ROOM IN IRWIN, PA; NIGHT.** 64

Sal STARES at the PHONE...

HARA
Well, say something.

SAL
You got a couple of days. But your friend's gonna be real dead real soon.

FLASH: IN SAL'S LIMO, LOTTA GOES DOWN ON BAXTER AS HARA KISSES HIM.

65 **INTERIOR: LA SALLE LIMO SERVICE GARAGE; LATE NIGHT.** 65

Vince and Uncle Charlie COME OUT of the OFFICE And WALK TOWARD Senator Baxter as Lotta BEGS for her life...

LOTTA
Please, Vince...please... I'll do anything. Anything you want.

Vince STOPS by Lotta and takes an AIR HOSE from the RACK.

VINCENT
Lotta don't bother to say anything.

LOTTA
(softly)
Please.

VINCENT
How's our Senator doing?

LEO
Just fine.

VINCENT
You like my place. Top of the line, strictly legal.

BAXTER
Alright Vince. Let's cut the Edgar Allan Poe shit. I see you got her now send her away with Leo here and let me get back to what we ...

Baxter tries to STAND-- Leo PULLS him DOWN.

CHARLIE
Sit down.

BAXTER
What the hell are you ... ?

VINCENT
You wanted proof, Senator. Now she's gonna be dead.

LOTTA
Please Vince. (YELLS) PLEASE!!

Vince SMACKS Lotta's FACE with the AIR HOSE.

VINCENT
You shut your mouth. How dare you cross me you worthless piece of shit!

LOTTA
I was going to cut you in. I was going to give you the tapes.

VINCENT
(laughing)
Oh! You were. You were going to give me a copy of the movie you was gonna edit? Huh? Huh? Bitch?!

Vince SMACKS her AGAIN. Lotta SCREAMS, the dog BARKS and the SENATOR sweats as Uncle Charlie LAUGHS.

CHARLIE
That was her big surprise, an x-rated movie starring you.

BAXTER
Vince do you have to ...

CHARLIE
What's a matter Senator? You don't want to get your hands dirty. Vince, the Senator wants you to stop.

VINCENT
Stop? Well, that's up to Lotta here. Lotta I want you to know that you are going to die.

LOTTA
No .. no, please.

VINCENT
You crossed me. I have no choice. Now you die easy or you die hard.
(MORE)

VINCENT (CONT'D)
Up to you. Did you give a copy of the tapes to Hara? Yes or No?

LOTTA
No. No, Vince. Only the one I sent Baxter. I didn't make anymore copies and I didn't have time to do the editing I wanted. I swear. No.

VINCENT
Charlie!

Vince goes to a WORK BENCH and gets a MAT KNIFE used for cutting engine hoses. Charlie DIRECTS his COMMENTS to Lotta and the Senator.

CHARLIE
Sal got the copies from Hara. He's mailing them back to us.

LOTTA
That's not true I didn't ...

Vince moves BEHIND Lotta. He PULLS DOWN her PANTS EXPOSING her STOMACH.

VINCENT
Senator, you know how long a person's intestines are? Huh?

LOTTA
Whatta you doing?

CHARLIE
He asked you a question.

BAXTER
(frightened)
I don't know. Twenty ... twenty-five feet something like that.

VINCENT
Hey, that's about right. About as long as this air hose. You're a very smart guy. Isn't he smart Charlie?

CHARLIE
He's very smart.

LOTTA
What are you gonna do Vince? VINCE!

VINCENT
Mr. Smart guy, you wanna give one of my whores her last hump? Last thrill?

LOTTA
Anything you want...anything ...

Charlie HITS the SENATOR--

CHARLIE
Answer him.

BAXTER
No Vince. No ... no ..

VINCENT
As you wish.

Vince REACHES around her and makes a HORIZONTAL CUT ACROSS Lotta's lower STOMACH. He then REACHES into her STOMACH And slowly PULLS OUT her INTESTINES.

Lotta STOPS SCREAMING and HANGS there IN SHOCK looking at her intestines slowly FALLING OUT into the PIT.

The Dog, CHAINED at the OTHER END of the PIT, goes WILD.

Vince TOSSES the KNIFE then WALKS to the SENATOR. Lotta's BLOOD on his HANDS.__

BAXTER
Vince how could you ... ?

VINCENT
What's a matter Mr. Smart guy? You wanted her dead. YOU gave ME orders. It'll take hours this way. I thought it would give you a kick, like your other hobby, fucking porno stars.

LOTTA
(pleading weakly)
My God ... help me.

BAXTER
Please, Vince stop this.

Charlie SMILES--

CHARLIE
I think he's going to throw up.

VINCENT
All right Senator. I'll end it quicker. Just for you. Leo.

Leo goes to the END of the GREASE PIT where the dog is and UNFASTENS the CHAIN holding back the dog. The Dog RUNS to the INTESTINES and Starts EATING them.

Vince stands FACE to FACE with the SENATOR. During the following dialogue Lotta is in the background SCREAMING at the TOP OF HER LUNGS as WE HEAR the SOUND of the dog CHEWING.

VINCENT (CONT'D)
You ever talk to me again like you did the other night and what I do to you will make this look like a Sunday picnic. Now, you are going to mediate the union contract talks the way I say. Isn't that right, Senator?

LOTTA
THERE WAS NO TAPE! GOD!!!

CHARLIE
Answer.

BAXTER
Yes .. yes.

Lotta's SCREAMING STOPS.

VINCENT
If you don't, I'll skin you alive, right Uncle Charlie?

CHARLIE
(laughing)
Yes, he will. Then he'll have me get shoes made out of your skin.

VINCENT
So with each step I take I'll be crushing you like the nothing you are. Charlie, let the smart man enjoy the rest of the show, then you drive him home while Leo cleans up.

CHARLIE
You got it.

VINCE GRABS THE SENATOR'S FACE WITH THE BLOODY HAND.

VINCENT
I almost hope you fuck up again.

WE HEAR Dinah Shore SINGING “SENTIMENTAL JOURNEY” as Vince SLOWLY WALKS AWAY.

WE SEE: Senator Baxter’s FACE with Lotta’s BLOOD on it.

WE SEE: Lotta SUSPENDED from the LIFT and the dog JUMPING UP trying to REACH the rest of her INTESTINES HANGING...

66 **ENTERIOR: POST OFFICE IRWIN, PA; EARLY MORNING.** 66

Dinah Shore SINGS as Hara DROPS a LETTER Into a MAIL BOX OUTSIDE the POST OFFICE. She RUNS BACK to the CAR LEANS against it and LIGHTS a CIGARETTE. She LOOKS across the street to see a GREYHOUND BUS pull up to a STATION.

Sal COMES out of the POST OFFICE, GETS in the car and SHUTS the RADIO just as DINAH FINISHES HER SONG.

Hara GETS IN.

SAL
They’ll have it by tomorrow morning at ten. Noon the latest.

HARA
Then what?

SAL
They buy it you’ll be okay.

HARA
If they don’t?

SAL
I can’t do anymore.

HARA
I wonder where that bus is going? What if I got on and didn’t get off until it stopped.

SAL
Before you do that you better cut your hair, dye it and change those clothes.

HARA
You really got a hang up about my appearance don’t you?

SAL
You'll need new papers too.

HARA
I know, I know. Where to now?

SAL
We go to Chicago just like they want. They won't do anything until they have those tapes. Then they'll give me the word what to do next.

HARA
What if they want me dead?

SAL
Vince won't ask me to do that. He'll send somebody.

HARA
Then.

SAL
Then you sneak out of your room. I wake up you're gone and I don't know where. Ask the night clerk to call you a cab to the airport, to cover my ass. You take another cab from the airport to Grayhound to cover your ass. Either way I'm out of it after this.

HARA
If Vince buys what you said, that I know nothing?

SAL
(Sarcastically)
Then I take you to LA so you can be a big star in your chosen profession.

HARA
It's a job.

SAL
Some job.

HARA
Look it's what I do.

SAL
It's what you do? It's your life.

FLASH: HARA LOOKING STRAIGHT AT CAMERA WHILE ASTRIDE THE SENATOR, SHE THROWS A SEDUCTIVE KISS TO CAMERA.

67 **EXTERIOR: I-76 TO I-80/90, PITT TO CHICAGO, DAY TO NIGHT** 67

Peggy Lee SINGS "THE LADY IS a TRAMP" over the following SILENT SCENE:

Hara SITTING in the FRONT alongside Sal and CONSIDERING the SITUATION they have a animated CONVERSATION. WE SEE Hara LAUGHING...

INDIANA goes by in the BACKGROUND. Sal POINTS OUT things to Hara. TWILIGHT. Then DARKNESS as WE ENTER THE WINDY CITY, THE RITZ-CARLTON ON PEARSON.

As they ENTER CHICAGO

WE HEAR IN VOIVEOVER:

SAL
Did you really think you could blackmail Vince?

HARA
Lotta wasn't going to blackmail Vince she was going to set Vince up and get a nice reward from the senator.

SAL
You're kidding!

HARA
She was going to tell the senator that the movie was Vince idea. That Vince was going to blackmail him and then she was going to give him the tape of the porn flick. The senator gets rid of Vince and she gets a reward.

SAL
Two big problems with that. One, Vince always plays by the rules. Everyone knows that.

HARA
A real man of honor.

SAL
In his world, "Yes."

HARA
... and *two*?

SAL
Vince is not the senator's boy. The senator is Vince's boy. Whenever there's a problem, the senator comes to him. Not the other way around.

HARA
Now you tell me.

Peggy Lee continues SINGING "THE LADY IS A TRAMP."

68 **INTERIOR: HALLWAY/ROOM RITZ-CHARLTON HOTEL; NIGHT.** 68

The BELLBOY puts the BAGS down IN FRONT of a hotel ROOM DOOR. He's about to open it when Sal STOPS him with a TIP.

Peggy Lee STOPS SINGING.

SAL

Thanks. I'll take it from here.

BELLBOY
Thank you sir.

He SMILES BROADLY.

BELLBOY (CONT'D)
Pleasure to meet YOU, Ms. Reams.

HARA
Yeah, the same.

The Bellboy EXITS.

SAL
You take my room, I'll take yours.

HARA
Why? I don't want you in any ...

SAL
Just do as I say. I'll get your bags.

Sal and Hara ENTER the hotel ROOM. Sal puts down BAGS and SITS by the DESK as Hara LAYS DOWN on the BED.

SAL (CONT'D)
Now tomorrow morning I have to go someplace alone. You just stay here.

HARA
Why can't I go with you?

SAL
It's a personal thing.

HARA
(a pause)
You're setting me up, aren't you?

SAL
(disbelieving)
It's not that at all.

HARA
(getting angry)
This where they told you to leave me?

SAL
How could you say that after I put my ass on the line for--

HARA
ALL RIGHT! You insult me, I insult you. Now tell me what's going on?

SAL
(a pause)
I have a son.

HARA
What?

SAL
I have a son who lives just outside the city here. I'd like to see him. Just be for a couple of hours. You'll be safe here.

HARA
Safe!? They know I'm here.

SAL
How about I bring you to a nice restaurant in the morning.

HARA
How about you bring me with you?

SAL
That wouldn't be a good idea.

HARA
Oh! I guess it wouldn't look good, huh? Your son seeing you with someone like me.

SAL
That ain't it.

HARA
Fine. I owe you one, so just dump me off somewhere, anywhere.

SAL
You got it wrong.

HARA
Don't bother.

SAL
Kid listen. It's not you. It's me. When they sent me up my wife left me...not that I blame her. I haven't seen my son since he was eight years old. He's older than you now. I tried to write to him while I was in prison. He never answered. I wrote him when I got out but nothing ever came back. He's married now and I'd like to give it one last shot. I'd like to know what it is to talk with my son again.

HARA
On the level? You ain't bullshitting?

SAL
I wouldn't know how to do that.

HARA
Just drop me wherever you want.

SAL
How about you come, wait in the car?

HARA
Whatever you say.

SAL
I'll knock on the door at nine.

Sal RISES to leave and Hara LEANS into his ARMS.

HARA
Thanks. Sal, thanks for everything.

Sal HUGS HER back then lets go and EXITS. Hara TURNS ON the RADIO and WE HEAR strip club DISCO.

69 **INTERIOR: PRIVATE EYE CLUB; LATE MORNING.** 69

Uncle Charlie and Leo SIT at the BAR as a YOUNG GIRL is in the middle of her audition as a STRIPPER.

ANTHONY, CARRYING the mailed TAPES, WALKS IN. HE has a hard time taking his EYES OFF the young GIRL.

CHARLIE
Well, Anthony, whatta you doing here?

ANTHONY
Hi Uncle Charlie, Uncle Sal sent these to me. I'm suppose to hand them to Vince ... uh, Mr. De Laura.

LEO
Why did he send them to you?

ANTHONY
I don't know.

Vince WALKS IN behind ANTHONY.

VINCENT
Because he's smart.

ANTHONY
Hi, Mr. De Laura. My Uncle Sal says to give this to you.

Vince LOOKS at the POSTMARK and SLIDES it to Charlie as Anthony keeps LOOKING at the STRIPPER...

VINCENT
(to Charlie)
It's from Pittsburgh.
(to Anthony)
You know what's in this package?

ANTHONY
To quote my Uncle Sal, “I don’t know and I don’t wanna know.”

Vince and Charlie LAUGH. Vince PUTS an ARM around ANTHONY.

CHARLIE
(laughing)
That’ the right answer kid.

VINCENT
How would you like to know her?

ANTHONY
How would I like to...her? I’d love to but Uncle Sal would kill me.

Vince PEELS off a BILL and PUTS it in Anthony’S POCKET.

VINCENT
(laughing)
When you graduate college, you come see me. I got a great graduation gift for you.

Vince NODS toward the GIRL--

VINCENT (CONT’D)
Huh?

ANTHONY
Thanks Mr. De Laura. You’ll be seeing me. Yes, sir.

HE LEAVES.

CHARLIE
Good kid. So, what about the girl?

VINCENT
Send Leo.

CHARLIE
Sal thinks she’s clean.

VINCENT
I wanna send another message to our smart Senator.

LEO
What if Sal tries to stop me?

CHARLIE
He won't.

LEO
What if he does?

VINCENT
Sal would never be that stupid.

LEO
He treats these whores like they was his own. What if he tries?

VINCENT
If Sal tries, he will.

LEO
I wouldn't bet on that.

VINCENT
A little respect would do you some good. Trust me on this.

CHARLIE
Sal's not one of those stumble bums who knocked you out in the ring. He knows more ways to put you away than anyone I ever met. AND I should know because I taught him.

LEO
Is that so?

VINCENT
If Sal tries to stop you ... you have my permission to TRY and kill him.

CHARLIE
(laughing)
Yeah, you try. You wanna bring an extra set of boxing gloves?

LEO
You think too much of him.

VINCENT
But ONLY IF, he tries to protect the girl. Which he won't.

70 **INTERIOR: HALLWAY RITZ-CARLTON HOTEL, CHICAGO; NINE AM.** 70

Sal KNOCKS on Hara's DOOR. The door OPENS and Hara STANDS there. Her HAIR is DYED BACK to its NATURAL COLOR.

She WEARS a very conservative NAVY BLUE PANT SUIT with a basic WHITE BLOUSE. For the first time she wears NO MAKE-UP. She is the DAUGHTER anyone would be proud of, the CHILD Sal NEVER GOT TO KNOW.

SAL
You look ... you look very nice.

HARA
Suit's from the hotel boutique.

SAL
You look special.

HARA
Don't get any ideas. I just did this in case I have to run for my life. This has nothing to do with seeing your kid, or anything like that.

Hara EXITS and Sal SMILES and FOLLOWS her.

Etta James SINGS "A SUNDAY KIND of LOVE."

71 **EXTERIOR: BLACK LINCOLN TOWNCAR - LATE MORNING - TRAVELLING** 71

Etta SINGS as Sal DRIVES the Towncar along the GREAT LAKE TOWARDS GLENN COE, ILLINOIS...

As we get to the INSTRUMENTAL portion of the SONG, WE HEAR the following VOICE OVER:

HARA
Sal, what did you go to prison for?

SAL
Running hot diamonds.

HARA
Diamonds! Really?

SAL
I'd pick up a truck load of fish packed in ice and bring them to St. Louis. We'd let the ice melt and there were the diamonds.

HARA
That's funny, "hot ice on ice."

SAL
They mustta wondered why we was still using ice inside a refrigerator truck. They got me and the fence. You know him. Sid Holtz? Vince set him up in your business.

HARA
(laughing)
That old pervert was a big time fence?

72 **INTERIOR: FRONT SEAT OF LINCOLN TOWNCAR - CONTINUOUS** 72

Hara SITS in the BACK but the WINDOW between them is OPEN. They talk like father and daughter out for a SUNDAY DRIVE.

SAL
One of the best.

HARA
I know him. All Vince's girls know him, most of us started there. Runs that big club in St Lou.

SAL
Vince owns it.

HARA
Sick old dude.

SAL
Yeah. Well, we took a twelve rap because we wouldn't turn over who we was working for.

HARA
Twelve years?

SAL
Served eight.

HARA
Still. That why they owe you because you stood up?

SAL
Not much choice really. I rat and I'm dead ... and I had too much family to accept any witness protection shit.

HARA
You could be a fucking orphan and you'd a stood up. Don't bullshit me.

SAL
Kid do me a favor? Don't curse.

HARA
What? Why?

SAL
You look far too pretty to have that kind of talk coming out of you.

Hara is TAKEN ABACK by the HONEST COMPLIMENT...

73 **EXTERIOR: BLACK LINCOLN TOWNCAR - LATE NIGHT** 73

Etta SINGS as WE SEE the TOWNCAR DRIVE through a very nice suburb NORTH OF CHICAGO.

The car PARKS along a BEAUTIFUL street, PARK AVE, GLENCOE, ILL. We HEAR the following conversation in VOICE OVER:

HARA
This it?

SAL
Across the street.

HARA
He must do pretty good, your son.

SAL
Some kind of finance or accounting.

74 **INTERIOR: BACK SEAT LINCOLN TOWNCAR - CONTINUOUS** 74

FROM THE BACK SEAT:

HARA
Kids?

SAL
Two ... I think, yeah, two.

HARA
Grandpa.

SAL
I gotta question. Why did you and Lotta ask for me to drive?

HARA
You always treated us right. Never asked us those stupid sex questions.

SAL
I'm supposed to ask sex questions?

HARA
No.
(laughing)
Not how to, but like, do I enjoy it when we shoot? What's my favorite position? When did I start? That kind of stuff.

SAL
Hey, that's your business, not mine.

HARA
Well, that's what we figured about you. We figured we was safe with you.

Hara NOTICES something through the WINDOW.

HARA (CONT'D)
Here comes somebody.

A BLACK MINI VAN TURNS into the DRIVEWAY. A COUPLE in their LATE TWENTIES EXIT the front seat. A YOUNG BOY of about SIX JUMPS OUT of the back seat. The MOTHER takes a TWO YEAR OLD OUT of a child SEAT in the BACK.

The Mother and two children head for the FRONT DOOR and immediately ENTER the HOUSE as the FATHER REMOVES some PACKAGES.

SAL
Must of went to church.

HARA
Church! Gotta be shitting me.

SAL
Hey.

HARA
Sorry.

SAL
Right out of Norman Rockwell.

HARA
Who?

SAL
Never mind.

HARA
Well? Do it.

Sal just SITS there...WATCHING his son and his family GO INTO their nice UPPER MIDDLE CLASS HOME.

HARA (CONT'D)
Ain't you gonna go talk to your son? What the hell did we come all this way for?

SAL
To see where I don't belong.

HARA
That's crazy...I mean...ooh! I get ya.
(a pause)
Sal, anything I can do?

SAL
Yeah, when I get up tomorrow you be long gone. Understand?

HARA
Understood. Sal, you want me to drive?

SAL
No, I'm the driver.

LONG PAUSE...before Sal STARTS the MUSIC: Etta James CONTINUES SINGING.

The WINDOW goes UP.

The CAR PULLS AWAY and WE SEE Sal's SON looking OUT the front BAY WINDOW. A LITTLE BOY comes up to him...

75 **EXTERIOR: BLACK LINCOLN TOWNCAR, LATE AFTERNOON** 75

Etta James SINGS "A SUNDAY KIND of LOVE."

The TOWNCAR DRIVES along the lake like before only in the other direction. Late Afternoon TURNS to TWILIGHT and then finally the BIG CITY LIGHTS OF CHICAGO at NIGHT fill the BACKGROUND.

76 **INTERIOR: SAL'S HOTEL ROOM, CHICAGO; EVENING.** 76

WE HEAR Sal OPEN his hotel room DOOR. He ENTERS and THROWS his JACKET on the BED, goes to the DRESSER and throws down his keys, places his wallet, change, smokes, handkerchief and comb on the DRESSER. He STARES into the MIRROR as the SONG ENDS.

It looks like he's about to PUNCH the MIRROR when LEO'S FACE comes up BEHIND HIM. Sal TURNS--

SAL
Jesus Christ?

LEO
Relax old man? Don't get a heart attack. They told me this was Hara's room. Now why would they do that?

SAL
Don't tax that pea brain of yours. They just got the rooms mixed up. She's across the hall.

LEO
I helped myself to a drink. I don't really care if you mind.

SAL
What are you doing here?

Sal POURS himself a SCOTCH and HANGS onto the BOTTLE.

LEO
(laughing)
What am I doing here? I come to Chicago for the wind. What am I doing here? I come to do the girl. I mean since you don't have the stomach for that kind of stuff anymore. They're waiting for my call.

SAL
I told Vince, she had nothing to do with this.

LEO
I don't know from what you said. I only know what Vince said.

SAL
It was that other one, Lotta.

LEO
I don't care.

SAL
Hara's a good kid.

LEO
She's a slut.

SAL
And you're an asshole.

LEO
Look, I don't care if she was a nun. She gets sent back to Vince in a hat box. You try to stop me, Vince says I send you back the same way.

SAL
Vince would never say that.

LEO
The great Sal, "The Barber." Wise up. You're useless to him now.

SAL
Don't fuck with me little man. I'm not in the mood right now.

LEO
Aaah! What's a matter? She stop giving you head?

SAL
You're pissing me off, Leo.

LEO
I'm really scared.

SAL
You should be.

LEO
How does that sweet thing taste? Maybe I'll just try a little before I carve her up.

SAL
Don't even ...

LEO
Why? You gonna try and stop me?

SAL
Maybe I'll do just that.

Sal TAKES the scotch BOTTLE and SMACKS Leo Across the FACE. His RAZOR comes out of his sleeve and he SWIPES at Leo's FACE But Leo BLOCKS the razor with his ARM and WE SEE his JACKET RIP. Leo GRABS Sal's ARM with one HAND and PUNCHES him with the OTHER-- SENDING Sal over the COUCH and sending the RAZOR FLYING.

Leo with his BLOODIED FACE looks at Sal:

LEO
I'm gonna enjoy this.

Leo RUSHES toward Sal who takes a SWING and Leo BLOCKS it like the professional fighter he once was and gives TWO HARD ONES to Sal's stomach. Sal BUCKLES OVER. Leo STRAIGHTENS him up and gives him ONE MORE to the FACE KNOCKING Sal onto the BED. Leo STANDS OVER Sal and takes out his PISTOL putting it in Sal's FACE.

SAL
What are you waiting for?

LEO
This way's too easy.

Leo TOSSES the PISTOL on the COUCH and PULLS SAL UP BY THE COLLAR and HITS him in the FACE. HITS him AGAIN.

LEO (CONT'D)
I'm gonna beat you good before I put a round through that big mouth of yours.

SAL
Fuck you.

Leo pulls Sal AGAIN, this time Sal comes up with the PHONE that was on the night stand next to the bed, and SLAMS Leo's FACE. Sal HITS Leo AGAIN before Leo WRESTLES the phone away. Sal falls back and GRABS the PEn that was next to the phone. Leo in rage PICKS UP Sal in a BEAR HUG crushing Sal near to death. The two BLOODIED faces are now FACE to FACE.

Sal reaches around Leo's head with his left arm, holding Leo's head still. Sal takes the PEN in his right hand and RAMS it into Leo's left EAR. Leo DROPS Sal and STAGGERS like a drunk, his equilibrium gone. Leo's eyes are wide open but HE CAN'T SEE.

LEO
I can't see. I can't see!

SAL
I'm right here you blind fuck.

Leo in complete rage RUNS at Sal who STEPS ASIDE and Leo CRASHES into the WINDOW. Sal LIFTS Leo's feet and helps him out the REST of the way.

WE HEAR Leo SCREAM all the way down to his death in the ALLEY BELOW.

77 **EXTERIOR: ALLEY OUTSIDE CHICAGO HOTEL - CONTINUOUS** 77

LIGHT over the BACK DOOR leading to the kitchen ALLOWS US to SEE Leo's BODY on the DUMPSTER below. BLOOD POURS from Leo's EAR.

Nancy Wilson SINGS " BEWITCHED."

78 **INTERIOR: SAL'S HOTEL ROOM - CONTINUOUS** 78

SAL
Right where you belong.

79 **INTERIOR: HARA'S HOTEL ROOM, CHICAGO; NIGHT.** 79

Hara has just come out of the SHOWER. She's in the hotel BATHROBE, her HAIR done up in a TOWEL. There is a FAINT KNOCK at the DOOR. She cautiously GOES to the DOOR.

HARA
Who is it?

SAL
Sal.

Hara OPENS THE DOOR to see Sal, HIS FACE BEATEN TO A PULP. SAL IS HOLDING HIS JACKET AND OVERNIGHT BAG, LEO'S PISTOL IN HIS BELT.

HARA
Oh! My God!

SAL
We gotta get out of here.

SAL FALLS THROUGH THE DOORWAY AND ONTO THE FLOOR.

80 **INTERIOR: BLACK LINCLON TOWNCAR; NIGHT.** 80

Hara DRIVES. Sal is in the FRONT SEAT LEANING AGAINST the passenger DOOR reeking of pain. His left arm CRADLES his BROKEN RIBS and his right hand HOLDS a zip lock BAGGIE of ICE to his FACE.

The Nancy Wilson SONG ENDS...

HARA
We gotta get you to a hospital.

He DROPS the ICE BAG--

SAL
No. No hospital. I gotta call Vince.

HARA
He just tried to kill you.

SAL
No. No, he would never do that, unless he had to.

81 **INTERIOR: LA SALLE LIMO SERVICE OFFICE; LATE NIGHT.** 81

Uncle Charlie and Vince PLAY gin WAITING for Leo's CALL. The phone RINGS, Vince puts the call on SPEAKER

INTERCUT BETWEEN FRONT SEAT OF TOWNCAR AND OFFICE.

VINCENT
Yeah.

SAL
Vince.

VINCENT
Sal my man. Leo get there?

SAL
Yeah, Leo got here all right. Said you sent him to do the girl and ME!

VINCENT
You know that ain't true. I'll kill that rat bastard with my bare hands.

CHARLIE
Sal, Leo wanted a piece of your ass from day one. You know that. I swear we didn't send him for you.

SAL
Charlie relax. I know. You'd never send a punk like that for me.

CHARLIE
Sal, you didn't try to protect that girl, did you?

SAL
I didn't have time to do shit. The stupid fuck came at me with those two big ham hocks of his.

VINCENT
No weapon? Where is he now?

SAL
His body's laying on a garbage dumpster behind the hotel.

Vince and Uncle Charlie LAUGH.

CHARLIE
I warned him.

VINCENT
Sal, "The Barber." You're a rock, a fucking stone age rock. A petrified rock that can't even be scratched.

SAL
Whatta you a philosopher now? He scratched me good. I'm not gonna be able to head back for a few days.

CHARLIE
He bust you up bad?

SAL
I think I got a couple of broken ribs.

VINCENT
You're getting old, Sal.

SAL
No shit. He wasn't such an amateur you'd be talking into a dead phone. He had the blood in the mouth. He talked when he shoulda took his shot.

VINCENT
What about the girl?

SAL
Are you kidding? After seeing my face and Leo in the alley with his brains pouring out of his ear, she took off. I ain't in any shape to go after her.

VINCENT
I'll take care of her. You just get back here as soon as you can.

SAL
I just need a day or two.

VINCENT
You need anything, you call Charlie.

SAL
Vince, next time you try to kill me, don't insult me, send a pro.

Sal HANGS UP--

CHARLIE
His brains pouring out his ear?

82 **INTERIOR: BLACK LINCOLN TOWNCAR; NIGHT - TRAVELLING** 82

MOVING along I-55 from CHICAGO to ST LOUIS.

HARA
He bought it?

SAL
For now.

HARA
I'll get off at a train station and you'll never see me again. I promise.

SAL
Hara, you don't know these people. You need a new identity, passport, new social security number, not to mention money. Even then it's a fifty-fifty chance Vince will find you.

HARA
Don't worry about me. I'll get by.

SAL
How?

HARA
As long as I got what men want I'll ..

SAL
(a burst of anger)
If I could raise my hand right now, I'd slap your face!

HARA
I'm trying to get you out of this.

SAL
If you care anything about yourself or me, you'll do as I tell you.

HARA
Sal, why? Why you doing this for me?

SAL
I don't know. Maybe because no one ever ... just ... just drive.

HARA
Where we going?

SAL
St. Louis, to see Sid.

HARA
That old junkie? He works for Vince?

SAL
We did eight years together. He owes me and he's the only one I know who can get you papers fast.

HARA
He's scum, a pervert.

SAL
We gotta take a shot. Now just shut up and drive. Put on some music.

Hara PRESSES PLAY. Eartha Kitt SINGS "ST. LOUIE WOMAN."

83 **EXTERIOR: BLACK LINCOLN TOWNCAR; EARLY MORNING.** 83

WE DRIVE down I-55 TO ST. LOUIS AS EARTHA SINGS.

NIGHT TURNS to MORNING as WE HEAR in VOICE OVER:

SAL
One of those stupid questions?

HARA
What?

SAL
What's your real name?

HARA
Lillian Scott. From Kansas.

SAL
Lilly, like the flower. Lillies always remind me of the old phonograph horn on the RCA ads. You know with the dog? Nah, you're too young. Of course the ad horn wasn't white but ... I use to think that God spoke to the world through the Lillie horn. We was all just too damn busy to listen.... You look pretty with the sun coming up behind you, Lilly.

HARA
Leo must of hit you good. Go back to sleep. Rest.

84 **EXTERIOR: SID'S SIN CITY; EARLY AFTERNOON.** 84

SID'S SIN CITY is the largest perversion OASIS in the MID-WEST. Not only is it a club twice/three times the size of the Private Eye Club, it's a TRIPLE X-RATED VIDEO CENTER, an exotic lingerie boutique and a sex toy shop that's second to none. There also happens to be a MOTEL right NEXT DOOR.

The Black Lincoln Towncar PULLS IN...

85 **INTERIOR: SID'S SIN CITY CLUB - CONTINUOUS** 85

The lunch CROWD is small but VOCAL as they CHEER on a YOUNG GIRL who is obviously NEW to the STRIPTEASE. Hara STILL DRESSED in her navy blue conservative suit and Sal, STILL HURTING, COME UP to the BAR. Some mindless DISCO SHIT is PLAYING as the BARTENDER SAYS:

BARTENDER
Whatta you have?

SAL
How about some real music.

BARTENDER
What?

SAL
Tell Sid that Sal Marino, from New York, is here to see him.

BARTENDER
He'll be out in a second, you can tell him yourself. You want a drink or a raw steak for that map of yours?

SAL
Very funny. Diet Pepsi for me.

BARTENDER
How about you?

HARA
Kettle 1 and tonic.

Sal gives her A LOOK.

HARA (CONT'D)
On second thought how about a ginger ale? Not too much ice.

BARTENDER
A couple of high rollers.

HARA
This girl could use some pointers.

SAL
Don't get any ideas Ms. Lillian Scott.

As the SONG ENDS the young GIRL on stage FINISHES her feeble attempt.

SID PARTS the CURTAINS and WALKS ONTO the STAGE. Sid is an old timer dressed in a very stylish outfit: ARMANI SUIT, GUCCI SHOES, and a BLACK T-SHIRT...

SID
How about a big hand for the young lady's first try.
(MORE)

SID (CONT'D)
You got the makings daring, believe it, Sid knows. You come to Sid's private office and Sid will give you a few pointers. (LAUGHS) Hey, fellas you won't believe this but a mushroom walked into Sid's bar yesterday. No, I mean it. Sid said, "I'm sorry we don't serve mushrooms here." The mushroom said, "Why not? I'm a fun-gi."

LAUGHS and BOOS from the CROWD. Sid is about to tell another when he SPOTS Sal at the BAR. Sal WAVES.

SID (CONT'D)
Alright boys, Sid'll give you a break. No more jokes for awhile. Let's get on with the amateur show. Here is the next young lady to try her hand-- and other parts, at the art of the strip dance. Hit it.

Sid LEAVES the STAGE and goes right over to Sal as the NEXT GIRL comes on STAGE. Sid LOOKS in Sal's EYES and then HUGS him.

SID (CONT'D)
What the fuck happened to you?

SAL
I need your help.

86 **INTERIOR: SID'S SIN CITY CLUB OFFICE; LATE AFTERNOON.** 86

Hara STANDS AGAINST a light-colored WALL as a FLASHBULB goes off. Sid has just TAKEN her PHOTO.

SAL
She's gonna need everything. Passport, social security, driver's license, the whole show.

SID
What was her real ... never mind. Sid don't want to know her real name or where she comes from.

HARA
What DO you want to know?

SID
Darling, Sid only wants to know what my friend needs.
(MORE)

SID (CONT'D)
Here is a key to cabin nine, next door, it's the last room on the bottom floor.

HARA
I'll wait for Sal.

SAL
It's okay. I can make it by myself. Just bring in the bags.

SID
Sure, Sid will help Sal over. Don't you worry at all, Sid has it all under control here. (KISSES HER HAND) You are very lovely to look at my child.

SAL
Go ahead, I'll be right there.

Hara EXITS. Sid REMOVES his JACKET and throws it across his desk then ENTERS a BACK ROOM.

87 **INTERIOR: SID'S SIN CITY BACK LOUNGE; EARLY EVENING.** 87

Sid's private lounge is like a sheik's sexual PLAYROOM. Dark RED CURTAINS hang from EVERYWHERE. A large FLUFFY BED takes up most of the room. A NUDE young GIRL is PASSED OUT on the BED. TWO young BOYS no more than FIFTEEN YEARS OLD are there. ONE of the boys is FREEBASING. The other DRAWS on a BONG.

The Young GIRL who was ON the STAGE is filling a NEEDLE with JUICE. Sid puts on a SMOKING JACKET.

SID
Sid would offer you something but ... in your present condition.

SAL
Maybe next trip.

SID
That's a nice piece of ass you got there. Your private stock?

SAL
It's not what you think.

SID
Then, when you're well, Sid will get you a piece that makes that look like yesterday's lunch.

SAL
Sure Sid, but right now I just want new papers for her. How long?

SID
Tomorrow night. Maybe, next morning.

SAL
Sid, this is between you and me, no one else. Not even Vince. You can't do that I'll be out of here tonight.

SID
Sal, how could you ... ?

SAL
I figure you owe me one, Sid.

SID
This isn't like you. Let Sid talk to Vince, see what Sid can ...

SAL
Vince tried to have me killed.

SID
That's not so.

SAL
You'd be lying in a prison morgue if it wasn't for me.

SID
Sure, Sally, sure. For you. But then Sid has always had a soft heart.

88 **INTERIOR: SID'S SIN CITY MOTEL ROOM; EARLY MORNING.** 88

Ella Fitzgerald SINGS "COME RAIN or COME SHINE." Sal is SLEEPING on the BED. Hara SITS on the BED AND APPLIES a cold wet TOWEL to his still SWOLLEN FACE. Sal barely moves.

Hara gets up, GOES to the DRESSER and takes the CAR KEYS and EXITS the room.

89 **EXTERIOR: BLACK LINCOLN TOWNCAR; EARLY MORNING.** 89

Hara DRIVES WEST ALONG I-44. Ella Fitzgerald CONTINUES SINGING "COME RAIN or COME SHINE." SIGN POST READS: ST. CLOUD, MO.

Another SIGN reading STATE PSYCHIATRIC HOSPITAL. The Towncar TURNS IN.

90 **EXTERIOR: PSYCHIATRIC LAWN, ST. CLOUD, MO; AFTERNOON.** 90

Hara PUSHES an OLD WOMAN in a WHEEL CHAIR towards a GAZEBO next to a beautiful POND. At a closer glance we can see that the woman isn't as old as she appears. However, the woman is obviously in a WORLD OF HER OWN.

ELLA STOPS SINGING.

HARA
The nurses say you like to come out here. I can see why. It's beautiful.

MAMA
The nurses? The nurses steal from me.

HARA
They do not.

MAMA
They do ... they do. The nurses steal my make-up when I'm sleeping.

HARA
Now, why would they do that?

MAMA
Because when I look good their boy friends notice me. They watch me and the nurses get jealous.

HARA
I'll bet they do Mama, I'll just bet they do that.

MAMA
When I dress up and my hair is done just right. Like Rita Hayworth. My Lord knows I'm the definitive source of beauty and style. Oh, yes I am. Do you have some make up I can use? I'll be sparing of it.

HARA
Sure.

Hara takes a small MAKE-UP KIT with MIRROR and LIPSTICK out of her pocketbook and GIVES it to her mother. Mama OPENS the KIT as Hara turns and LOOKS OUT over the POND...

MAMA
Oh! My, this will do nicely.

HARA
Mama, I sent a check. To this hospital. Almost all the money I had. It should last for awhile, a year, year and a half. But that's it Mama, no more. You can't count on me no more. You understand, Mama?

MAMA
Why yes. Don't you go worrying about me. Roy will be here anytime now.

HARA
Roy!?

MAMA
I want to look nice for when Roy comes back for me.

HARA
Mama, Roy ain't coming back.

MAMA
Yes he will, you just see. He knows where his bread is buttered.

HARA
Mama, Roy was a drunken bum.

MAMA
Hush now child. Not lady like of you to talk about your daddy that way.

HARA
My STEP daddy was a pig.

MAMA
(still calm)
He was my husband. MY husband. He provided for us.

HARA
Mama he had me *every time* you left me.

MAMA
(turning angry)
That's not true.

HARA
Every time you left the house.

MAMA
No.

HARA
Every time and you knew it.

MAMA
That's not true. You are confusing me.

HARA
God, I wish it wasn't true.

MAMA
Roy, had problems with your sister, that slut and her lying ways.

HARA
My sister?

MAMA
That slut Lillie, who took my Roy away from me. My own blood.

HARA
Mama, I'm Lillian. I'm your only--

MAMA
Yes you are. You are my Lillian who loves her Mama and your sister Lillie is the one who stole my husband with her cheap, sinful ways. But Roy is coming back because he don't like that trampy type....How do I look now? Ain't I just the prettiest thing.

Hara STARES at Mama's FACE covered with MAKE-UP that looks more suited to a CIRCUS CLOWN than a Southern woman of beauty and style...

Judy Garland SINGS "SUMMER TIME."

91 **EXTERIOR: SID'S SIN CITY; LATE AFTERNOON.** 91

Judy SINGS, as a LIGHT BLUE LINCOLN TOWNCAR (PIMP MO-BILE) PULLS into the PARKING LOT. A BANDAGED Sal GETS OUT of the passenger side FRONT DOOR and goes into the CLUB.

The CAR PULLS AWAY and PARKS by ROOM NINE...

92 **INTERIOR: SID'S SIN CITY PRIVATE LOUNGE; LATE AFTERNOON.** 92

The young GIRL who was shooting up after her striptease is now on Sid's BED totally NUDE and totally STRUNG-OUT.

Throughout the following scene Sid SITS-UP on the bed, back up AGAINST ENORMOUS PILLOWS. Sid RUBS the young lady's BODY with his RIGHT HAND while a NUDE young BOY SITS on the FLOOR at SId's LEFT HAND. A SECOND young GIRL, partially DRESSED, is at Sid's DRESSER working on the FIXINGS for a NEEDLE.

SONG ENDS.

SID
Sal, what did the good doctor say?

SAL
Couple of busted ribs, a butterfly for my eye. I'll live. Thanks for the car.

SID
You're moving better. How about a little recreation? My friend Joy there can be gentle when she wants.

Sid INDICATES the GIRL fixing the needle. She SMILES at Sal. She looks as GENTLE AS A LIONESS.

SAL
The back brace helps but I don't think I could handle anything as lovely as young Joy. Lilly come back?

SID
Do you really expect her to?

SAL
She needs her papers. They ready?

SID
Oh! They were done in an hour. All I needed was Lillian's photo.

SAL
Why didn't you ...

During the following dialogue:

The young GIRL takes the NEEDLE to Sid who OPENS a RING on his INDEX FINGER. The girl carefully FILLS the RING with the LIQUID. Sid CLOSES The ring top and TURNS it PALM DOWN.

He TOUCHES the RING to his TONGUE and enjoys the JOLT it gives him.

SID
You see a lovely young girl by the name of Betty Ann MacCormac died suddenly in New York City. Natural causes they tell Sid. Uncle Charlie sent Sid her papers. Best to do these things right away. Sid believes you knew Ms. Betty Ann.

SAL
No, I didn't know her.

SID
One of Sid's discoveries. Lotta Menis, her professional name.

SAL
Cut the crap Sid. You know who Lilly is, so what's that do to the odds.

SID
Sid never forgets a nice piece of ass. Vince put out the word about Hara before you ever got here. Sid has lived too long ... it's too late in the game, for Sid to start crossing a man like Vince. Uncle Charlie is waiting in your room.

SAL
You're enjoying this, aren't you?

Sid SMACKS the nude GIRL'S ASS with the palm of his hand and she REACTS with a SMILE...

SID
Sid enjoys life ... and death.

SAL
I should kill you right now.

SID
Why? Sid told Uncle Charlie that you came here all beat up with Lillian ... (LAUGHS) Sid means Hara, it's not Betty Ann yet. You have a way out. Sid did that for his friend. All you have to do is get in one of Sid's cars, go back to New York City.

SAL
Uncle Charlie will never buy that.

SID
He might when he sees your face.

SAL
He'll kill me when he sees my face.

SID
Don't be a fool. You can't run. Vince even knows about her mother at the nut house. The stupid bitch sent her a check. Long as Vince is alive they'll find her no matter what you do. You can't cross a man like Vince.

SAL
Tell me something I don't know.

SID
Interesting. How far does loyalty go with men like us. It's your call Sal.

SAL
Thanks for nothing.

SID
Sid tries to please. Just let her go to your room and Uncle Charlie will kill her. You'll be off the hook. (TOUCHES TONGUE) Maybe.

SAL
I want Lillian's photo on those papers and I want a pink slip for one of your cars. I want it now.

SID
They're on the table. Don't play Sir Lancelot Sal, it doesn't fit an ex-con like you. Take it from Sid, he's a wise old bastard.

Sal TAKES the PAPERS--

SAL
Sid, if you've crossed me ...

SID
Sid?
(laughing)
NEVER! Now run.

Billie Holiday SINGS “STORMY BLUES.”

93 **EXTERIOR: SID’S SIN CITY MOTEL; TWILIGHT.** 93

As Billie SINGS, WE SEE SaL come up to the LIGHT BLUE LINCOLN TOWNCAR. He LOOKS at his hotel room DOOR. He gets into the LIGHT BLUE LIMO and PULLS AWAY.

Billie Holiday continues SINGING as TWILIGHT TURNS TO NIGHT and the Black Lincoln Towncar PULLS into the MOTEL PARKING LOT. Hara gets out of the car and WALKS toward her hotel ROOM door, the LAST ROOM on the BOTTOM FLOOR.

Hara is about to INSERT card KEY when a HAND COVERS her MOUTH and PULLS her AWAY-- it’s Sal.

Billie STOPS SINGING.

SAL
Don’t scream. Uncle Charlie is inside. Give me a minute then put the card key in the lock and push open the door and hit the deck. One minute.

Sal goes to the BACK of the motel ROOM. There’s a PUBLIC GARBAGE CAN just to the side of the FRENCH DOORS. Sal takes the COVER off the GARBAGE CAN and STANDS to thE SIDE of the FRENCH DOORS.

Sal PEEKS inside and SEES a SLEEPING Uncle Charlie with his ARM RESTING on the ARM of a large cushioned CHAIR. After a moment, Hara puts the card KEY in the DOOR and KICKS the DOOR and it FLIES OPEN.

Uncle Charlie JUMPS TO HIS FEET and FIRES at the DOOR. Sal SLAMS the garbage can COVER INTO the French WINDOWS BREAKING the GLASS. Charlie TURNS and FIRES towards the FRENCH DOORS. Sal FIRES BACK putting THREE ROUNDS into Charlie’s CHEST spinning him around. Uncle Charlie SINKS back INTO the cushioned CHAIR. The PISTOL FALLS from his HAND.

Hara STANDS in the DOORWAY As Sal comes FACE TO FACE with the DYING Uncle Charlie...

CHARLIE
I always said you was the best.

SAL
I had a great teacher.

CHARLIE
Yeah. But, I taught Vince too.

SAL
Vince comes after me, or her, he's going to get the same thing.

CHARLIE
Vince won't come after you. He'll make you come to him.

SAL
You're probably right.

CHARLIE
Jesus, this hurts. Sid says you're doing all this for a piece of ass. I taught you better than that.

SAL
It's not about that, Charlie.

CHARLIE
You mean you ain't doing this girl?

SAL
No.

CHARLIE
Now I'm really fucking confused.

Uncle Charlie SLUMPS over DEAD.

Judy Garland SINGS "SOMEWHERE OVER the RAINBOW".

SAL
Get our bags ready. Put them in the light blue Lincoln around back.

Sal TOSSES the KEYS and EXITS.

WE FOLLOW Sal across the PARKING LOT and through the STRIP CLUB. DISCO is playing but WE only HEAR Judy SINGING "SOMEWHERE OVER the RAINBOW"...

94 **INTERIOR: SID'S SIN CITY BACK LOUNGE; LATE EVENING.** 94

The SONG CONTINUES...as the young LADIES from before are BOTH NUDE and RUBBING up to SID. The young BOY is at the dresser SNORTING COCAINE.

Sid is about to receive an ORAL sexual favor from one of the young girls when the DOOR flies OPEN. Sal FIRES ONE SHOT into Sid's FOREHEAD. The GIRLS SCREAM and look towards Sal in sheer FRIGHT. Sal looks around then WALKS OUT.

The two GIRLS and the BOY look at Sid and then RUN TO THE DRUGS which they try to CARRY OFF...

95 **EXTERIOR: ROUTE 70 EAST; NIGHT INTO DAY.** 95

Judy CONTINUES SINGING as WE SEE the BLUE LINCOLN TOWNCAR TRAVELLING EAST towards INDIANAPOLIS...

The SONG ENDS as WE HEAR in VOICE OVER:

HARA
Say, why they call him UNCLE? He ain't nobody's uncle.

SAL
You're wrong there. Vince's aunt on his mother's side was married to Charlie for over thirty years. Two amateurs tried to take Charlie out and got her. Charlie got them.

HARA
No shit?

SAL
Believe me, you don't want to know what Uncle Charlie did to the guy who ordered that hit. He's had the blood in the mouth ever since.

HARA
Blood in the mouth?

SAL
It was always business with Charlie, now he enjoys it. Did enjoy it.

HARA
I bet Vince has a little blood in his mouth. A gallon's worth.

SAL
No. No, Vince don't care. He'll do whatever he has to do but he don't care. That makes him even more dangerous.

96 **INTERIOR: LIGHT BLUE TOWNCAR; NIGHT - TRAVELLING** 96

HARA
Why we heading east?

SAL
Right now I'm not sure where YOU'RE heading but I'll have to head east sooner or later.

HARA
Why?

SAL
We'll try to make Columbus by tonight. Then we'll put you on a plane or train or something in the morning.

97 **EXTERIOR: LIGHT BLUE LINCOLN TOWNCAR; TWILIGHT TO NIGHT.** 97

The DAY now PASSES to NIGHT as WE APPROACH COLUMBUS, OHIO.

Keeley Smith SINGS "THAT OLD BLACK MAGIC"...

98 **INTERIOR: HOTEL ROOM IN COLUMBUS, OH; EARLY EVENING.** 98

Sal SITS at the desk LOOKING at a TRAIN SCHEDULE from COLUMBUS to points ANYWHERE. The cell PHONE RINGS. He looks at the cell PHONE WINDOW and is RELIEVED. He SHUTS OFF the MUSIC and ANSWERS:

SAL
Hello, Ma.

INTERIOR: SAL'S KITCHEN BENSONHURST, BROOKLYN; EVENING.

<u>INTERCUT PHONE CONVERSATION BETWEEN LOCATIONS</u>

CARMELA
Sal you on the little phone?

SAL
Yeah Ma, I'm on the little phone.

CARMELA
You should be here tonight we got everything you like.

SAL
I wish I could be, Ma.

Carmela is STANDING at the PHONE. She WALKS to the stove with the CORDLESS PHONE to STIR her BOILING SAUCE...

CARMELA
We say a prayer for you.

SAL
I could use it.

VINCENT
We all could.

SAL
Who's that?

CARMELA
My boyfriend is here.

SAL
Vince is there?

Vince is SITTING at the TABLE CUTTING vegetables for salad with a LARGE chopping KNIFE.

VINCENT
Hello my friend.

SAL
Ma, what's he doing ... ?

VINCENT
I'm making salad.

CARMELA
He took me for a ride in the big white bus. You know the one you had here before you go away.

VINCENT
Sal, she loved the TVs.

CARMELA
What a big car, no wonder you had Anthony help you clean up. It's bigger than a bedroom

SAL
Please Vince, I'll do anything.

VINCENT
You left me no choice. Leo we could have worked out. But Charlie ...

CARMELA
What are you two talking about?

SAL
Vince don't do this.

VINCENT
What I gotta do? You knew the rules.

CAMELA
What rules? What for you talk about rules?

VINCENT
You go against family we kill you. Kill family we kill family.

CARMELA
What killing? I don't like this talk.

SAL
(screaming)
Vince DON'T!!!

WE DON'T SEE Vincent WALK UP to Carmela at the STOVE and SHOVE the large chopping KNIFE into her chest. He does it AGAIN and AGAIN--

WE HEAR Carmela FALL to the FLOOR and the POTS from the STOVE FALL with her.

CARMELA
(screaming)
Vincent, NO! NO!!!

SAL
I'll kill you. You son of a bitch, I'll kill you.

VINCENT
You hear? You hear her die?

SAL
I'm gonna kill you Vince.

Vincent SITS at the TABLE and speaks CALMLY...

VINCENT
That's right. You are going to come back and TRY to kill me. Only you're going to bring that slut with you.

SAL
Forget the girl. This is between you and me. She's gone.

VINCENT
No more lies, Sally. You bring her back or I'm gonna play a little game with your lying nephew and a welding torch. Don't make me do that.

Vince slowly WALKS AWAY. In the BACKGROUND--

WE SEE Carmela on the FLOOR, back up against the STOVE with the KNIFE in her HEART and COVERED with the SAUCE from the STOVE. VINCE'S FEET CROSS the CAMERA as

Etta James SINGS "SOMEONE TO WATCH OVER ME"...

102 **INTERIOR: SAL'S HOTEL ROOM - CONTINUOUS** 102

Etta James continues SINGING as Sal BANGS the PHONE DOWN OVER and OVER AGAIN then THROWS it across the room. He RIPS the hotel PHONE OUT of the WALL. He FALLS to his KNEES and CRIES.

103 **EXTERIOR: ROUTE 70 EAST TO WHEELING, WEST VIRGINIA; DAY TO NIGHT - TRAVELLING** 103

The LIGHT BLUE Lincoln TOWNCAR DRIVES through OHIO to the West Virginia border.

Etta James FINISHES her SONG then WE HEAR in <u>VOICE OVER</u>:

HARA
Sal, when do I get off this merry-go-round. I got papers now.

SAL
You get off when I say.

HARA
I was just wondering.

SAL
Well don't. I'll make the moves.

HARA
Why are you acting this way?

104 **INTERIOR: LIGHT BLUE LINCOLN TOWNCAR; AFTERNOON.** 104

During the following TWO SCENES, IMAGES of Lotta and Hara having sex in the back of Sal's LIMO keeP FLASHING through Sal'S MIND...

SAL
Why? Why, because you don't listen.

HARA
Sal, that's not true. I listen to ...

SAL
Oh, yeah?

FLASH

HARA
When did I not listen to you?

SAL
I told you, "No phone calls, no letters, no nothing to the outside."

HARA
I didn't.

SAL
You mailed a check to your crazy mother in the nut house.

HARA
How did they find out about ...

SAL
I told you, "they know everything." "Everything!"

FLASH

HARA
Sal, she's just a crazy old lady who doesn't even know me.

SAL
Well, that's the last you see of her because they already traced the check.

HARA
They wouldn't hurt her. She can't tell them anything about me.

SAL
They will use whatever they can to get what they want. That was a stupid thing to do. Stupid.

HARA
Why you talking to me like this?

SAL
Because I had enough.

FLASH

HARA
I want to go to a train station.

SAL
(getting angry)
Don't trust me anymore? Huh?

HARA
I didn't say that.

SAL
I served my purpose. Now fuck Sal. Right? Am I right? Answer me?

HARA
I'm scared.

SAL
You don't trust me? Then get the fuck out. NOW!

THE LIGHT BLUE LINCOLN PULLS OVER TO THE SHOULDER. SAL GETS OUT FROM BEHIND THE WHEEL GOES AROUND TO THE PASSENGER SIDE AND OPENS THE DOOR.

HARA
Sal! Sal what are you ... ?

SAL
Get out! Get the fuck out, bitch.

HARA DOESN'T GET OUT. SAL STARTS PULLING HER OUT OF THE CAR. HARA IS SCARED OUT OF HER MIND.

HARA
Stop this Sal. Please you're scaring me. Why! Why are you doing this ...?

SAL
You question me. You fucking question me after what I've done to save your worthless life.

HARA
I'm not worthless.

SAL
Worthless piece of shit.

FLASH

HARA
(starting to cry)
I'm not worthless ...

Sal REACHES into the BACK seat and THROWS out TWO PIECES of Hara's LUGGAGE.

SAL
Save your own fucking ass. You wouldn't even last a day without me. Go fuck yourself a ride someplace.

HARA
Sal, I need you!

SAL
You're on your own.

HARA
Please ..

SAL
Let go of me.

FLASH

Sal PUSHES her AWAY, gets in the CAR and TAKES OFF.

Hara LOOKS at the PASSING CARS.

Julie London SINGS "CRY ME A RIVER." Hara doesn't know where to go or what to do. She PICKS up her SUITCASES and starts WALKING-- then DROPS the SUITCASES. She SITS on ONE and CRIES.

Afternoon becomes TWILIGHT and Hara is STILL SITTING there when the LIGHT BLUE LINCOLN PULLS into VIEW. Sal GETS OUT and GOES to HER. Hara THROWS HER ARMS around Sal's NECK and HUGS him for dear life.

105 **INTERIOR: PIONEER DINER, MCMECHEN, WEST VIRGINIA; EARLY EVENING.** 105

From the INSIDE the DINER WE SEE the LIGHT BLUE TOWNCAR PULL UP. Sal and Hara GET OUT and WALK INTO THE DINER and SIT at a BOOTH. The LIGHT BLUE TOWNCAR is in the BACKGROUND and so is a HELP WANTED SIGN in the booth WINDOW right next to a JUKE BOX. Hara SITS as Sal HEADS FOR A BATHROOM.

The Julie London SONG ENDS...

SAL
I'll be right back.

Hara LOOKS at a MENU when she NOTICES a nice looking YOUNG MAN at the COUNTER LOOKING at HER. The young MAN TIPS his BASEBALL CAP. Hara just SMILES and LOOKS AWAY.

The young MAN COMES over to the BOOTH.

JEFF
Excuse me. My name is Jeff Tyler.

HARA
Good for you.

JEFF
You just come in from Missouri?

HARA
(defensively)
How did you know that?

JEFF
I just saw your license plate. I didn't mean to pry. I went to school in Jefferson City.

HARA
Learn anything?

JEFF
Excuse me?

Sal comes up BEHIND Jeff. During the following conversation Sal just STARES at Jeff Up and DOWN...

HARA
This is Jeff ... ah?

JEFF
Tyler. Jeff Tyler. I went to school in Jefferson City, Missouri and I was just ... well I saw your plates ... and ... I didn't .. I didn't ..

SAL
You didn't what?

JEFF
Nothing sir. I didn't mean to interrupt your dinner with your daughter. If you'll excuse me.

Jeff goes BACK to his dinner at the COUNTER as Sal Gets into the BOOTH...

HARA
He thought I was your daughter?

SAL
I don't think that's so funny.

HARA
I thought it was nice. I didn't think they made hicks like him anymore. You scared the shit out of him.

The WAITRESS COMES OVER.

WAITRESS
Hello, welcome to the Pioneer. What can I get you?

SAL
How's the stew here?

WAITRESS
I wouldn't serve it to my cat.

SAL
My kind of place. Tell me sugar, what do you recommend?

WAITRESS
Not a bad steak and we have the best burger you ever ate, comes with fries.

SAL
Burger and a beer for me. Betty Ann?

HARA
I'll have a turkey burger and water.

WAITRESS
I'll be right back with those drinks.

HARA
Probably hasn't got a dime.

SAL
Who?

HARA
Jeff Tyler.

SAL
He's most likely the son and grandson of coal miners. That's what this area used to be known for.

HARA
Whatta you think he does now?

SAL
I don't know. High school gym teacher. Coaches baseball.

HARA
Yeah, he looks the type. I thought he recognized me from ... you know.

SAL
Keep yourself looking like you are now and no one will ever suspect. You look fine. Proud to be seen with you.

HARA
Thanks Sal. That's how he looked at me. Like he ... he just ...

SAL
Like he just thought you were a good looking girl. The kind of girl he'd like to take to a nice dinner and maybe a movie. The kind of girl that, after two, three, four dates he'd like to make love to in his own bed instead of cheap sex in the backseat of a car.
(MORE)

SAL (CONT'D)
The kind of girl he'd like to take home to meet his family, the coal miners. The kind of girl that, if things go well, he may want to marry and raise a family with. The kind of girl that he wants to go through a dull, boring, more normal than normal life with. That kind of girl.

HARA
(laughing sadly)
Can you see me in a life like that?

Sal takes HOLD of her HAND--

SAL
Yeah. I can.

HARA
It's too late.

SAL
You got a new life handed to you.

HARA
Could you live that life?

SAL
I'd give anything to have had a life like that.

HARA
Sal, what's wrong?

SAL
Look, about what happened back there on the road. I ... I'm kinda in a ...

HARA
Sal, I'm in for the whole ride. I'm with you even if it means going back to New York to face Vince. I know you love me and I ... I don't mean like ... ah, shit! Now I have to go to the John. Play some music will ya?

Sal WATCHES Hara as she EXITS. He puts a COIN in the JUKE BOX and PRESSES a couple of BUTTONS...

He takes the HELP WANTED SIGN OUT of the WINDOW and a PEN OUT from his inside suit jacket POCKET.

Sarah Vaughan SINGS “MOTHERLESS CHILD.”

Sal WRITES a NOTE to Hara that READS:

Take this job. If you don’t hear from me or my nephew Anthony in two days run for it. Sal. PS: You love me too.

Sal FOLDS the NOTE and TAKES it with him. WE LISTEN to Sarah SING...

WE SEE Sal and Jeff going to the LIGHT BLUE LINCOLN TOWNCAR. Sal PULLS Hara’s LUGGAGE out of the BACK SEAT. He gives Jeff some MONEY. Jeff doesn't want it but Sal INSISTS.

Sal GIVES him the NOTE. Sal GETS into the CAR and WE SEE the back of Hara at the BOOTH.

Hara comes RUNNING out AFTER Sal--but the car has PULLED AWAY.

Jeff HANDS Hara the NOTE and CARRIES her LUGGAGE to the DINER. Hara STANDS there LOOKING after THE LIGHT BLUE LINCOLN...

106 **EXTERIOR: LIGHT BLUE LINCOLN TOWNCAR; TWILIGHT TO NIGHT - TRAVELLING** 106

Sal DRIVES EAST on RT-70/76 to HARRISBURG then RT-81/78 NORTH to ALLENTOWN.

TWILIGHT and WE SEE the first signs for the VERRAZANO BRIDGE TO: “BROOKLYN THE FOURTH LARGEST CITY IN THE US OF A.”

Sarah Vaughan FINISHES her SONG.

107 **INTERIOR: SAL’S KITCHEN, BENSONHURST, BROOKLYN; DUSK.** 107

Sal’s sister Donna SITS at the kitchen TABLE With a coffee CUP in her hand. Sal ENTERS.

DONNA
Mama’s dead.

SAL
I know.

DONNA
That animal has my son.

SAL
I know.

DONNA
(calmly)
You know everything. You know your best friend killed my mother. You know he's going to kill my son. You know that you and your dirty filthy world killed everything I loved.

SAL
Donna, I'll make him pay. I promise.

Donna gets up and STARTS SMACKING Sal's FACE--

DONNA
(exploding)
Pay!? Is that all you can think of? Making someone pay for your sins. You brought that world into this house. YOU! No one else. YOU!!!

Sal GRABS her ARMS and HOLDS her CLOSE to his CHEST.

DONNA (CONT'D)
He's got my Anthony. Please, Sal, don't let my son die.

SAL
Sssh! I won't. Anthony will be back in the morning. I promise.

WE HEAR Billy Holliday SINGING "GOD BLESS THE CHILD."

108 **INTERIOR: SAL'S BEDROOM IN BROOKLYN; NIGHT.** 108

Sal takes a NEW BLACK SUIT out of his closet. He LAYS IT ON HIS BED.

A MONTAGE OF IMAGES:

A FRESHLY STARCHED CLEAN WHITE SHIRT BEING LAID ON THE BED.

SAL POLISHING A PAIR OF BLACK SHOES.

SAL IN SHOWER.

SAL STRAPPING A HOLSTER TO HIS ANKLE.

SAL PUTTING ON PANTS, BLACK SOCKS AND SHOES.

SAL PUTTING ON THE LEATHER HARNESS THAT HOLDS HIS RAZOR IN HIS SLEEVE. HE TESTS IT OUT. IT WORKS FINE.

SAL TAKING A SUITCASE OUT FROM UNDER HIS BED. HE REMOVES A BULLET PROOF VEST.

SAL BUTTONS his SHIRT and PUTS ON the JACKET. He SITS at the DESK and WRITES a NOTE...

SAL EXITS AS THE DOORBELL RINGS.

109 **INTERIOR: 7K SENATOR BAXTER'S SUITE; NIGHT.** 109

The Senator's AIDE OPENS the DOOR as the SOUNDS of a LARGE POLITICAL PARTY are HEARD in the BACKGROUND.

The Billy Holliday SONG PLAYS until it ENDS...

AIDE
May I help you?

SAL
Tell the Senator I want to see him.

AIDE
As you can see he's very busy.

SAL
Listen slick, you go tell the Senator that Sal, the driver of the limo he fucked those porno stars in, is here.

The Aide is in SHOCK. He tries to say something to Sal then TURNS and GOES to the Senator who's in the MIDDLE OF A CONVERSATION.

The AIDE WHISPERS in his EAR. The Senator LOOKS at Sal, EXCUSES HIMSELF and WALKS OVER.

SAL (CONT'D)
What no porn stars?

BAXTER
Listen to me ...

SAL
No! You listen to me because I'm going to do you a favor.

BAXTER
And what might that be?

SAL
After tonight you won't have to worry about Vince.
(MORE)

SAL (CONT'D)
(a pause)
Did you hear me?

BAXTER
I'm listening.

SAL
But I still have a copy of you, Hara and the missing Lotta.

BAXTER
What would you want for that?

SAL
Not a fucking thing.

BAXTER
That's very generous of you. Well, that was easy.

SAL
Hey asshole, nothing's easy. If a certain party like Hara Reams even gets a cold, whether I'm still around or not, your naked ass will be all over the nightly news.

BAXTER
You got my word.

SAL
Now I AM worried. Call Vince and tell him I'm coming to the garage.

Sal EXITS and SLAMS the DOOR BEHIND him.

110 **EXTERIOR: LA SALLE LIMO SERVICE GARAGE; LATE NIGHT.** 110

It starts to DRIZZLE as Sal DRIVES UP to the ENORMOUS GARAGE DOOR of the LA SALLE LIMO SERVICE. The ambient NEW YORK CITY *NIGHT LIGHT* makes the outside of the garage look as much like an OLD GOTHIC HORROR MOVIE as the INSIDE.

Sal GETS OUT of the LIGHT BLUE LINCOLN and the enormous steel gray GARAGE DOOR OPENS as if WELCOMING Sal to the inevitable.

Sal WALKS Into the GARAGE and the huge DOOR CLOSES as if LOCKING him in HELL.

111 **INTERIOR: LA SALLE LIMO SERVICE GARAGE - CONTINUOUS** 111

Sal WALKS over to the LIGHT SWITCH NEXT to the OFFICE DOOR. He FLICKS it ON but NO GOOD. He LOOKS toward the GREASE PIT and SEES ANTHONY HANGING off the car lift by his BOUND HANDS-- in the same MANNER AS LOTTA-- Only this time the DOG is NOT in the grease PIT BELOW.

The DOG is CHAINED to the same STEEL RING AS before but is on GROUND LEVEL. The DOG BARKS at SAL.

ANTHONY
Uncle Sal? Uncle Sal, please.

A few moments of excruciating SILENCE... before WE HEAR Vince's **VOICE** OVER the PA SYSTEM.

VINCENT (V.O.)
Sally, boy. My old friend.

SAL IS TRYING TO FIND OUT WHERE VINCE'S VOICE IS COMING FROM.

A SERIES OF SHOTS

LONG ROW OF LIMOS

TOOL RACK

THE OFFICE WINDOW.

ANTHONY HANGING.

CLOSE-UP OF SAL.

SAL
I can remember a time when you weren't afraid to talk to me face to face.

VINCENT (V0)
And I can remember a time when you knew how to do what you were told. When you knew what family meant. You disappoint me Sally. The girl?

SAL PATS HIS BREAST POCKET.

SAL
She's right here.

VINCENT (VO)
You know I'll kill the kid if I have to. Now, no games, where's the girl?

Sal HOLDS UP a PIECE of PAPER--

SAL
No game Vince. Here's the address and phone number of the diner she's working at. Her new name, social security number. Everything you need.

VINCENT (VO)
You were supposed to bring her.

SAL
This way you can pick her off anytime you want. Charlie always said, "revenge is a dish best served cold."

VINCENT (VO)
That's very obliging of you. Uncle Charlie would be proud of you, if he were still alive.

SAL
Release the kid.

VINCENT (VO)
How do I know what's on that paper?

SAL
I give you my word.

VINCENT (VO)
Your word means nothing since you been fucking this putan.

SAL
Let the kid go Vince. This is between you and me, now.

There is a LONG PAUSE and finally the LIFT GOES DOWN and ANTHONY is able to RELEASE his ARMS from the rung of the LIFT. He RUNS to SAL who UNTIES him.

ANTHONY
Uncle Sal, I ... I ... he killed ...

SAL
I know. Now get out of here.

ANTHONY
It'll be easier with two of us.

SAL
Nothing's easy kid. Now get lost before you get us both killed. There's a letter on grandma's table telling you what to do next.

Anthony SLOWLY backs AWAY and EXITS through the NORMAL DOOR within the enormous steel gray GARAGE door. HOWEVER, WE SEE Anthony PEEKING in through the door's MAIL SLOT.

VINCENT (VO)
I'm glad I didn't have to kill him. He's a good kid. After I kill you maybe I'll get him a job of some kind. Now you lay that piece of paper down on the hood of the first limo.

Sal puts the PIECE of PAPER BACK in his BREAST POCKET and starts WALKING AROUND the GARAGE LOOKING for Vince.

SAL
No Vince. I think I'll let you come and take it from me.

VINCENT (VO LAUGHS)
You and me. Is that it Sal? You and me. The two best.

SAL
How could you do that to Carmela?

VINCENT (VO)
That was your fault you prick. You killed Charlie.

SAL
That was different. Charlie would have killed me. My mother never hurt ...

VINCENT (VO)
You killed family. You know the rules.

SAL
Fuck your rules. You killed her and I'm gonna kill you Vince.

Sal NOTICES a CABLE running UNDER the OFFICE DOOR across the WORK BENCH and into the THIRD LIMO. Sal PULLS out his PISTOL with his RIGHT HAND and GRABS the CABLE with his LEFT.

Sal YANKS the CABLE and the MICROPHONE is PULLED OUT of Vince's HANDS.

Sal FIRES TWO SHOTS into the tinted WINDSHIELD of the THIRD LIMO. Sal DUCKS BEHIND the FIRST LIMO.

Vince is now OUT of the LIMO in the OPEN and NO LONGER on the PA SPEAKER.

VINCENT
You are becoming a very hard man to have a nice conversation with, Sal.

SAL
Vince, you cheap fuck. You should have invested in wireless. You're behind the times.

VINCENT
After I kill you I'll call up Anthony and hire him to put in a new system. I mean since he knows so much about all this new tech stuff.

SAL
Yeah, he's good at that. Too bad you won't be around to see some of the tapes he's got.

Sal LIES on the FLOOR LOOKING UNDER THE LIMOS for Vince's FEET. The DOG BARKS LIKE CRAZY--

Vince MOVES up CLOSER TO Sal. Sal NOTICES Vince's FEET MOVING around a LIMO and FIRES. The shot MISSES but CAUSES Vince to RUN.

Sal JUMPS UP and FIRES and HITS Vince in his BACK SHOULDER. Vince GOES down SCRAMBLING BEHIND a TIRE.

VINCENT
You hit me, you prick.

SAL
You gonna die?

VINCENT
No. No, I don't think so. You'll have to do better than that, Sal.

Vince WORKS his way to a CHAIN that's LOCKED in a VISE on the WORK BENCH--

Sal starts WORKING his way TOWARDS Vince...

SAL
I figured you wouldn't be THAT easy to kill.

VINCENT
I'm glad you hit me Sal. It's just what I needed. I'm getting a real high from this. This is how it should be for men like us. The last two real warriors left.

SAL
Warriors? What warriors? Two old mean fucks trying to kill each other because of a girl. Just two dinosaurs with nothing left to do.

VINCENT
Maybe you have nothing. Here's a little surprise for you, Sally.

Vince JUMPS UP and FIRES in Sal's DIRECTION CAUSING him TO DUCK.

Vince RUNS for the VISE on the WORK BENCH. Sal FIRES AND MISSES.

Vince RELEASES the VISE GRIP with the butt of his PISTOL causing the CHAIN to run OUT and FREEING the DOG.

The DOG ATTACKS Sal causing the PISTOL to FALL from his HAND. Sal tries to FIGHT OFF the DOG and REACH for his SECOND PISTOL on his LEG. Sal is being TORN ALIVE by the DOG but manages to GET the PISTOL and FIRE TWO quick SHOT. The DOG SCREAMS, CRIES, MOANS then STAGGERS away falling DEAD.

Sal TRIES to get to his FEET only to SEE Vince WALKING at him. Vince SMILES and FIRES HITTING SAl in the BELLY below the VEST.

Sal FIRES and HITS Vince In the SIDE but Vince puts THREE more ROUNDS into Sal's CHEST, PINNING him to the FLOOR. ONE of the ROUNDS CATCHES Sal in the NECK--

The PISTOL DROPS from Sal's HAND. Sal lies there DYING. Vince STANDS over HIM. BLOOD is POURING OUT of his SHOULDER--

VINCENT (CONT'D)
You stupid fuck. You could of had anything you wanted. You had to go play "knight in shining armor" for a piece of ass.

SAL
It wasn't about that.

VINCENT
Then you're a bigger asshole than I thought. I'll take that note now.

Sal TRIES to PULL the NOTE out of his BREAST POCKET but FALLS back FACE DOWN.

VINCENT (CONT'D)
Stupid bastard.

PEGGY LEE SINGS "IS THAT ALL THERE IS"...

Vince REACHES down and TURNS Sal's FACE UP.

Sal WHIPS his right arm and the RAZOR comes from nowhere and SLICES Vince's NECK. Vince STAGGERS back CLUTCHING his THROAT and GASPING for AIR. He LOOKS TOWARDS SAL in his last seconds of life and almost seems to SMILE--then FALLS to the GROUND DEAD. Anthony comes RUNNING up to his uncle and OPENS his SHIRT trying to REMOVE the BULLET PROOF VEST that has at least FOUR SHOTS in it. However, when Anthony SPOTS the NECK WOUND, he STOPS--

Sal MOTIONS for Anthony to come CLOSER as he WHISPERS into his EAR.

PEGGY LEE CONTINUES SINGING as

WE HEAR THE SOUND OF A PHONE RINGING.

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PEGGY LEE IS STILL SINGING...

Hara, now WEARING a NAME TAG that says, "BETTY ANN," is WORKING as a WAITRESS. She's RUNNING HER BUNS OFF trying to work the breakfast crowd.

THE WAITRESS FROM BEFORE CALLS OUT TO HER--

WAITRESS
Betty Ann. Phone. Make it fast hon.

BETTY ANN MacCORMAC PICKS UP the PHONE by the cash register. She CAN'T HEAR who's at the OTHER END.

HARA
Hold it.

She REACHES BEHIND the REGISTER, TURNS a DIAL and--

THE PEGGY LEE SONG FADES OUT.

HARA (CONT'D)
Yes, this is Betty Ann. Who? Yes.
Yes, I understand.

Betty Ann MacCormac HANGS UP the PHONE and STANDS THERE MOTIONLESS...

The SALTY WAITRESS, CARRYING FOUR PLATES of ham and eggs, comes up TO HER.

WAITRESS
What's a matter kid?

HARA
My friend Sal, his nephew called to tell me.

WAITRESS
Tell you what?

HARA
To have a wonderful life.

WAITRESS
Yeah, well. Now, how about making my life wonderful and start passing out those eggs?

HARA
Sure. Anything you say.

BEtty Ann MacCormac REACHES BEHIND the counter and TURNS UP the SOUND--

PEGGY LEE SINGS "IS THAT ALL THERE IS"...

WE SEE Betty Ann DOING her JOB. We even SEE her SERVE coffee to YOUNG JEFF-- who can't keep his eyes off her.

SLOW FADE TO BLACK:

THE END