

ATLANTIC CITY

by

John Guare

1 INT. SALLY'S KITCHEN. NIGHT.
SALLY STANDS IN FRONT OF A SINK. SHE IS QUITE BEAUTIFUL.
BELLINI PLAYS, NORMA, MARIA CALLAS. SHE SLICES LEMONS AND
SQUIRTS THE JUICE INTO HER HANDS. SHE RUBS THE JUICE ON
HER SHOULDERS AND BREASTS AND ARMS. SHE WASHES HERSELF
CAREFULLY. SHE RUBS PERFUME ON HER BODY.
THE CAMERA PULLS BACK. A MAN IS WATCHING HER IN A DARK ROOM.
HE SMOKES A NON-FILTERED CIGARETTE. HIS NAME IS LOU.

DISSOLVE TO:

2 EXT. PHILADELPHIA. INDEPENDENCE HALL. DAY.
ON THE SOUTH SIDE OF THE MALL IS THE U.S. MINT. ON THE
EAST SIDE OF THE MALL IS INDEPENDENCE HALL. THERE IS A
REFRESHMENT/SOUVENIR STAND.
A MAN ENTERS, GOES TO THE TELEPHONE BOOTH, DIALS. WITH
HIS OTHER HAND HE PLACES A SMALL PACKAGE ON TOP OF THE
BOOTH. HE REPLACES THE PHONE AND LEAVES.
DAVE, A WOULD-BE CALIFORNIA SURFING TYPE, WEARING A
BLUE JEAN JACKET TOO LIGHT FOR THE WINTER WEATHER, HAS
BEEN STANDING AT THE COUNTER. HE QUICKLY GOES TO THAT
TELEPHONE BOOTH, DIALS, AND WITH HIS FREE HAND REMOVES
THE PACKAGE ON THE TOP OF THE BOOTH. HE LEAVES, LEAVING
THE RECEIVER DANGLING.

2 CONTINUED:

A THIRD MAN, VINNIE, COMES INTO THE REFRESHMENT STAND. HE GOES TO THE BOOTH, REPLACES THE RECEIVER, DIALS, AND WITH HIS FREE HAND REACHES OVERHEAD. HE FEELS AROUND. HE SWITCHES HANDS AND FEELS ABOVE THE BOOTH WITH HIS OTHER HAND. HE DEPOSITS A DIME, DIALS IN EARNEST, TALKS QUICKLY TO SOMEONE, SLAMS DOWN THE PHONE AND RUNS OUT. DAVE HAS BEEN WATCHING FROM A DISTANCE. HE MOVES WITH A GROUP OF TOURISTS AWAY FROM THE STAND. DAVE GETS IN HIS BEAT-UP TRUCK AND DRIVES OFF.

CUT TO:

2A EXT. SHABBY MOTEL IN PHILADELPHIA. DAY.

DAVE SPEEDS HIS PICK-UP INTO THE PARKING LOT. HE JUMPS OUT.

CUT TO:

3 INT. A SHABBY MOTEL ROOM IN PHILADELPHIA. DAY.

DAVE ENTERS. CHRISSIE, A YOUNG, SPACED-OUT, LAST-ROSE-OF-THE-FLOWER-CHILDREN HAS GIVEN UP ATTEMPTING TO PACK DOLLS AND STUFFED ANIMALS AND CHILDREN'S BOOKS AND HERBS AND MANDALAS AND A HOT PLATE INTO A SUITCASE. SHE IS ABOUT EIGHT MONTHS PREGNANT AND HAS DECIDED TO KEEP CALM BY MEDITATING. CANDLES AND INCENSE SURROUND HER ON THE BED.

3 CONTINUED:

HER BACK IS TO US. SHE IS FACING A MANDALA ON THE WALL.
THE TELEVISION IS TURNED ON---A CARTOON, NO SOUND.

DAVE

Chrissie, you promised you'd
be ready! Come on!

NO RESPONSE. HE STARTS PACKING THE MESS AROUND THE ROOM,
THROWING AWAY THE HOT PLATE, HERBS, HEALTH FOOD, ETC.

DAVE

And I told you to throw that
goddamned hot plate away and
get rid of these herbs and
mung beans and bean sprouts...
(ad lib). I want to eat in
a restaurant! Chrissie, move
it. Listen to me, for Chrissake!
Chrissie, we have to go.

CHRISSIE, COMING OUT OF MEDITATION, TURNS TO HIM.

CHRISSIE

I spoke to Garuda this morning.

DAVE

(stopping)
You spoke to whom?

CHRISSIE

Garuda.

DAVE

Goddamnit, I told you not to
talk to anybody!

CHRISSIE

That's what I decided to call
the baby.

SHE STROKES HER STOMACH GENTLY.

CHRISSIE

Garuda likes his name. How can
you be hassled by time, Dave?
Time is just an illusion...

3 CONTINUED:

AS SHE SPEAKS DAVE RIPS THE MANDALA FROM THE WALL. HE
COMES CLOSE TO HER AND SPEAKS AS IF TO A CHILD.

DAVE

Chrissie, we have certain
aspects of Philadelphia on
our ass.

CHRISSIE

Why do you always worry?
Sally will take care of us.

DAVE

Sally.

CHRISSIE

She'll really be happy to
see us.

CUT TO:

4 EXT. WALT WHITMAN BRIDGE, LEADING OUT OF PHILADELPHIA.
DAY.

HELICOPTER SHOT FIRST SHOWS US ALL OF PHILADELPHIA, THEN
COMES DOWN TO FRAME DAVE'S BEAT-UP PICKUP SPEEDING ALONG
SHAKILY IN THE HEAVY TRAFFIC ON THE BRIDGE.

CUT TO:

5 INT. DAVE'S CAR SPEEDING ALONG THE ATLANTIC CITY FREEWAY.
DAY.

THE RADIO PLAYS LOUD ROCK MUSIC. CHRISSIE IS NESTLED IN
DAVE'S ARMS AS HE DRIVES.

5 CONTINUED:

CHRISSIE
We can buy anything?

DAVE
Anything.

CHRISSIE
Stereo?

DAVE
Quadraphonic.

CHRISSIE
Wraparound video speakers?

DAVE
Three-D Supersonic Digital
Quadraphonic!

CHRISSIE
I want all the speakers I can
get, Dave. And I want acid for
when the baby comes, and I want
a lot of beautiful hash smoke
to blow over the baby so maybe
we can learn from his wisdom.
And I want flowers, music boxes,
balloons, butterflies, and I
want a hundred flowered dresses.

WHAT SOUNDS LIKE A GUNSHOT INTERRUPTS CHRISSIE'S CATALOGUE.

THE CAR SWERVES VIOLENTLY OFF THE ROAD AND STOPS AT A SIGN

THAT SAYS "ATLANTIC CITY 30 MILES."

SMOKE POURS OUT FROM UNDER THE HOOD. DAVE GETS OUT OF THE CAR

AND OPENS THE HOOD. HE KICKS THE SIDE OF THE CAR WITH HIS

FEET. HE PACES IN A CIRCLE AROUND THE CAR, COMPLETELY

FRUSTRATED. CHRISSIE LEANS HER HEAD AGAINST THE DOOR OF THE

CAR.

5 CONTINUED:

CHRISSIE

And then I want a hang-
glider. And I want the baby
to start sky-diving real
early. And I want his face
tattooed.

CUT TO:

6 EXT. MARSHLANDS. WILD REEDS AND GULLS CAWING. A CRISP
OCEAN WIND. DAY.

DAVE AND CHRISSIE ARE HITCHING AND HAVE BEEN WALKING A
LONG WAY. THEY EACH HAVE A SUITCASE AND A RUCKSACK.
CARS PASS BY THEM.

CUT TO:

7 EXT. ATLANTIC CITY. DAY.

MISS LUCY IS AN ENORMOUS WOODEN ELEPHANT BUILT IN THE
1890'S AS A REAL ESTATE ATTRACTION. SHE IS NOW SETTLED
DOWN TO THE SIMPLER LIFE OF BEING A NATIONAL LANDMARK.
CHRISSIE AND DAVE PASS BY ON THE BACK OF AN OPEN FLAT-
BED TRUCK.

CHRISSIE

Ganesh! It's a sign from
heaven!

DAVE

(in awe)
Goddamn!

CUT TO:

8 EXT. PARK PLACE. DAY.

PARK PLACE IS THE NEWEST AND MOST ELEGANT CASINO IN ATLANTIC CITY, SO IT IS SURPRISING THAT DAVE AND CHRISSIE'S FIRST DESTINATION IS HERE. THEY ENTER THE HOTEL PAST THE SURPRISED DOORMEN WHO ARE NOT USED TO SEEING THESE HIPPIE REMNANTS AT THEIR HOTEL.

CUT TO:

9 OMIT.

10 OMIT.

11 OMIT.

12 INT. PARK PLACE. SHOW ROOM. DAY.

DAVE AND CHRISSIE HAVE STUMBLED INTO A REHEARSAL FOR THE HOTEL SHOWROOM'S LAS VEGAS STYLE REVIEW. SHOW GIRLS DANCE AROUND A SINGER. THEY SING "LUCK, BE A LADY TONIGHT" AND "ON THE BOARDWALK IN ATLANTIC CITY." A WAITER PUSHES DAVE AND CHRISSIE OUT THROUGH THE EXIT DOOR AND LOCKS IT.

CUT TO:

13 INT. PARK PLACE. CASINO. DAY.

DAVE AND CHRISSIE GO INTO THE CASINO. IT'S THE WORLD'S LARGEST CASINO, HOLDING EIGHT THOUSAND PEOPLE.

13

CONTINUED:

DAVE AND CHRISSIE ARE TERRIFIED BY THE SHEER VOLUME OF IT.
SHE TURNS TO AN ARMED GUARD AT THE ENTRANCE.

CHRISSIE

(to guard)

We're looking for Sally. She's
a really super girl. She works
here.

AS THEY'RE ABOUT TO ENTER THE CASINO, CHRISSIE POINTS
WITH GLEE.

CUT TO:

14

INT. PARK PLACE. OYSTER BAR. DAY.

AT THE ENTRANCE TO THE CASINO AT PARK PLACE FOR SOME
REASON---HEALTH/ENERGY/POWER---THEY'VE FOUND FIT TO PLACE
A SMALL OYSTER BAR. IT'S A BRILLIANT SUCCESS. THE HISPANIC
BOY WHO SHUCKS THE OYSTERS HAS CUT HIS FINGER AND SALLY,
THE WAITRESS AT THE COUNTER, IS TAKING ORDERS AND DEVEINING
THE SHRIMP AND SHUCKING THE SHELLS.

WHEN SHE SEES THIS BEDRAGGLED ROAD VERSION OF JEFFERSON
STARSHIP WITH THIS PREGNANT GRACE SLICK / THIS HALLUCINATED
OLIVIA NEWTON-JOHN STANDING THERE GRINNING, PLUS THIS SURFER,
SHE LOSES HER RHYTHM.

SALLY

Oh, Christ!

SALLY SEES CHRISSIE IS PREGNANT.

CHRISSIE

Hi! Oh, wow, it's really
good to see you!

14

CONTINUED:

CHRISSIE AND DAVE LEAN OVER THE COUNTER.

SALLY

I don't want you here. Get
your asses out of here.

CHRISSIE

What time do you finish?

SALLY

You're not staying with me.

CHRISSIE

(indicating an oyster)
Could I have one of these
things?

DAVE

Sally. We've got money.

SALLY

Great. You're in a hotel.
Check in.

DAVE

We will have money.

CHRISSIE

Hey, are these things organic?
They look plastic or something...
Sally?

SALLY PULLS OFF HER APRON AND GOES TO THE OTHER END OF THE
COUNTER TO JEANNE, A WAITRESS WITH AN EXTRAORDINARILY
STRIKING FACE.

SALLY

Spell me for an hour?

JEANNE NODS YES.

JEANNE LOOKS AT THE COUPLE.

JEANNE

Who's that?

SALLY

My husband and my sister.

CUT TO:

15 EXT. THE BOARDWALK AT THE NORTH END OF ATLANTIC CITY.
CLOSE TO THE CASINO. DAY.
BUILDINGS ARE BEING TORN DOWN. BLOCKS OF RUBBLE.
REMNANTS OF SMALL BUSINESSES. THE CAB WITH THE THREE OF
THEM AND THEIR LUGGAGE PULLS UP IN FRONT OF AN APARTMENT
HOUSE THAT STANDS BY ITSELF, BUT DOESN'T HAVE TOO LONG A
LEASE ON ITS LIFE. THE BUILDING IS CALLED "THE VERMONT".
IT WAS LUXURIOUS MANY YEARS AGO. IT OPENS RIGHT ONTO THE
BOARDWALK. A SIGN ON THE BUILDING HAS, IN LARGE LETTERS,
"ATLANTIC CITY, YOU'RE BACK ON THE MAP AGAIN!"

CUT TO:

16 EXT. THE VERMONT. DAY.
LOU IS LOOKING DOWN FROM HIS WINDOW ON THE TOP FLOOR OF
THE BUILDING.

CUT TO:

16A INT. LOU'S APARTMENT. DAY.
LOU IS A MAN IN HIS 60'S, VERY FIT, VERY HEARTY. IT SEEMS
A SURPRISE TO SEE HIM IRON A TIE IN HIS ONE-ROOM APARTMENT
IN THIS DOOMED BUILDING.
BEHIND HIM A BELL RINGS. AND RINGS.
THE BELL IS CONNECTED IN A VERY MAKESHIFT MANNER TO A
CLOTHESLINE LEADING DOWNSTAIRS.

16A CONTINUED:

THE APARTMENT IS ALARMINGLY BARE, EVEN THOUGH HE HAS
LIVED HERE HOW MANY YEARS NOW---THIRTY? CALENDARS ON
THE WALLS. OLD MAGAZINES. THAT'S ABOUT IT.

LOU TAKES HIS TIME. HE BUTTONS HIS SHIRT VERY CAREFULLY.
HE IS A VERY NEAT GUY.

HE TAKES A PAIR OF CLEAN SOCKS FROM THE LAUNDRY PILE.
HE STUFFS THE SOCK INTO THE BELL. IT QUIETS IT, BUT IT
DOESN'T STOP ITS PULLING.

HE LOOKS OUT THE WINDOW.

LOU'S POV. WE SEE SALLY, DAVE AND CHRISSIE FROM ABOVE
ENTERING THE BUILDING.

CUT TO:

17/18 INT. THE VERMONT. DAY.

WORKMEN IN THE CORRIDOR ARE REMOVING LIGHTING FIXTURES.

SALLY, DAVE AND CHRISSIE WALK UP THE STAIRS TO THE TOP
FLOOR. THE CAMERA FOLLOWS THEM.

CHRISSIE

...we drove across Utah...
You'd love the waterfalls,
Sally...and then Colorado and
then we met Indians who live
on a commune in Oklahoma with
dynamite mushrooms. Even the
cows were wrecked. I thought
Texas was just a place in old
cowboy movies, but they still
have Texas hats---real nice.
We got lost at Louisiana...

17/18

CONTINUED:

SALLY WALKS QUICKLY UP THE STAIRS PAYING NO ATTENTION TO THEM. SHE PUTS HER KEY IN HER APARTMENT AND OPENS THE DOOR AS LOU OPENS THE DOOR TO HIS APARTMENT AND WALKS OUT. LOU NODS TO SALLY. SHE DOES NOT RESPOND TO HIM. SALLY, DAVE AND CHRISSIE GO INTO SALLY'S APARTMENT. THE DOOR SLAMS VIOLENTLY AS THE CAMERA GOES WITH LOU DOWN ONE FLIGHT OF STAIRS, DOWN TO GRACE'S DOOR. HE OPENS THE DOOR OF HER APARTMENT WITH HIS KEY.

CUT TO:

19

INT. GRACE'S APARTMENT. DAY.

GRACE IS IN HER BED, PULLING ON THE ROPE THAT LEADS TO THE BELL WE SAW. A POODLE IS ON HER BED. SHE PICKS UP THE POODLE AS LOU ENTERS.

GRACE

What the hell have you been doing up there? You know Peppy's got an appointment. Peppy knows he's got an appointment. Here I am ringing this bell like Charles Laughton in Hunchback of Notre Dame. Is that what you want me to be, a hunchback ringing for you?

LOU

You want hash and eggs?

HE GOES INTO THE KITCHEN AND PROCEEDS TO PREPARE HER BREAKFAST.

GRACE

You work for me, Lou. The cigarette you put in your mouth I pay for. Now, I ring this bell, you come down here.

19 CONTINUED:

LOU LOOKS IN THE ICEBOX.

LOU

You got no ketchup.

GRACE

I think I got foot cancer...
This is what I decided. After
I die I want Peppy buried with
me, right in my arms. Think
I'd trust him with you? After
I die you're not getting one
nickel to take care of Peppy.
Give me a kiss, Peppy.

LOU LOOKS AT THEM WITH CONTEMPT. HE PUTS THE EGGS ON A
PLATE.

LOU

Little ass kisser.

GRACE

What are you saying?

LOU

I said we need more dog food.

HE BRINGS HER THE EGGS, AS HE DOES EVERY MORNING.

GRACE

Did you cut the coupons?

LOU

Yes, I cut out the coupons.

GRACE

There were eleven money-saver
coupons in that paper.

LOU

And there's eleven money-
saver coupons now. You want
to count them?

HE TAKES A HANDFULL OF COUPONS OUT OF AN EMPTY COFFEE CAN.

HE POURS HER A SHOT OF RYE, WHICH SHE SIPs.

19 CONTINUED:

GRACE

My hands don't even move
anymore.

LOU

I'll rub your fingers.

GRACE

Stay away from me. Last
time you shoved all the
arthritis clear up to my
elbows.

LOU

Let me get going. It's late.

GRACE TAKES SOME BILLS FROM THE BOSOM OF HER NIGHTGOWN.

LOU TAKES IT AND COUNTS IT.

LOU

I need five dollars more.

GRACE

You need five dollars more!
You want cigarettes, you steal
cigarettes. You're the big
time thief. Mr. Mastermind.
Mr. Ten-Most-Wanted.

LOU

That's enough.

GRACE

Nothin's enough.

LOU TURNS AND SITS AT THE FOOT OF THE BED. HE TAKES A
SWIG OF RYE FROM THE BOTTLE. GRACE BEGINS TO PLAY WITH A
SHOE THAT IS AT THE FOOT OF THE BED WAITING TO BE PACKED.

GRACE

I always wanted shoes with
clear plastic heels you could
see through and live goldfish
swimming in them. Wouldn't
that be swift? You'd have to
walk so delicate.

19 CONTINUED:

THEY EACH SIT QUIETLY. LOU HEARS THE BELLINI FROM
SALLY'S APARTMENT.

CUT TO:

20 INT. SALLY'S APARTMENT. DAY.

THE APARTMENT IS AS SPARSE AS GRACE'S IS CRAMMED. SALLY
HAS A MATTRESS ON THE FLOOR, A VASE OF FLOWERS SHE HAS TAKEN
FROM THE HOTEL. ONE OF THE FEW DECORATIONS ON THE WALL IS
A POSTER OF THE CASINO IN MONTE CARLO.

THE ROOMS ARE NOT CRIMINALLY SPARSE LIKE LOU'S, THEY ARE
SIMPLY VERY SPARE. THERE IS THE FEELING OF A WOMAN WHO
HAS THROWN AWAY EVERYTHING SHE HAS EVER OWNED AND IS
COMPLETELY STARTING FROM SCRATCH, THIS TIME WITH GREAT
CARE. SALLY IS IN THE KITCHEN PUTTING ON TEA. SHE COMES
BACK INTO THE LIVING ROOM.

WHAT INFURIATES SALLY MOST AT THE MOMENT IS THE SUDDEN
CHAOS CHRISSIE AND DAVE BROUGHT INTO HER APARTMENT. DAVE
AND CHRISSIE HAVE UNROLLED SLEEPING BAGS THE INSTANT THEY
CAME INTO THE APARTMENT AND ARE SETTling IN. CHRISSIE
IS ALREADY UNPACKING HER BAG AND TAPING HER MANDALA TO
THE WALL.

SALLY
(approaching Chrissie)
No. No! Stop! You're not
going to start moving in here.

SALLY RIPS THE MANDALA DOWN.

DAVE

Sally, Come on. Atlantic City is really bringing you down. Let's all have a Quaalude here and relax. Come on, Chrissie.

HE EXTENDS HIS HAND TO HER. HIS PALM IS FILLED WITH PILLS.

SALLY GRABS DAVE BY THE COLLAR OF HIS JACKET AND PUSHES HIM INTO THE BATHROOM.

SHE KEEPS BANGING HIM UP AGAINST THE METAL CLOTHES HAMPER.

SALLY

I don't want you comin' here.
I don't want you comin' where I work.

DAVE

I came back to see you.

SALLY

I don't want you followin' me. I don't want any more of your surprises.

CHRISSIE CALLS FROM OUTSIDE THE DOOR.

CHRISSIE

Hey. What's goin' on in there?
Leave her alone, Dave. Don't rough her up. Don't hurt her.
If she doesn't want us here we'll go somewhere else.

SALLY SITS ON THE EDGE OF THE TUB. SHE'S EXHAUSTED. DAVE SPEAKS THROUGH THE DOOR TO CHRISSIE.

DAVE

It's O.K., Chrissie. Do some deep breathing. Do your yoga.
O.K.?

CHRISSIE

He's really a wonderful man, Sally.

20 CONTINUED:

SALLY TURNS ON THE WATER IN THE TUB AND STARES AT IT.
SHE JUST WANTS TO HEAR A SOOTHING SOUND.

DAVE
I really fucked up.

SALLY
Why did you do it, running
away with her, humiliating
me like that? If you're
going to knock somebody up,
why don't you pick somebody
who can take care of herself?

DAVE
You want me to say "I'm sorry?"
These things happen.

SHE STANDS UP SUDDENLY.

SALLY
I don't want you here.

DAVE
I need you.

SALLY
I don't want you here.

DAVE
What about Chrissie?
She needs you.

SALLY
I'm not taking care of either
of you this time.

HE STANDS UP AND PUTS HIS ARMS AROUND HER.

SHE LETS HIM HOLD HER.

DAVE
What's the matter? Are you
seeing someone?

SALLY
No...Someone.

20 HE KISSES HER.

SALLY

No one.

SALLY KISSES HIM BACK.

HE BRUSHES HER HAIR BACK WITH HIS HANDS. HE CARESSES
HER CHEEK. SHE PULLS AWAY SHARPLY.

SALLY

You screwed me up in Vegas
so I couldn't get a job.

SALLY WALKS OUT OF THE BATHROOM. CHRISSIE IS DOING DEEP
BREATHING ON THE BED.

SALLY GOES INTO THE KITCHEN. SHE SWITCHES ON THE BELLINI.
SHE MAKES TEA.

DAVE ENTERS THE LIVING ROOM AND GOES TO HIS BAG. HE TAKES
A PURPLE NAPKIN-WRAPPED PACKAGE FROM IT AND PUTS IT IN HIS
POCKET. HE CROSSES TO THE KITCHEN.

DAVE SWITCHES OFF THE BELLINI CASSETTE. THE RADIO PLAYS
DISCO. SALLY SWITCHES THE BELLINI BACK ON.

SALLY

You're like King Midas in
reverse. I don't want you
touching my stuff.

DAVE

Listen, you owe me something.

SALLY

Get out.

DAVE CLICKS ON THE DISCO.

DAVE

Who got you out of fucking
Saskatchewan? If it wasn't for
me you'd stiff be back home
makin' moose jam, puttin' out
for lumberjacks.

20 CONTINUED:

SALLY

Get out!

DAVE

You smell, you know that,
like a can of rotten tuna
fish.

SHE SLUGS HIM IN THE STOMACH. HE FALLS BACK INTO THE
LIVING ROOM. SHE GOES TO THE SINK.

DAVE STARTS TO LEAVE, BUT SEES SALLY'S PURSE ON THE
COUNTER. HE TAKES SALLY'S WALLET OUT OF HER BAG AND
SHOVES IT IN HIS JACKET POCKET. HE GOES OUT.

CUT TO:

21 OMITTED.

22 EXT. THE VERMONT. DAY.

DAVE COMES OUT OF THE BUILDING. HE WALKS ON TO THE BOARDWALK,
NOT SURE WHICH DIRECTION TO TAKE. HE SEES LOU ON THE
BOARDWALK CARRYING PEPPY IN HIS ARMS. LOU DROPS THE DOG
AND GIVES HIM A KICK. DAVE WALKS UP TO LOU.

DAVE

Hey, do you know where
Kentucky Avenue is?

LOU IS VERY EMBARRASSED, NOT ONLY ABOUT BEING SEEN WITH
THE POODLE, BUT HAVING KICKED IT.

LOU

Down Atlantic Avenue. I
don't know, eight blocks up.
Turn left.

CUT TO:

23 INT. SALLY'S APARTMENT. DAY.

SALLY AND CHRISSIE SIT ON THE EDGE OF THE BED WITH MUGS OF TEA.

CHRISSIE

You know, I don't think you smell of tuna fish... Are you mad at me for going off with Dave?

SALLY GETS UP AND GOES TO THE SINK.

CHRISSIE

You know, I think of this baby as being ours---mine and Dave and yours.

SALLY GETS READY TO LEAVE.

CHRISSIE

You know, Sally, Dave's got a much higher developed soul than either you or me. I mean, I've hardly been reincarnated at all, but Dave, I mean he remembers back to ancient Egypt, building the pyramids and all of that. He's had some really hard lives, but I think he's in for a really big break in this one.

SALLY LOOKS AT CHRISSIE.

SALLY

You can stay here tonight.

SALLY LEAVES.

CUT TO:

24 INT. THE VERMONT. STAIRCASE. DAY.

SALLY RUNS DOWN THE STAIRS. THE CORRIDOR IS FILLED WITH THE SOUNDS OF GUN SHOTS AND LAUGH TRACKS AND JINGLES.

24 CONTINUED:

WORKMEN ARE PRYING MARBLE OFF THE WALLS.

SALLY RUNS OUT OF THE HOUSE AS IF ESCAPING FROM A NEVER-
ENDING CHAOS.

SALLY

I'm not going to get upset.
I'm not going to get upset.

CUT TO:

25 INT. GRACE'S APARTMENT. DAY.

THE SOUNDS ARE ALL COMING FROM HERE.

GRACE IS IN BED FLICKING HER TELEVISION SET FROM STATION
TO STATION WITH HER REMOTE CONTROL. QUIZ SHOWS. SITCOM
RERUNS.

CUT TO:

26 EXT. THE BOARDWALK. DAY.

LOU WALKS THE DOG. HE HEARS LOUD MUSIC PLAYING. HE
TURNS. SALLY IS RUNNING DOWN THE BOARDWALK, BELLINI'S
NORMA BLARING OUT OF HER BAG. SHE RUNS PAST HIM. HE
WATCHES HER STRIDE. HE LOOKS IN THE WINDOW OF CHARLES
OF ATLANTIC CITY, A POSH MEN'S STORE. A SIGN IN THE
WINDOW: "THEY'RE NOT TEARING US DOWN."

HE GOES NEXT DOOR TO A PET SHOP.

CUT TO:

27 INT. PET-TIQUE. ON THE BOARDWALK. A RUNDOWN PET
STORE THAT SELLS PARAKEETS, GROOMS DOGS. DAY.
LOU ENTERS OUT OF THE COLD WIND.
HE IS VERY EMBARRASSED TO BE WALKING THE DOG. IT GOES
AGAINST HIS IMAGE OF HIMSELF.
THE PET STORE LADY, MRS. REESE, BENDS DOWN AND HOLDS
OUT HER ARMS.

MRS. REESE
Hi, Peppy.

LOU
Grace says the usual.

MRS. REESE
I know what to give Peppy.

MRS. REESE IS RINGING UP CHANGE FOR A BLACK MAN WITH A
DOG.

MAN
One dollar on 1,2,3.

LOU TAKES THE MONEY AND WRITES THE NUMBER ON A PIECE OF
PAPER.

LOU
I know your name.

THE BALCK MAN SMILES AS HE LEAVES WITH THE DOG.

MRS. REESE HANDS LOU AN ENVELOPE OUT OF HER POCKET.
LOU OPENS THE ENVELOPE AND TAKES OUT PIECES OF PAPER
WITH NUMBERS ON THEM AND LOOSE CHANGE. LOU PUTS THE
BLACK MAN'S NUMBER AND MONEY IN THE ENVELOPE AND PUTS
IT IN HIS POCKET.

27 CONTINUED:

MRS. REESE
You're out of business, Lou.
There's no sense playing the
numbers. Ida Cohen, with the
six parakeets, won four hundred
dollars on eight quarters at
the casino.

LOU
What time will the dog be ready?

MRS. REESE
I'll give him a double blow-
dry---an hour, an hour and a
half.

LOU GOES OUT, SLAMMING THE DOOR BEHIND HIM.

CUT TO:

28/29 EXT. STREET. DAY.

LOU WALKS DOWN THE STREET BUNDLED UP AGAINST THE WIND
IN HIS OVERCOAT, RELIEVED TO BE RID OF THE DAMNED DOG.
HE PASSES A LAUNDERETTE THAT HAS BEEN HERE A HUNDRED YEARS.
HE GOES INTO THE LAUNDERETTE.

CUT TO:

30 EXT. RUN DOWN STREET. DAY.

YOUNG BLACK AND SPANISH BOYS AND GIRLS ARE PLAYING CRAPS.
LOU GOES ON TO A PORCH WHERE THERE IS AN OLD WOMAN AND
COLLECTS NUMBERS FROM HER. (Dialogue - ad lib).

CUT TO:

31 INT. BARBER SHOP. DAY.

THE BARBER, MR. BECK, HANDS LOU AN ENVELOPE. LOU
EMPTIES THE NUMBERS AND THE CHANGE INTO A LARGER
ENVELOPE WHICH HE PUTS IN HIS BREAST POCKET.

MR. BECK HAD BEEN A BAND SINGER YEARS BEFORE, AND HE
LOVES TO SING THE WAY SOME PEOPLE MINDLESSLY CHEW GUM
OR CHAIN SMOKE.

MR. BECK

Hi, Lou. I was pissed off
first, but it's gonna look
beautiful when they tear down
your building. The new hotel
is gonna open a vista like a
Venetian canal.

(sings)

"There's a small hotel..."

LOU

I'm not familiar with the
prospectus.

MR. BECK

Where you movin' to?

LOU

I got it figured out. What
about you?

MR. BECK

I'll be O.K. Hair always keeps
growing, even after you're dead.

(sings)

"After you've gone, and left me
cryin'..."

I'm not worried. Gondolas and
palm trees right up the street.

(sings)

"Down among the sheltering palms
oh, honey, wait for me."

31 CONTINUED:

LOU GOES OUTSIDE. HE LOOKS AT THE RUBBLE AROUND HIM.

CUT TO:

32 INT. PARK PLACE. REHEARSAL / BLACKJACK CLASSROOM.

DAY.

THIS ROOM IS A COMBINATION REHEARSAL ROOM AND ROOM FOR LICENSING CLASSES FOR BLACKJACK. IN THE BACKGROUND WE SEE A CHOREOGRAPHER TEACHING SHOW GIRLS THE STEPS FOR THE UPCOMING REVIEW. A REHEARSAL PIANIST PLAYS.

IN THE FOREGROUND THE LICENSING CLASS FOR BLACKJACK TAUGHT BY JOSEF, THE BLACKJACK MASTER. ONE OF THE STUDENTS IS SALLY. JOSEF TEACHES BY DOING. THERE ARE FOUR TABLES. SALLY IS ONE OF THE DEALERS. JOSEF IS IN THE CENTER OF THE CIRCLE OF TABLES. SALLY HAS TROUBLE DEALING UNDER THE PRESSURE JOSEF CREATES. JOSEF STUDIES HER. HE STANDS BY THE SHOE CONTAINING THE CARDS. HE TAKES HIS DRINK, SIPS, AND IN A SUDDEN ACTION SPILLS THE ICE CUBES ONTO THE GREEN TABLE. SALLY LOOKS AT HIM, SHOCKED. JOSEF IS FURIOUS.

JOSEF

You looked! You took your eyes up! You allowed me to distract you.

SALLY

You spilled your drink...

32 CONTINUED:

JOSEF

Everyone! Listen to me!
Players come to the casino
in teams. One sits here
(the right side of the table),
one sits there (the left side
of the table). The cards are
good. The player at first
base spills his drink. Your
eye moves. The player at
third base triples his bet.
They have a million clever ways
of trying to cheat you. Focus!
Concentrate! Concentrate...Go
ahead.

THE CLASS RESUMES DEALING. EVERYONE PLAYS VERY CAREFULLY.

JOSEF

(whispers to Sally)
Darling, you were late.

SALLY

(dealing cards)
Family.

JOSEF

Did you like the music?
Maria Callas. Norma. Casta.
Diva, the chaste goddess,
worshipping the moon.

SALLY

I'm beginning to like it.

JOSEF

Dignity. Passion. Size.

SALLY

Can I lay a hard ten on a
soft three?

CUT TO:

33 EXT. CLUB HARLEM. KENTUCKY AVENUE BETWEEN BALTIC
AND PACIFIC. DAY.
THE BLACK JAZZ PLACE. GREAT NEON SIGNS FROM THE '40'S
OUT FRONT PROMISING ACTION INSIDE THAT IS LONG-SINCE GONE.

CUT TO:

34 INT. CLUB HARLEM. DAY.
LOU ENTERS. HE GOES OVER TO FRED, WHO SITS AT A TABLE
AT THE BACK AND DROPS OFF HIS PICKUPS. FRED COUNTS
THROUGH THE NICKELS AND DIMES AND QUARTERS LOU HAS BROUGHT.

LOU
Forty-eight dollars and
seventy-five cents.

FRED
You're down this week.

LOU
Everybody is broke. Think I
got any hits today?

FRED
Better not. I can't afford
fuckin' hits.

FRED HANDS LOU A FIVE DOLLAR BILL. LOU TAKES OUT A
CIGARETTE CASE AND SHOWS IT TO FRED.

LOU
How about a double sawbuck for
that cigarette case. It's a
real beauty.

FRED
How am I supposed to fit my
cuban Monte Cristos into this
piece of shit? Where are you
coming from?

34 CONTINUED:

DAVE COMES IN. HE GOES TO QUEENIE.

DAVE
I'm looking for Fred
O'Rally.

QUEENIE
Fred is right there.

DAVE GOES TO FRED'S TABLE.

DAVE
Are you Fred O'Rally?

FRED
Who are you?

DAVE
We got some business
together.

LOU, AT THE BAR, ORDERS A RYE NEAT AND A DRAFT BEER FROM
QUEENIE. HE NOTICES HER NEW BRACELET.

LOU
Something new. It's beautiful.

QUEENIE
I won three hundred dollars
at the casino.

LOU
Very nice.

LOU SEES DAVE SITTING AT A BOOTH ACROSS THE BAR WITH FRED.

THEY ARE DEEP IN DISCUSSION.

LOU'S POV. DAVE AND FRED GO INTO THE JON.

CUT TO:

35 INT. CLUB HARLEM. MEN'S ROOM. DAY.

FRED THROWS A MAN OUT WHO IS WASHING HIS HANDS.

35 . CONTINUED:

FRED LOCKS THE DOOR.

DAVE UNWRAPS THE PURPLE CLOTH PACKAGE HE LIFTED IN
PHILADELPHIA. HE OPENS IT CAREFULLY AND REVEALS TWO
OUNCES OF COCAINE, ABOUT A SALT SHAKER FULL, IN A PLASTIC
BAGGIE. THE FINGERNAIL ON FRED'S LITTLE PINKIE IS
FU-MANCHU IN ITS LENGTH.

FRED TAKES A SAMPLE SNORT. FRED IS SURPRISED.

FRED

Give me some space. Woo!
This stuff is very nice
indeed. Woo! It's been a
slight dry spell around here.

DAVE

Dry spell's over. White
Christmas. Perfect timing.

FRED

A friend called this a.m.
Had to say no. Where'd you
get this.

DAVE

Found it in a phone booth.

FRED

In Philadelphia?

DAVE

How did you know?
I'll help your friend.

FRED

Not lookin' like that, you
won't. This is a family town.
Better get yourself cleaned
up, a nice leisure suit, powder
blue. Don't need a tie.

DAVE

Advance me? Two hundred dollars?
Three hundred?

35 CONTINUED:

FRED SCOOPS SOME OF THE COCAINE INTO HIS OWN PERSONAL
GEORGIAN SILVER COKE VIAL.

DAVE

You know I'm good for it.

DAVE WRAPS UP THE COKE AND PUTS IT BACK IN HIS POCKET.

FRED

This is a very tight little town. I only do business with the people I do business with. The people I do business with find out I do business with people I don't do business with--- I can't do business with you.

DAVE

But Boomer in Vegas says...

FRED

I don't do business with Boomer in Vegas. You look like a fire sale.

DAVE

I've been on the road six weeks. Clean me up, I'm a fuckin' Prince Charles. You won't help me? I'm cutting you in...

FRED TAKES A CARD OUT OF HIS HANDKERCHIEF POCKET.

HE WRITES A NUMBER ON IT.

FRED

I sure would like to help my friend. But remember, I don't do business with you.

DAVE REACHES HIS HAND OUT.

DAVE

Give!

FRED DROPS THE CARD IN THE TOILET AND FLUSHES.

35 CONTINUED:

DAVE PLUNGES HIS HAND DOWN THE TOILET. HE RETRIEVES
THE CARD. HE TURNS AROUND. FRED IS GONE.

CUT TO:

36 INT. CLUB HARLEM. DAY.

LOU'S POV. DAVE COMES OUT OF THE JON CARRYING THE WET
CARD.

DAVE
Got a phone?

QUEENIE
The phone is upstairs.

LOU
Wait a minute. Let him use
the bar phone. I know the
kid.

QUEENIE HANDS HIM THE BAR PHONE. DAVE DIALS.

LOU
You found the place you asked
for...We live in the same
building.

DAVE LOOKS AT LOU LIKE HE'S SPEAKING A FOREIGN LANGUAGE.

LOU
We live in the same building.
That's why I'm talking.

WHOMEVER DAVE HAS DIALED ANSWERS. DAVE TURNS AWAY FROM LOU.

DAVE
I'm a friend of Fred...maybe
we can do some business...

LOU CAN'T HEAR.

DAVE HANGS UP THE PHONE AND GOES TO THE BOOTH FRED IS
SITTING IN.

36 CONTINUED:

DAVE
Your friend wants to do
business.

FRED
They'll bust you in the
lobby. You look like a
training poster for the
narc squad.

DAVE
Powder blue leisure suit.

LOU IS LEAVING.

FRED.
(to Lou)
I got some errands I want
you to run for me.

LOU
I'm all booked up.

LOU GOES.

DAVE
Who's the old guy?

FRED
You mean Lou? He's been
around for a long time. He
used to run numbers for the
dinosaurs. He brings my
suits back from the cleaners
sometimes.

DAVE LEAVES.

FRED
Hey, you want to pick up my
dry cleaning?

DAVE RUNS OUT.

CUT TO:

37 EXT. STREET OUTSIDE CLUB HARLEM. DAY.
DAVE FOLLOWS LOU. HE CATCHES UP AND WALKS ALONGSIDE LOU.
HE FLASHES HIS MOST CHARMING SMILE, THE HANG-TEN
SURFER'S SPECIAL.

DAVE
Why'd you leave? Back
there we started talkin',
I had other things on my
mind.

LOU
Screw off. I was bein'
friendly. We all got things
on our minds.

DAVE
I hear you're very big in
circles around here. I
hear that in Vegas.

LOU
Vegas?

DAVE
Vegas. Las Vegas.

LOU STOPS.

LOU
You heard about me in Vegas?

DAVE
Yes. The man to know.

LOU
Let me get this straight.
You're talking about Las
Vegas in Nevada, right?
They said I was the man to
know?

DAVE
That's right.

CUT TO:

38 INT. PARK PLACE. REHEARSAL / BLACKJACK CLASSROOM.
DAY.

JOSEF HAS THE ATTENTION OF THE ENTIRE CLASS.

JOSEF

In Monte Carlo we employed
a much slower rhythm, but
whether you're here or at
Vegas, think of a Bossa
Nova. Keep it in your head.
Class dismissed. Mesdames
et monsieurs, à demain.

HE CROSSES TO SALLY'S TABLE AS THE CLASS DISPERSES.

CUT TO:

39 EXT. BOARDWALK. DAY.

CLOSEUP OF PEPPY ALL SPRUCED UP.

LOU AND DAVE WALK DOWN THE BOARDWALK.

LOU

This is not mine. This is
the woman downstairs. I'm
more of a German Shepherd
kind of a fellow. Right,
Peppy? This is a favor.

DAVE AND LOU APPROACH THE VERMONT.

LOU

There's the building. You
should have seen it in the
old days.

DAVE

The Vermont.

LOU

Named after the state. They
are tearing it down to build
another casino.

39 CONTINUED:

DAVE

Lou, could I use your apartment, just for an hour? It's a hundred dollars for you.

LOU

My apartment?

DAVE

Yeah.

LOU

Bring a girl up to the apartment? For a hundred dollars you could get the best room at the Resort. My room is not the royal suite of Mr. Casanova.

DAVE

No girl. Technical business.

LOU LOOKS AT HIM.

LOU

Who was it told you about me in Vegas?

DAVE

It was in a crowd of people. Your name popped up.

LOU

Tall fella?

DAVE

Yeah. That's the one.

LOU

Harry Gropke. I think Harry went to Vegas. It must have been Harry.

CUT TO:

40 INT. GRACE'S APARTMENT. DAY.

LOU ENTERS AND DUMPS THE POODLE ON THE BED.

LOU
Here we are.

GRACE PULLS THE COVERS UP TO HER NECK WHEN SHE SEES DAVE.

GRACE
No strangers in here!

LOU
That's Dave. He's stayin'
upstairs. He's from Las
Vegas. He's a good friend
of Harry Gropke.

GRACE
I have business to discuss
with you.

LOU
Not now, Grace. Later.

GRACE
You come back here. My
feet are killing me.

DAVE IS BY THE FRONT DOOR.

DAVE
I see you got a scale on the
table.

LOU
From weight watchers, for
measurin' the food out.

DAVE
Get it for me!

LOU LOOKS AT DAVE, INTRIGUED. DAVE EXITS. LOU GOES INTO
THE KITCHEN.

GRACE
You've got to push the
blood back in my feet.

LOU
I'll be right back.

40 CONTINUED:

LOU TAKES THE SCALE AND BEGINS TO LEAVE.

GRACE
Did Peppy do his business?

LOU
All of it.

LOU SLAMS THE DOOR.

CUT TO:

41 OMITTED.

42 OMITTED.

43 INT. THE VERMONT. LANDING OUTSIDE SALLY AND LOU'S
APARTMENTS. DAY.

DAVE COMES OUT OF SALLY'S APARTMENT WITH HIS RUCKSACK.

LOU IS ON THE LANDING.

CHRISSIE
(O.S.)
Davie, don't leave me
alone. I'll do your
I Ching.

DAVE
I'll be back in an hour,
Chrissie. I'll bring you
back some ice cream.

CHRISSIE
(O.S.)
Chocolate.

DAVE SHUTS THE DOOR AND SIGNALS LOU TO OPEN THE DOOR OF
HIS APARTMENT. LOU OPENS THE DOOR.

CUT TO:

44 INT. LOU'S APARTMENT. DAY.

LOU SHUTS THE DOOR BEHIND BOTH OF THEM. LOU IS VERY EMBARRASSED BY THE IRONING BOARD.

LOU
Sorry about the mess.

DAVE
It's O.K....Would you
close the blinds.

AS LOU MOVES TO CLOSE THE BLINDS, DAVE SETS HIS RUCKSACK ON THE KITCHEN TABLE AND TAKES OUT TWO PACKAGES WRAPPED IN RED AND WHITE PAPER. HE OPENS ONE AND BREAKS IT UP INTO A POWDER.

DAVE
I need a tablespoon.

LOU
This O.K.?

DAVE
Great. Perfect.

LOU PICKS UP ONE OF THE PACKAGES.

LOU
Italian baby laxative?

DAVE
That's what it is.

LOU
What the hell are you doin'?

DAVE BREAKS UP THE LAXATIVE WITH HIS DRIVER'S LICENSE. HE OPENS THE PACKAGE HE HAD STOLEN IN PHILADELPHIA AND WITH THE SPOON MEASURES OUT A QUARTER OF AN OUNCE OF THE WHITE POWDER ONTO THE SCALE.

DAVE
You like magic?

44 CONTINUED:

LOU

Sure.

DAVE

Pass your hand over the scale.

LOU

What?

DAVE

Go ahead. Do it.

LOU DOES SO TENTATIVELY.

DAVE

That's two thousand dollars.

LOU

Two thousand dollars.

DAVE

Now say abracadabra.

LOU

Come on.

DAVE

Come on! Say it!

LOU

Abracadabra.

DAVE DUMPS THE WHITE ITALIAN BABY LAXATIVE INTO THE COCAINE
ON THE SCALE.

DAVE

That's four thousand dollars.

LOU

Four G's. So that's the way
you do it.

DAVE

That's the way you do it.
Simple, isn't it?

44 CONTINUED:

THE BELL FROM GRACE'S APARTMENT IS PULLED SO VIOLENTLY
THE SOCK FALLS OUT. IT RINGS LOUDLY.

DAVE TURNS, STARTLED.

LOU
Relax. It's just Grace.

LOU GETS UP AND STUFFS THE SOCK BACK INTO THE BELL.

DAVE POURS THE CUT COCAINE INTO A CELLOPHANE BAG. HE
STARTS PACKING UP THE GEAR INTO HIS RUCKSACK.

DAVE
Could you stash this for me
somewhere?

LOU
I don't know...

DAVE
It's only for a couple of hours.

LOU
I'll put it in this drawer here.

LOU PUTS THE RUCKSACK INTO HIS BUREAU DRAWER.

DAVE
Hey. You know the streets here.
Can you walk me?

LOU
I'm sorry. I can't leave Grace.

DAVE
You afraid?

LOU
Afraid? I got a medical problem
with her.

DAVE
You a doctor?

LOU
Doctor?! There's something
wrong with her feet. I don't
know what it is. The blood
don't flow very good.

44 CONTINUED:

DAVE
Why don't you tell me?
Come on.

DAVE GOES TO LOU'S DOOR AND OPENS IT.

LOU
Wait a minute.

DAVE
Chrissie!

CUT TO:

45 INT. LANDING OUTSIDE SALLY'S APARTMENT. DAY.

DAVE RAPS ON SALLY'S DOOR. LOU COMES UP BEHIND HIM.

DAVE
Chrissie, open up. You
got to do some babysittin'
for a friend down the hall.

LOU
(scared)
Grace don't like strangers.

DAVE
She'll love her.

CUT TO:

46 OMITTED.

47 OMITTED.

48 INT. GRACE'S APARTMENT. DAY.

THE TELEVISION IS ON. LOU OPENS THE DOOR AND COMES IN
AHEAD OF CHRISSIE AND DAVE.

48 CONTINUED:

DAVE

You got your fingers all
warmed up, Chrissie?

LOU

Uh, Grace, uh...

GRACE

What's gone wrong with you
today! You can't bring
people in here. This is not
Grand Central Station.

LOU

These people are going to help
you. Come on, Peppy. You're
in the way.

GRACE

You're fired, Lou!

CHRISSIE

Oh, there are a million things
wrong with this lady, Dave.

GRACE

Get her outta here.

DAVE COMES TO THE SIDE OF GRACE'S BED. HE'S GOT A GREAT
BEDSIDE MANNER.

DAVE

Lady, this lady is almost a
registered therapist in the
states of Nevada and Oklahoma.
She trained in the province
of Saskatchewan, Canada, in
the arts of Korean foot massage.

GRACE

If you leave me alone with her
I'm going to kill you, Lou.

LOU

Will you listen for once.
This is not medicine.

48

CONTINUED:

CHRISSIE PULLS GRACE'S FEET FROM UNDER THE BLANKET.

GRACE IS PARALYZED WITH FEAR. CHRISSIE HAS TAKEN A FIRM HOLD OF GRACE'S ANKLE AND HAS STARTED TAKING OFF HER BED SOCKS.

DAVE AND LOU BEGIN TO GO.

GRACE

I'm still a very important woman in this town. I can have you killed. I'm Cookie Pinza's widow.

THE DOOR SLAMS. THEY ARE GONE.

GRACE

(to Chrissie)
Lou delivered coffee for Cookie. He is my servant... What are you doing?

CHRISSIE

It's all right.

GRACE

What are you doing?

CHRISSIE

Do you know, your whole body ends at the bottom of your feet.

GRACE

Lou.

CHRISSIE

You think I'm poking your feet, but I touch this spot here, I'm really touching where your spine is.

GRACE

Lou!

48 CONTINUED:

CHRISSIE

I touch this spot here,
this is where your tummy is.
And when I touch this spot
up here, this is where your
sinus is.

GRACE

Lou...

CHRISSIE SMILES SERENELY, HAPPY TO BE OF USE.

CHRISSIE

It's O.K. Now doesn't that
feel nice?

CUT TO:

49 EXT. THE BOARDWALK OUTSIDE PARK PLACE. DAY.

SALLY AND JOSEF COME OUT OF PARK PLACE TO GET SOME
AIR AFTER THE CLASS AND BEFORE SALLY GOES BACK TO WORK.

JOSEF

Monte Carlo! The old casino
is very slow and old fashioned,
nineteenth century elegance.
But the new casino is just
like Vegas. The dealers are
all American, Vegas-trained.
You get your license and
learn how to deal, the whole
world will open up to you.
It's not just cards, Sally,
it's your future. I want you
to concentrate. I hate you
going back to that oyster bar.
The world should be your oyster.

SALLY

There's so much I gotta learn.
I can't even count one, two,
three, four. Will you teach
me? Un, deux, trois, quatre...

49

CONTINUED:

JOSEF
(correcting her pronunciation)
Qua-tre...Better than that.

JOSEPH GIVES HER A CASSETTE TAPE OF FRENCH LESSONS.

JOSEF
If you'd only stop being afraid.
Deal with courage. You're a
little pearl produced by that
oyster bar. Une petit perle.
Say that in French.

HE KISSES HER GENTLY ON THE NECK.

SALLY
Une petit perle.

SALLY PUTS THE CASSETTE TAPE IN HER MACHINE.

CASSETTE
Bonjour mesdames et messieurs.
So you want to speak French.

THE CAMERA MOVES THROUGH THE CROWD AND FINDS LOU AND DAVE.

LOU IS VERY HAPPY WALKING WITH DAVE AS A COMPATRIOT.

DAVE
You work for that Grace?

LOU
I help her out.

DAVE
You her fancy man? You
servicing her?

LOU
Every now and then.

DAVE
To be your age and still
working at it. Mr. Stud.
Mr. John.

LOU
Well, I keep myself in trim.

49 CONTINUED:

AN ENORMOUS EXPLOSION RIGHT OFF THE BOARDWALK TURNS
DAVE AROUND. HE CAN'T BELIEVE IT. THIS GREAT HOTEL
WAS THERE AND SUDDENLY IT'S NOT.

DAVE

Wow!

LOU IS REMARKABLY NON-PLUSSED. HE DOESN'T EVEN STOP
FOR A MOMENT OR EVEN LOOK BACK.
DAVE KEEPS UP WITH LOU'S PACE.

DAVE

In Vegas, you know that
rock star Gina Dalton?

LOU

I'm not sure.

DAVE

Her big song was "Downtown
Casablanca"? She wanted to
make it with me. She was
going to offer me money. I
bring her pills.

LOU

Oh, yeah. Black girl.

DAVE

White girl.

LOU

Oh, yeah. We had all the
stars down here in the '30's,
'40's---Ginny Simms, Francis
Langford...

DAVE

I don't know them.

LOU

...Dinah Shore...

DAVE

I know her.

49 CONTINUED:

LOU

Benny Goodman. I was a bodyguard backstage. They had theatres out on the piers. I watched out for the girl vocalists, delivered them back to their hotel rooms. I was dependable.

DAVE

You fuck them?

LOU

Those days were different.

DAVE

Tell me. Come on.

LOU

Grace I did.

LOU POINTS UP TO A LARGE HOTEL THAT IS UNDERGOING RENOVATION.

LOU

In that hotel there. During the war we were together for a while. She was pretty then. They were nice days here during the war. Troops would practice shooting each other on the sand. Very exciting.

CUT TO:

50 INT. GRACE'S APARTMENT. DUSK.

GRACE IS IN SEVENTH HEAVEN. CHRISSIE IS MASSAGING HER FEET.

CHRISSIE

You know, the only difference between Christianity and hari krishna is this: hari krishna is real. If Jesus was alive today, he'd be very much into hari krishna.

50 CONTINUED:

GRACE WIGGLES A TOE.

GRACE
Chrissie, do my sinuses again.

CUT TO:

51 INT. PARK PLACE. KITCHEN. DUSK.

SALLY IS CHANGING INTO HER OYSTER BAR COSTUME.

SHE LISTENS TO THE BERLITZ TAPE OF SIMPLE FRENCH

INSTRUCTIONS. JEANNE IS ALSO GETTING DRESSED.

SALLY RECITES ALONG WITH THE TAPE.

JEANNE
What language is that?

SALLY
French.

JEANNE
Is it hard, French?

SALLY
It's the international language
of diplomacy.

JEANNE
Your husband is cute.

SALLY
He's leaving tomorrow.

SALLY GOES THROUGH HER BAG LOOKING FOR HER WALLET.

SALLY
My wallet...did you see...

JEANNE LOOKS AT THE TAPE, SITS DOWN BESIDE IT, AND
BEGINS TO REPEAT AS THE VOICE ORDERS HER TO.

CUT TO:

52 EXT. FURTHER DOWN THE BOARDWALK. END OF DAY.
A POLICE CAR CRUISES ON THE BOARDWALK. DAVE AND LOU
LEAVE THE BOARDWALK AND WALK DOWN A SIDE STREET PAST
AN AUTOMATICALLY CONTROLLED GARAGE THAT LOOKS LIKE A LARGE
MOVING ERECTOR SET OR, MORE TO THE POINT, A VERTICAL
FERRIS WHEEL. YOU PARK YOUR CAR IN THE BOTTOM RUNG, GET
OUT, A BUTTON IS PUSHED AND YOUR CAR MOVES UP ONE SLOT.
THE GARAGE IS THE HEIGHT OF EIGHT CARS STACKED ON TOP OF
EACH OTHER.

LOU
The name Capone mean anything
to you?

DAVE
Al Capone? The Godfather?

LOU
Lucky Luciano, Dutch Schultz,
Meyer Lansky.

DAVE
You know them?

LOU
You work for the people who
work for the people. I was
taken a shine to.

DAVE
Pardon me, but you don't look
exactly like the King of the
Mobs.

LOU
You make wrong turnings with
the mobs, wrong affections,
some mistakes. It's all shit
now. Shame you didn't see
Atlantic City when it had floy-
floy. You know the song
"Flatfoot Floogie with the
Floy-Floy"?

52 CONTINUED:

DAVE DOESN'T KNOW THE SONG.

THEY WALK AROUND CONSTRUCTION GEAR IN THE STREET.

DAVE

No, I...

LOU

A very hep cat in like a zoot suit, that's the floogie part. But the somethin' special--- that's the floy-floy. Atlantic City had floy-floy out the ears. Now it's all so goddamn legal. Howard Johnson runnin' a casino. Tutti frutti ice cream and craps do not mix. Gambling should not be a place to bring the family to. Playboy magazine. You got to be on the stock exchange to open a casino. Wall Street guarding the profits, state takin' taxes. It used to be beautiful here, what with the rackets and the whoring and the guns. Events would happen where I'd kill people. I'd feel bad for a while, but then you go in the ocean, swim way out, come back to the shore, feel all clean, start in again.

DAVE

I never seen the Atlantic Ocean till right now.

LOU

The Atlantic Ocean used to be somethin' then. You shoulda seen the Atlantic Ocean then.

DAVE JABS LOU'S SHOULDER GENTLY. LOU STRAIGHTENS HIS TIE AND ADJUSTS HIS TOP COAT. THEY ENTER THE TROCADERO HOTEL LOBBY.

CUT TO:

53 INT. TROCADERO HOTEL. LOBBY. END OF DAY.

THE LOBBY WAS ONCE ELEGANT. DAVE STOPS AT THE FOOT
OF THE STAIRCASE.

DAVE

Hey, you go up alone. Room
307. Just hand it to them.
I'll wait outside.

LOU

What do you mean? You're
not coming?

DAVE

Not the way I'm dressed.
You look classy.

DAVE SLIPS THE PACKAGE INTO THE POCKET OF LOU'S OVERCOAT.

LOU FREEZES WITH A SUDDEN CAUTION.

LOU

Hey, you wouldn't be settin'
me up?

DAVE

Screw you. I left a fortune
in your apartment. You hand
them this package, you get an
envelope back. Here's another
hundred for you. Can you do
it or not?

PAUSE. LOU RELAXES.

LOU

You should get yourself some
new clothes.

DAVE

Tomorrow. Floy-floy?

// VOICE OVER //

LOU

You could make a mint in this
town.

DAVE

I could like it here. You can
breathe.

53 CONTINUED:

// VOICE OVER CONTINUED //

LOU
They used to call Atlantic
City "The lungs of Philadelphia."

DAVE
We stay here long enough we
could be the nose of Philadelphia.

/ END OF VOICE OVER /

DAVE MAKES A SNORTING GESTURE.

LOU
Nose candy.

DAVE
Floy-floy.

DAVE GIVES LOU THE CARD HE'S TAKEN OUT OF THE TOILET.

LOU TAKES IT.

LOU
Room 307.

DAVE
I'll be up on the boardwalk.

LOU GOES UP THE STAIRS.

CUT TO:

54 EXT. TROCADERO HOTEL. SUNSET.

DAVE COMES OUT OF THE HOTEL.

A SPECTACULAR LINCOLN CONTINENTAL PULLS UP THE STREET
AND STOPS IN FRONT OF THE TROCADERO.

FRED, THE MAN FROM THE CLUB HARLEM, SITS IN THE FRONT
PASSENGER SEAT. FELIX, A CONSERVATIVELY DRESSED IVY-

54 CONTINUED:

LEAGUER, IS DRIVING THE CAR. VINNIE, THE SECOND MAN FROM PHILADELPHIA, OPENS THE BACK DOOR OF THE CAR AND GETS OUT. FRED GETS OUT OF THE CAR.

FRED

Dave?

DAVE PANICS. HE TURNS AND RUNS DOWN THE STREET TOWARDS THE BOARDWALK. VINNIE FOLLOWS HIM.

VINNIE'S POV. DAVE APPEARS TO HAVE VANISHED. HE IS NOT ON THE BOARDWALK.

THE GARAGE BEGINS TO MOVE. VINNIE LOOKS UP. DAVE IS ON THE THIRD LEVEL OF THE GARAGE AS IT MOVES UP.

CUT TO:

55 EXT. MOVING GARAGE. SUNSET.

FELIX JOINS VINNIE. VINNIE CLIMBS ONTO THE MOVING GARAGE. THE GARAGE ATTENDANT COMES OUT OF HIS OFFICE. FELIX, WITH HIS GUN, ADVISES THE GARAGE ATTENDANT TO KEEP THE MACHINERY MOVING. VINNIE LEAPS ONTO THE GARAGE AND IS CARRIED UPWARD AS DAVE BEGINS HIS DESCENT.

VINNIE MOVES ONTO THE NEXT SECTION OF THE GARAGE, WAITING FOR DAVE TO PASS HIM. DAVE JUMPS OFF THE GARAGE AND ONTO THE SECTION DIRECTLY ABOVE VINNIE'S HEAD.

FELIX'S POV. BY NOW ALL THREE SECTIONS ARE MOVING IN THEIR ASCENDING/DESCENDING PATTERN. THE TWO MEN DODGE EACH OTHER

55 CONTINUED:

SLIDING OVER CARS, LEAPING FROM LEVEL TO LEVEL.

CUT TO:

56 INT. MOVING GARAGE. SUNSET.

VINNIE'S POV. HE OPENS THE REAR DOOR OF A CAR. DAVE
IS COWERING IN THE BACK SEAT.

VINNIE TAKES A KNIFE AND SLASHES ALL OF DAVE'S POCKETS
OPEN.

DAVE
I don't have it! Please.
Please. Please.

DAVE LUNGES AT VINNIE. VINNIE KNIFES DAVE.

CUT TO:

57 INT. TROCADERO HOTEL. SUNSET.

THE DOOR TO ROOM 307.

LOU WALKS DOWN THE CORRIDOR HESITANTLY. LOU RINGS THE BELL.

ALFIE, A ROUND, JOLLY MAN IN HIS 40'S, OPENS THE DOOR A CRACK.

HE SEES LOU, SHUTS THE DOOR. LOU KNOCKS AGAIN.

LOU
I got a package from Dave.

ALFIE OPENS THE DOOR. HE IS SURPRISED TO SEE A MAN OF LOU'S
AGE DELIVERING COCAINE.

ALFIE
Medicare is dealing now?

57 CONTINUED:

HE LETS LOU INTO THE HOTEL ROOM. FIVE EXHAUSTED MEN IN SHIRTSLEEVES ARE SITTING AT A ROUND TABLE PLAYING POKER. ALFIE TAKES THE PACKAGE FROM LOU, OPENS IT AND TAKES A SNORT.

ALFIE

Can you get me more of this?

LOU

I'll see what I can do.

ALFIE

Tomorrow this time would be like a lifesaver.

LOU

Don't rush me.

ALFIE

I'm tryin' to keep the fuckin' game together. This is the sixth day. I'll pay top dollar.

LOU

(smug, arrogant)
We have a lot of other people we have to see.

ALFIE

The entire East Coast is the Sahara Desert. Every source is dried up. Where does this stuff come from?

LOU

Medicare.

ALFIE

I'm sorry. I didn't mean to offend you. I'm trying to keep the game together. I've been calling everywhere.

57 CONTINUED:

ALFIE HANDS LOU A THICK ENVELOPE.

ALFIE
Tomorrow?

LOU LOOKS AT HIM. NO EXPRESSION. HE GOES OUT OF THE ROOM.

CUT TO:

58 INT. LOBBY OF THE TROCADERO HOTEL. SUNSET.

LOU COMES DOWN THE STAIRS SHAKING. HE GOES INTO THE
MEN'S ROOM.

CUT TO:

59 INT. TROCADERO HOTEL. MEN'S ROOM. SUNSET.

SHINY CHROME.

LOU OPENS THE ENVELOPE. A LOT OF HUNDRED DOLLAR BILLS.

LOU HEARS HIS NAME. HE QUICKLY PUTS HIS MONEY IN HIS
BREAST POCKET.

VOICE

Lou?

LOU SPLASHES WATER ON HIS FACE. HE IS VERY DIZZY. AN
OLD MAN IN A WHITE JACKET, JINGLING CHANGE WITH HIS LEFT
HAND, HANDS LOU A TOWEL WITH HIS RIGHT. LOU REACHES FOR
THE TOWEL.

MAN

Lou? Lou Paschall?

59

CONTINUED:

LOU IS AFRAID TO BE RECOGNIZED, BUT IT'S THE OLD MAN WHO WORKS HERE IN THE MEN'S ROOM THAT RECOGNIZES HIM. HIS NAME IS BUDDY.

BUDDY

Hey, Lou. You're lookin' great.

LOU DRIES HIS FACE AND HANDS.

LOU

(very patronizing)
Buddy O'Brien. How're you doin'?

BUDDY

(very cherry)
Fine. I'm doin' perfect.

LOU

Glad to see you, Buddy.

HE TIPS BUDDY A DOLLAR. LOU IS VERY EXPANSIVE. BUDDY PUSHES THE DOLLAR BACK ACROSS THE MARBLE SINK.

BUDDY

Not from you, you don't.

LOU

It's a good time for me, Buddy.

LOU PUSHES THE DOLLAR BACK. BUDDY TAKES THE DOLLAR.

BUDDY

Get in the chair. I'll give you a shine.

LOU SITS IN THE CHAIR. BUDDY SHINES LOU'S SHOES.

LOU

It's a long time.

59 CONTINUED:

BUDDY

Remember the time Nucky Johnson sent us out to buy a hundred boxes of rubbers for the party? The look the guy gave us? A hundred boxes of rubbers for two guys. He couldn't get over it.

LOU

Buddy, you live too much in the past.

BUDDY

Those were the days.

CUT TO:

60 EXT. OUTSIDE THE TROCADERO HOTEL. NIGHT.
LOU'S POV AS HE HAS COME OUT OF THE HOTEL.
HE SEES AN AMBULANCE IN FRONT OF THE GARAGE. HE LOOKS
FOR DAVE. THE GARAGE DESCENDS. A COP SIGNALS IT TO
STOP. HE OPENS THE DOOR OF A CAR. DAVE IS THERE.
LOU MOVES ONTO THE BOARDWALK.

CUT TO:

61 INT. GRACE'S APARTMENT. NIGHT.
LOU LETS HIMSELF IN THE DOOR. THE ROOM IS HALF LIT.
CHRISSIE IS ASLEEP AT THE FOOT OF THE BED. GRACE IS
WATCHING TELEVISION. LOU SITS ON THE EDGE OF GRACE'S BED.
AT FIRST SHE IS ANGRY, BUT THEN SHE SEES THAT HE IS SHAKING.

61 CONTINUED:

GRACE
(frightened)
You havin' one of your spasms?

CHRISSIE STIRS. LOU CRAWLS UP ON THE BED, HIS OVERCOAT
STILL ON, HIS HAT STILL ON. HE HOLDS ON TO GRACE.
GRACE IS TERRIFIED.

GRACE
Don't have one of your spasms
here. The doctor'll come for
you, he'll find me and they'll
think it's me, that there's
somethin' wrong with me.

LOU LIES AGAINST HER.

LOU
Grace. They got the boy. The
boy.

CHRISSIE STIRS.

GRACE
The boy that was in here?

CHRISSIE STIRS.

CHRISSIE
Dave? Sally?

GRACE
No, no, no. Go back to sleep.
Go back to sleep.

LOU
Grace, should I tell her?

GRACE
No. Don't wake her up.

LOU PULLS AWAY FROM GRACE.

GRACE
Lou? Lou, is anybody after
you? Are you in trouble?
Lou?

LOU LEAVES GRACE'S APARTMENT.

61 CONTINUED:

GRACE
Lou, don't go! Stay here.
Stay here!

CUT TO:

62 INT. LOU'S APARTMENT. NIGHT.

LOU SNAPS THE OVERHEAD LIGHT ON. HE TAKES DAVE'S BAG OUT OF THE BUREAU DRAWER. HE PUTS THE COCAINE AND THE BABY LAXATIVE ON THE TABLE. HE LOOKS FOR A PLACE TO HIDE IT. HE OPENS THE KITCHEN CUPBOARD AND FINDS AN EMPTY COFFEE CAN. HE PUTS THE COCAINE AND THE LAXATIVE IN IT AND PUTS THE COFFEE CAN BACK ON THE SHELF. HE WIPES THE COCAINE OFF THE TABLE.

HE SITS AT THE KITCHEN TABLE AND POURS HIMSELF A STIFF DRINK. HE TAKES THE MONEY OUT OF HIS POCKET AND LOOKS AT IT.

CUT TO:

63 INT. PARK PLACE. OYSTER BAR. NIGHT.

SALLY AND JEANNE ARE SERVING CLAMS FAST AND FURIOUSLY. POLICE APPEAR. SALLY STOPS WORKING AND LOOKS AT THE POLICE. THE VICE-VICE-VICE-VICE-VICE MANAGER OF THE HOTEL, MR. SHAPIRO, IS WITH THEM. HE SIGNALS TO SALLY.

THE POLICE HOLD OUT SALLY'S WALLET.

63 CONTINUED:

POLICEMAN
Mrs. Matthews?

SALLY
Great. Where did you find it?

SALLY SMILES, BUT HER SMILE FREEZES WHEN SHE SEES THE
SOLEMN LOOK ON THE POLICEMAN'S FACE.

CUT TO:

64 INT. ATLANTIC CITY HOSPITAL. LOBBY. NIGHT.

SALLY ENTERS THE HOSPITAL THROUGH THE MAIN DOORS WITH THE
THE POLICEMAN AND THE DETECTIVE. A CEREMONY IS GOING ON.
THE PRESIDENT OF THE HOSPITAL IS ACCEPTING A CHECK FROM
ROBERT GOULET, WHO REPRESENTS THE CASINOS.

PRESIDENT
I have a vision of the future---
this glorious island of Atlantic
City shining like a beacon on
the world, whose light was nearly
extinguished. If it wasn't for
the casinos we'd have been dead
a long time ago. I accept this
check from all the casinos.
Thank you, Mr. Goulet.

ROBERT GOULET
You're welcome, doctor. And I
thank you, too, fellas---you
helped me last night. I made
a few bucks at the crap table.
But on the Boardwalk, going
home, I was mugged by my own
croupier. No, just a little
humor, Chief Allmond. Actually
this is one of the safest
places in the world. My good
friend Paul Anka wrote a song
about this place and I'd like
to share it with you.

CUT TO:

65 INT. ATLANTIC CITY HOSPITAL. EMERGENCY WARD. NIGHT.
A DOCTOR AND TWO NURSES ARE REMOVING OXYGEN EQUIPMENT AND
CARDIAC MONITORS FROM DAVE'S BODY. A DOCTOR TRIES TO
PREVENT SALLY FROM ENTERING THE ROOM. SHE PUSHES BY HIM
AND STOPS THE NURSES AS THEY ARE ABOUT TO COVER DAVE'S FACE
WITH A SHEET. SHE LOOKS DOWN AT DAVE. SHE SEES THAT HE
IS DEAD.

CUT TO:

66 INT. ATLANTIC CITY HOSPITAL. CORRIDOR. NIGHT.
A DOCTOR AND TWO DETECTIVES ARE INTERROGATING SALLY AS
THEY WALK DOWN THE CORRIDOR.

SALLY

There must've been witnesses.

DETECTIVE

Nobody's talking. You must
know something.

SALLY

I don't know why he came here.

DETECTIVE

You got married in Canada.

SALLY

He left me.

DETECTIVE

How come he had your wallet?

SALLY

Look, you get a million
tourists a day. Why not Dave?

DETECTIVE

(to Policeman)
The Nevada police are sending a
report on him?

CONTINUED:

ROBERT GOULET SINGS.

Just flew into town tonight
Lady luck was on our flight
Had a bite to eat
At Gino's down the street
And now this welcome sight
Glad to see you're born again
Atlantic City, my old friend
Be there when I bet on ten
I bet on you.

You're back upon the map again
You sure came through

Remember how they put you down
There's not an empty room in town
They're happy just to stand
They're eating from your hand
They've come from miles around
There's egg on everybody's face
An underdog before the race
You came in first and second place
You sure came through

(Musical break)

One more thing I'd like to say
I think you're going all the way
This City has a soul
I think it's on a roll
And now you're here to stay

Glad to see you're born again
Atlantic City, my old friend
You're back upon the map again
You sure came through

Remember how they put you down
There's not an empty room in town
They've come from miles around
You sure came through

ATLANTIC CITY

Words and Music by Paul Anka

66 CONTINUED:

POLICEMAN

Yes, it's on its way.

SALLY

I know he had a record.

DETECTIVE

You're not planning on leaving town yourself, are you?

SALLY

You know where to find me. I want to make it here. I'm going to be a dealer. Believe me, Atlantic City is just about the greatest.

DOCTOR

Mrs. Matthews, you can claim the body tomorrow.

SALLY

I don't want his body!

SHE RUSHES DOWN THE CORRIDOR AND THROUGH THE LOBBY.

ROBERT GOULET IS ACCOMPANIED BY HIS MUSICIANS AND THREE SHOWGIRLS IN FULL COSTUME. HE SINGS "ATLANTIC CITY."

CUT TO:

66A SALLY IS IN A PHONE BOOTH IN THE LOBBY.

SALLY

Saskatchewan. Area code 306.
To Mr. or Mrs. Peter Matthews.
From Sally Matthews. They
have to accept the charges.
It's about their son. Hello?
Hello? Dave's dead. Hello?

DURING HER CONVERSATION ROBERT GOULET HAS TRIED TO DIRECT HIS SONG TO HER, BUT REALIZES SOMETHING HAS HAPPENED TO HER AND ADEPTLY PASSES HER BY.

SHE LEAVES THE PHONE BOOTH AND WALKS TOWARD THE FRONT DOOR.

66A CONTINUED:

THERE IS A MAN STANDING IN THE HALLWAY WITH HIS ARMS FOLDED
LIKE A BODYGUARD. IT'S LOU.

LOU
I heard about Dave. I'm
sorry.

SALLY LOOKS AT HIM, PUZZLED.

LOU
We live in the same building,
next door. Come on, I'll
walk you home.

CUT TO:

67 EXT. THE WHITE HOUSE LUNCHEONETTE. NIGHT.
THE WHITE HOUSE IS AN ALL NIGHT LUNCHEONETTE.

SALLY
I called Dave's parents in
Saskatchewan. They wouldn't
even take the call. I don't
even know what to do with
the body.

LOU
His folks have to know. Call
them now.

SALLY
I don't have any money.

LOU TAKES SALLY INSIDE.

CUT TO:

67A INT. THE WHITE HOUSE LUNCHEONETTE. NIGHT.
LOU GETS CHANGE AT THE COUNTER AND GIVES IT TO SALLY.

67A CONTINUED:

SALLY GOES TO THE PHONE AND DIALS. SHE TURNS TO LOU.

SALLY

I need some more change...
I don't want to talk to them.

SHE DROPS THE PHONE AND GOES TO SIT IN A YELLOW BOOTH.

LOU PICKS UP THE PHONE. HE LISTENS TO THE OPERATOR.

HE DEPOSITS A LOT OF QUARTERS.

LOU

(into the phone)
Mr. Matthews. I'm a friend
of your son. My name is Lou.

THE CAMERA FOLLOWS SALLY. SHE ORDERS A COFFEE. SHE WATCHES

LOU ON THE PHONE. LOU FINISHES TALKING TO DAVE'S PARENTS

AND HANGS UP THE PHONE. HE SITS IN THE BOOTH WITH SALLY.

LOU

The news didn't exactly break
their hearts, but at least
they know. I'm thinkin', if
you're needin' help with the
disposal...You're going to
need some help. There are
things you've got to do when
this happens to a person and
you're new in this town.

SALLY

Oh, God. My sister...

LOU

You've got to tell her.

SALLY

Oh, Christ.

SHE LEANS AGAINST THE WALL. LOU TAKES HER ARM.

CUT TO:

69 INT. THE VERMONT. NIGHT.

LOU
I'm Lou Paschall, if you
need anything.

SALLY LOOKS AT HIM AMAZED.

SALLY
I know your name from the
mailbox. I got a letter for
you once. I slipped it under
the door.

LOU
That was you? It was only
junk mail, but I appreciated
your doing it. Coupons for
paper towels. You saved me
money.

SALLY OPENS THE DOOR TO HER APARTMENT. THEY SHAKE HANDS.

SALLY
Thank you. Thank you very
much. I don't know how I'm
going to tell my sister.

LOU
Your sister's babysitting for
Mrs. Pinza, Grace, on the fourth
floor. You get a rest. Tell
her in the morning. Young
girls are strong.

SALLY GEOS INTO HER APARTMENT.

LOU GOES INTO HIS.

CUT TO:

70 OMITTED.

71 INT. SALLY'S APARTMENT. NIGHT.
SALLY IS ALONE IN THE APARTMENT.
SHE SEES ALL OF DAVE AND CHRISSIE'S GEAR. SHE PUSHES IT
INTO A CORNER. SHE TAKES OFF HER BLOUSE AS SHE WALKS OVER
TO THE SINK. SHE RUNS WATER AND WASHES HER HANDS. SHE
TURNS ON THE CASSETTE---BELLINI. SHE SLICES A LEMON AND
SQUIRTS THE JUICE INTO HER HANDS. SHE RUBS IT ON HER
SHOULDERS AND BREASTS AND ARMS. SHE RUBS PERFUME ON HER
BODY.
SHE LISTENS TO THE MUSIC, TRYING TO UNDERSTAND IT.

CUT TO:

72 INT. LOU'S APARTMENT. NIGHT.
LOU STANDS IN THE DARK AND WATCHES SALLY FROM THE
WINDOW OF HIS APARTMENT. SHE PUTS ON A ROBE. SHE PUTS
OUT THE LIGHT. LOU TAKES A SHOT OF WHISKEY.

CUT TO:

73 INT. THE VERMONT. THE STAIRWAY. NIGHT.
LOU WALKS DOWN THE STAIRS.
THE ONLY WORD TO DESCRIBE LOU'S MANNER IS QUITE SIMPLY
RANDY. HE DOESN'T KNOCK SO MUCH ON GRACE'S DOOR AS HE
CARESSES GRACE'S DOOR WITH THE BACK OF HIS FINGERS. HE
OPENS THE DOOR.

CUT TO:

74 INT. GRACE'S APARTMENT. NIGHT.

CHRISSIE SLEEPS AT THE FOOT OF GRACE'S BED, HER HEAD ON GRACE'S RUMP. LOU NUDGES CHRISSIE.

LOU
You go upstairs now.

CHRISSIE STIRS IN HER SLEEP AND WAKES GROGGILY. LOU LEADS HER OFF THE BED AND OUT OF THE APARTMENT. HE POINTS HER UP THE STAIRS. HE CLOSES THE DOOR ON HER. LOU COMES INTO THE APARTMENT. HE TAKES OUT AN OLD 78 RECORD OFF GRACE'S PIANO AND PUTS IT ON THE PHONOGRAPH. THE RECORD DROPS DOWN. IT'S TOMMY DORSEY'S RECORDING OF "SONG OF INDIA". LOU KICKS OFF HIS SHOES, UNBUTTONS HIS SHIRT, AND GETS INTO BED.

GRACE
Lou? What's wrong with you?

GRACE WAKES UP. SHE LOOKS AT LOU WIDE-EYED.

GRACE
Lou? Lou! Lou...

SHE SMILES A LOVELY SMILE.

CUT TO:

75 INT. SALLY'S APARTMENT. NIGHT.

SALLY IS SITTING ON THE BED. CHRISSIE IS IN HER ARMS WEeping. SALLY STROKES THE GIRL'S HAIR.

CHRISSIE
You'll look after me, Sally,
for ever and ever.

SALLY'S FACE IS IN ANGUISH. SHE HEARS THE "SONG OF INDIA" PLAYING DOWNSTAIRS. SHE HEARS GRACE'S LAUGHTER.

IT IS THE END OF DAY ONE. DISSOLVE.

76 INT. GRACE'S APARTMENT. MORNING.

LOU GETS OUT OF BED. HE LOOKS AT GRACE AS HE DRESSES.
HE COVERS HER PROTECTIVELY. SHE SMILES. HE GOES OUT
THE DOOR.

CUT TO:

77 INT. LOU'S APARTMENT. MORNING.

LOU MEASURES A BATCH OF COCAINE AND ITALIAN BABY
LAXATIVE ON THE WEIGHT WATCHERS SCALE. HE IS QUITE
HAPPY. HE WHISTLES "FLATFOOT FLOOGIE WITH THE FLOY-FLOY".

CUT TO:

78 EXT. FUNERAL PARLOR. DAY.

LOU ENTERS DIGRAZIA FUNERAL PARLOR.

CUT TO:

79 INT. PARK PLACE. THE OYSTER BAR. DAY.

THE OYSTER BAR IS CROWDED. SALLY CUTS HER HAND SHUCKING
OYSTERS.

SALLY
Shit. Shit.

JEANNE PUTS SALLY'S HAND IN THE SINK AND RUNS WATER OVER IT.

79 CONTINUED:

CUSTOMER
Where's my oysters?

JEANNE
(to customer)
Relax.

(to Sally)
At least you got your wallet
back.

SALLY
Last night I dreamed when I
got here there was Dave's
body on the ice.

SALLY INDICATES THE OYSTERS IN THE ICE ON THE COUNTER.

SHE LIFTS HER EYES AND SEES LOU.

LOU
Hi.

LOU HOLDS OUT AN OFFICIAL DOCUMENT AND A PEN.

LOU
Sign here.

SALLY
What is it?

LOU
It's for your husband. Just
sign.

SALLY
What?

LOU
And put his family's address
here. What did you do to
yourself?

SALLY
It's nothing.

SHE SIGNS.

LOU
What time are you finished?

79 CONTINUED:

SALLY
Twelve.

HE SMILES AT HER. HE PICKS UP THE PAPERS AND RUNS OFF.
SALLY LOOKS AFTER HIM QUIZZICALLY.

CUT TO:

80 EXT. FUNERAL PARLOR. DAY.
LOU RUNS DOWN THE STAIRS.

CUT TO:

81 EXT. THE BOARDWALK. CHARLES' OF ATLANTIC CITY. DAY.
LOU GOES INTO CHARLES' OF ATLANTIC CITY.

CUT TO:

82 INT. TROCADERO HOTEL. CORRIDOR. DAY.
LOU IS DRESSED IN A COMPLETELY NEW OUTFIT, CARRYING
HIS OLD CLOTHES IN A CHIC SHOPPING BAG MARKED "CHARLES'
OF ATLANTIC CITY". LOU KNOCKS WITH GREAT ASSURANCE ON
THE DOOR OF 307. ALFIE OPENS THE DOOR.

ALFIE
Holy Christ! Come in.
Come in! Santa Claus is
looking very hot.

82 CONTINUED:

ALFIE CLAPS HIS HANDS TO GET THE ATTENTION OF THE CARD PLAYERS.

ALFIE
Stop for a second.

THE CARD PLAYERS LOOK UP.

ALFIE
Give Santa Claus a little
applause.

ALFIE CLAPS.

82A LOU ENTERS ROOM 307.

ALFIE
What planet are you from,
Pops?

LOU HANDS HIM THE DOPE. ALFIE SAMPLES IT, CLICKS HIS
HEELS AND BOWS TO LOU.

ALFIE
You want my watch? A stake
in the game? You want my
life? my wife? I'll give
you anything.

LOU
Cut the bullshit. Just give
me the money.

ALFIE HANDS LOU THE CASH. LOU PUTS IT IN HIS POCKET.
LOU POURS HIMSELF A SHOT OF RYE. ALFIE TAKES A PLATE
OF COCAINE TO THE PLAYERS.

ALFIE
Compliments of the house.

SOME OF THEM SNORT THE COCAINE AS LOU LEAVES THE ROOM.

CUT TO:

83 INT. TROCADERO HOTEL. MEN'S ROOM. DAY.

LOU HANDS HIS OLD SUIT IN THE CHIC SHOPPING BAG TO BUDDY.

LOU IS BEING HIS IDEA OF VERY GRACIOUS, WHICH IS ANYBODY ELSE'S IDEA OF BEING VERY PATRONIZING.

NONE THE LESS, BUDDY, WHO IS A GOOD FIVE SIZES SMALLER THAN LOU, IS THRILLED BY THE GIFT. HE TRIES IT ON FOR LOU TO SEE AND LOOKS IN THE MIRROR.

LOU

Not bad. Take off a few inches here, a little on the sleeves, a little on the skirt, you'll look just fine.

LOU GIVES BUDDY A TWENTY DOLLAR BILL.

LOU

For the tailor.

BUDDY

A double sawbuck! Say, thanks a lot, Lou. When things start going good for me I'll make this up to you. You're looking good, Lou. You look great.

CUT TO:

84 INT. PARK PLACE. OYSTER BAR. DAY.

SALLY IS CLEARING PLATES FROM THE COUNTER.

LOU WALKS UP TO HER.

LOU

A dozen oysters, please.

SALLY

Hi.

37

EXT. STREET OUTSIDE CLUB HARLEM. DAY.

DAVE FOLLOWS LOU. HE CATCHES UP AND WALKS ALONGSIDE LOU.

HE FLASHES HIS MOST CHARMING SMILE, THE HANG-TEN

SURFER'S SPECIAL.

DAVE

Why'd you leave? Back
there we started talkin',
I had other things on my
mind.

LOU

Screw off. I was bein'
friendly. We all got things
on our minds.

DAVE

I hear you're very big in
circles around here. I
hear that in Vegas.

LOU

Vegas?

DAVE

Vegas. Las Vegas.

LOU STOPS.

LOU

You heard about me in Vegas?

DAVE

Yes. The man to know.

LOU

Let me get this straight.
You're talking about Las
Vegas in Nevada, right?
They said I was the man to
know?

DAVE

That's right.

CUT TO:

38 INT. PARK PLACE. REHEARSAL / BLACKJACK CLASSROOM.
DAY.

JOSEF HAS THE ATTENTION OF THE ENTIRE CLASS.

JOSEF

In Monte Carlo we employed
a much slower rhythm, but
whether you're here or at
Vegas, think of a Bossa
Nova. Keep it in your head.
Class dismissed. Mesdames
et monsieurs, à demain.

HE CROSSES TO SALLY'S TABLE AS THE CLASS DISPERSES.

CUT TO:

39 EXT. BOARDWALK. DAY.

CLOSEUP OF PEPPY ALL SPRUCED UP.

LOU AND DAVE WALK DOWN THE BOARDWALK.

LOU

This is not mine. This is
the woman downstairs. I'm
more of a German Shepherd
kind of a fellow. Right,
Peppy? This is a favor.

DAVE AND LOU APPROACH THE VERMONT.

LOU

There's the building. You
should have seen it in the
old days.

DAVE

The Vermont.

LOU

Named after the state. They
are tearing it down to build
another casino.

39 CONTINUED:

DAVE

Lou, could I use your apartment, just for an hour? It's a hundred dollars for you.

LOU

My apartment?

DAVE

Yeah.

LOU

Bring a girl up to the apartment? For a hundred dollars you could get the best room at the Resort. My room is not the royal suite of Mr. Casanova.

DAVE

No girl. Technical business.

LOU LOOKS AT HIM.

LOU

Who was it told you about me in Vegas?

DAVE

It was in a crowd of people. Your name popped up.

LOU

Tall fella?

DAVE

Yeah. That's the one.

LOU

Harry Gropke. I think Harry went to Vegas. It must have been Harry.

CUT TO:

LOU

I took care of Dave. Those forms you signed, they were releases to send the body to Canada. I know you're busy and the arrangements---the mail, the plane---it's a lot of work.

SALLY

You paid for the plane to fly Dave's body back to Canada?

LOU

I hope you don't mind.

SALLY

But the money...It must've been awfully expensive

SHE IS STUNNED.

LOU

Forget about the money.

SALLY

Why are you doing all this?

LOU

Sinatra gives wings to hospitals. We all do what we can. It's twelve o'clock. I'll wait for you.

JEANNE BRINGS A PLATE OF OYSTERS TO LOU.

JEANNE

There's four extra on there. They're really strict here. They count the shells - I'm not kidding.

LOU

You know, honey, I really don't want these. We're going to lunch.

HE GIVES JEANNE A BIG TIP.

84 CONTINUED:

JEANNE
Wow! Thanks!

CUT TO:

85 INT. PARK PLACE. LOBBY. DAY.

LOU AND SALLY ARE LEAVING.

LOU
You want to go back to
Saskatchewan?

SALLY
No.

LOU
For the funeral?

SALLY
I haven't been back in
ten years.

LOU
You can come right back.
I'll stake you to a
round trip.

SALLY
No!

THEY PASS A FLOWER SHOP. LOU TAKES SALLY IN.

CUT TO:

86 INT. FLOWER SHOP. DAY.

LOU
You should send a nice tribute.
Make a nice impression. Never
let anyone badmouth you at a
funeral.

86 CONTINUED:

LOU
(to saleswoman)
I want those roses there. All
of them.

LOU GOES TO THE DESK TO WRITE A CARD.

SALESWOMAN
Where do you want them sent?

SALLY
Moose Jaw, Saskatchewan.

SALESWOMAN
Moose Jaw?

SALLY
Yes. Near Medicine Hat.

LOU RETURNS WITH THE CARD.

LOU
"Business prevents me from being
with you on this sorry occasion.
Your beloved wife."

LOU TAKES OUT A WAD OF MONEY. SALLY NOTICES.

LOU
(to Saleswoman)
And send flowers "To Dave, from
Lou and the boys in Atlantic City."

LOU PAYS FOR THE FLOWERS.

HE SEES THAT SALLY IS QUIET AND UPSET. HE HOLDS HER.

LOU
Come on.

SALLY SMILES.

SALLY
This is going to be the biggest
social event Saskatchewan has
seen in years.

CUT TO:

87 INT. KNIFE AND FORK RESTAURANT. DAY.

A WAITER STANDS AT THE DOOR WATCHING THE CONSTRUCTION
ACROSS THE STREET. HE HOLDS HIS HAND UP. THE DINERS AND
WAITERS IN THE RESTAURANT FREEZE. THE WAITER DROPS HIS
HAND AND HOLDS HIS EARS. SILENCE. NORMAL ACTIVITY
RESUMES IN THE RESTAURANT.

LOU

New casino. Burger King casino.
MacDonald's casino. Pizzeria
casino.

SALLY

Where I work they rake in a
million dollars a day.

LOU

Why don't we open a casino?

SALLY

You go to the casinos?

LOU

No, it's too wholesome in there.
Nuns, for Christ sake, standing
in line. Boy Scout troops. Too
much nickel and dimin'. People
blowing welfare checks.

SALLY

All that money you carry around,
that's no nickel and diming.

LOU

It quiets the nerves.

SALLY

Why do you live in the same dump
I do? You could live in a palace.

LOU

I could, but I stay there for
Grace. When they tear us down
I'll take Grace to a new place
and I'll head off by myself
somewhere. Miami. You like
Miami?

87 CONTINUED:

SALLY

I might be going to Monaco.

LOU

Monaco? That the Kelly girl
from Philadelphia is queen of?

SALLY

They got a casino there, very
elegant. No women dealers yet,
but I'm hoping. And only now
I'm learning about music, and
I'm gonna start reading books
and developing some style. I
really want to travel.

LOU

You're leaving Atlantic City?

SALLY

Not for a couple of years.
Perfect my dealing, to deal
my way to Europe, Monte Carlo.

LOU

A regular Princess Grace.

THE WAITER APPEARS WITH A SILVER PLATTER OF RAW FISH.

WAITER

Catch of the day?

SALLY

No oysters! No clams, no
scallops, no fish! Meat!
I want roast beef and lamb
chops and kidneys and liver
and steak!

LOU

You'd better bring the menu.
And more wine!

SALLY

I don't want anything that swims.

LOU TAKES OUT A CIGARETTE CASE AND OFFERS SALLY A CIGARETTE
FROM IT. SALLY REFUSES. SHE ADMIRES HIS CIGARETTE CASE.

87 CONTINUED:

IT IS SILVER WITH SEAGULLS ON IT.

SALLY

Nice to have money to
have things.

LOU

That belonged to Grace's
husband, Cookie Pinza, a
personal friend.

HE TAKES THE CASE FROM HER.

THE WAITER OPENS THE WINE, HANDS LOU THE CORK. LOU
SNIFFS IT AND PUTS IT IN HIS POCKET.

WAITER

Puligny-Montrachet 1966?

LOU

I will do it. The menu,
please.

SALLY

Teach me stuff?

LOU

Like what?

SALLY

What you know.

LOU THINKS HARD.

LOU

You want information or
wisdom?

SALLY

Both.

LOU

Let me think about it.

87

CONTINUED:

SALLY

The smartest man in the world
got on a quiz show and he
started winning everything
under the sun, and do you know
how they finally tripped him up?

LOU SHAKES HIS HEAD NO.

SALLY

He knew everything under the
sun except his Social Security
number! Could've had the whole
world. What's yours?

LOU

I don't have a Social Security
number.

SALLY

Everybody in the world has a
Social Security number. You
pay income tax?

LOU

No.

SALLY TAKES HIS HAND.

SALLY

You still got finger prints?

LOU

Of course.

SALLY STUDIES LOU'S HAND. SHE IS SHOCKED.

SALLY

My God! You don't have any
finger prints!

LOU PULLS HIS HAND BACK.

LOU

What are you saying? I
have finger prints, lines.

HE SEES THAT SHE IS JOKING.

SHE TAKES HIS HAND AND HOLDS IT AGAINST HER FACE.

CUT TO:

88 EXT. STREET IN FRONT OF A SMALL TWO STORY HOUSE. DAY.
AN ENORMOUS CASINO IS BEING CONSTRUCTED ON EITHER SIDE
OF IT AND AROUND IT. DEAFENING NOISE.
LOU AND SALLY ARE WALKING DOWN THE STREET. A LADY CALLS
OUT THE WINDOW OF THE SMALL HOUSE.

WOMAN

Hi, Lou!

LOU

Hi, Vera!

WOMAN

Still hanging on, Lou!

SALLY

I like that lady. She
took a chance. I think
she's great.

LOU

She didn't have a chance.
None of us had a chance.
The casino people offered
her chicken feed. They
come here from the outside
and tell us what to do...

SALLY

I have to go.

LOU

Have I...

SALLY

I've got friends waiting
for me. I should've told
you. This new place I'm
moving to. We're fixing
it up.

LOU

Could I see you later?

SALLY

I got my class.

88 CONTINUED:

LOU
Well, later. A nice lunch.

SALLY
Thank you. I'll see you
later.

SALLY TURNS AND GOES. LOU GOES IN THE OTHER DIRECTION.
A DEAFENING BLAST. LOU TURNS. A WRECKING BALL HAS
CONNECTED. A DUMP TRUCK UNLOADS GRAVEL.
SALLY IS WEEPING, HOLDING HER EARS. LOU RUNS TO HER OVER
THE RUBBLE TO SEE IF SHE'S ALL RIGHT. HE HOLDS HER TIGHT.

SALLY
Why did they kill him?

LOU
(calm)
It's all right. Let's get
out of here.

HE WALKS HER UP TO THE BOARDWALK ON THE RAMP.

LOU
Dave. He was a nice boy.

SALLY
Dave? He was a shit.

LOU
You married him.

SALLY
You'd marry anybody, too, to
get out of Saskatchewan.

LOU
Don't get mad at me!

SALLY LOOKS AT HIM AND SMILES.

SALLY
I'm not mad at you. I'm late.

88 CONTINUED:

LOU
You want to go to your
friends? I'll take you.

CUT TO:

89 EXT. BOARDWALK. ROLLING CHAIR. DAY.

DRIVER
On your right was the Million
Dollar Pier where a beautiful,
nude girl would dive off a one
hundred foot tower riding bare-
back on a white horse.

LOU
Cut it. We're no tourists.

SALLY
I've never been in one of
these things before.

LOU
Dave. He was a nice boy.

SALLY
Nice? How long did you talk
to him?

LOU
I just gave him directions.

SALLY
To where?

LOU
To the ocean. He never saw the ocean before
ocean before. I showed him the
Atlantic. He seemed like a
nice kid.

SALLY
He was a shit.

LOU
You married him.

89 CONTINUED:

SALLY

You'd marry anybody, too, to get out of Saskatchewan! I was lucky to get away from him alive. Acid. Angel Dust. Minnesota. Vegas. Peyote. Mexico...I think Mexico. One long five-year blur.

LOU

You must have some nice memories.

SALLY

Yeah. He was never there when I needed him.

LOU

Your sister. How did she...

SALLY

I sent a Christmas card home with a return address on it. She showed up by New Years. Dave would be really pissed off. Spent all his life trying to get out of Saskatchewan. He comes home in a wooden box.

BUDDY, IN LOU'S SUIT, WATCHES THEM GO BY. THE CAMERA STAYS ON HIM AS HE WATCHES LOU ADMIRINGLY.
THE ROLLING CHAIR LEAVES THE BOARDWALK.

CUT TO:

90 EXT. VENTNOR, THE TOWN NEXT TO ATLANTIC CITY ON THE BOARDWALK.
DAY.

SALLY POINTS TO A LARGE, ONCE-ELEGANT SUMMER HOUSE RIGHT OFF THE BOARDWALK. EIGHT YOUNG MEN AND WOMEN SALLY'S AGE OR YOUNGER, SCAMPER OVER THE ROOF AND PORCH OF THE HOUSE PAINTING, PATCHING.

90 CONTINUED:

LOU
You moving there?

SALLY GETS OUT OF THE ROLLING CHAIR AND RUNS UP TO THE
HOUSE.

SALLY
Bernie!

SHE RUNS UP ON THE PORCH OF THE HOUSE TO BERNIE, A YOUNG
MAN WHO IS PAINTING THE DOORWAY.

SALLY
I'm sorry. I know I'm about
two hours late.

LOU'S POV. AS HE PAYS THE ROLLING CHAIR MAN, HE SEES
SALLY EMBRACING BERNIE. HE FROWNS.

SALLY'S POV. SHE WATCHES LOU COME TOWARDS HER. SHE
SMILES AT HOW MARVELOUS HE LOOKS.

CUT TO:

90A INT. THE VENTNOR HOUSE. DAY.

THE REMNANTS OF THE ELEGANCE IS HERE, BUT IT IS IN NO WAY
SHABBY. THE STONE FIREPLACE IS STILL INTACT. NEW FURNISHINGS
IN THE HOUSE SHOW THAT IT WILL NOW BE LIVED IN BY YOUNG
PEOPLE WHO ARE MAKING LOTS OF MONEY. AN ENORMOUS STEREO
IS IN ONE CORNER OF THE LIVING ROOM. LOTS OF PILLOWS AND
BEANBAG CUSHIONS ON THE FLOOR.

SALLY
Bernie, this is Lou.

LOU BOWS UNCOMFORTABLY TO BERNIE. BERNIE SMILES AND SALLY

90A CONTINUED:

LEADS LOU TOWARDS THE STAIRS.

SALLY

Let me show you my room.

LOU

You living with him?

SALLY

There'll be ten of us living here, all dealers or going to be dealers. Bernie's Baccarat.

LOU

That's the fancy game with the shoe?

SALLY

Bernie's very elegant.

LOU

I'm elegant, too.

ONE GIRL PASSES DOWN THE STAIRS.

SALLY

That's Agnes. She's roulette.

TIME CUT:

A ROOM ON THE SECOND FLOOR OF THE HOUSE, EMPTY BUT FOR A DAY BED. SALLY IS IN THE BATHROOM. LOU STANDS BY THE BALCONY LOOKING OUT OVER THE SEA.

SALLY

You learn never to split a ten. A ten is dynamite when you got the two card, but after that it can be your tragic flaw. But it's not just to know how to surrender, when to burn the deck, wash the cards, pluck the chips, share the box...

90A CONTINUED:

LOU

When do you take your test?

SALLY BEGINS PAINTING THE ROOM USING A BRUSH. THE LIGHT
FLOWS IN. DISTANT ROCK MUSIC PLAYS. SHE IS VERY HAPPY.

SALLY

In three weeks. I'll be
making twenty-five thousand
a year, thirty-five thousand
if I'm good, with tips.

LOU

I should hand on to you.
Be a gigolo.

SALLY

What about Grace?

LOU

She came down here during
the war. Beauty contest.

SALLY

Miss America?

LOU

Nothing like that. It was more
like Miss Pinball Machine. She
came. Needed protection. I
protected her. She was this
teenager.

SALLY

You protected her for forty years.

LOU

Well...she got married part of
the way---Cookie Pinza. I don't
want to talk about Grace.

SALLY GOES INTO THE BATHROOM AND TURNS ON THE TAP. SHE
WASHES THE PAINT OFF HER HANDS.

SALLY

Do you love her?

90A CONTINUED:

LOU
I watch you.

SALLY TURNS OFF THE WATER.

SALLY
Huh?

LOU
The place where we live.
I watch you.

SALLY
Through my window.

LOU
You saw me.

SALLY
I figured maybe someone was
there.

LOU
Did you know it was me?

SALLY
You were just this guy across
the way.

LOU
Why do you use lemons?

SALLY
The fish smell. I'm
embarrassed.

LOU
Oh! I thought maybe it was
for other reasons that I
didn't understand. I even
went to a supermarket to
look at lemons.

SALLY
Just to get the smell off.
What do you do when you look
at me?

90A CONTINUED:

LOU

When I look at you...
You take off your blouse.
Then you turn the water on.
Then you put a bottle of gold
perfume on the sink.
Then you slice a lemon.
Then you open a box with blue soap.
Then you move your hand under
the water to check the temperature.
Then you take the soap in your hands.

SALLY UNBUTTONS HER BLOUSE. THE SUN STREAMS IN BEHIND HER.

LOU, SITTING ON THE BED, IS BLINDED BY THE SUN.

SHE STANDS IN THE LINE OF THE SUN. LOU OPENS HIS EYES.

SHE OPENS HER BLOUSE. HE TAKES HER HAND AND PULLS HER
GENTLY DOWN.

CUT TO:

91 OMITTED.

92 EXT. STREET IN FRONT OF THE VERMONT. DAY.

CLOSEUP OF A BEAUTIFUL CHILD'S FACE LOOKING DIRECTLY

AT US WITH A LOOK OF WONDER, ADMIRATION, SO THAT IT
MIGHT EVEN APPEAR AS IF THE CHILD IS WITNESSING THE
PREVIOUS SCENE.

WHEN THE CAMERA PULLS BACK WE REALIZE THE CHILD, ALONG
WITH FOUR OTHER KIDS, ARE ALL GAZING WITH SERENE ENVY ON
THE WHITE CONTINENTAL DRIVEN BY FELIX.

FELIX IS TOUCHED BY THE KIDS' ADMIRATION OF HIS CAR. HE
PUSHES A BUTTON SO THE ANTENNA POPS UP. THE KIDS LAUGH AS
THEY TRY TO GRAB IT. FELIX PUSHES ANOTHER BUTTON AND THE

92

CONTINUED:

THEY TRY TO GRAB IT. FELIX PUSHES ANOTEHR BUTTON AND THE ANTENNA DESCENDS.

ON THE BOARDWALK, VINNIE IS ON WATCH. WE REALIZE THAT WE ARE IN FRONT OF THE VERMONT.

CLOSEUP OF VINNIE. HIS ATTENTION IS ATTRACTED.

A BLUE CAB PULLS UP. SALLY AND LOU GET OUT. LOU PAYS THE CAB DRIVER.

SALLY TURNS AT THE SOUND OF A VOICE BEHIND HER.

VINNIE

You're Dave Matthews' wife?

SALLY

Are you the cop from last night? I told you all, I don't know anything about him.

LOU

The lady says she didn't know anything about him.

VINNIE RIPS SALLY'S BAG AWAY FROM HER. SALLY FIGHTS FOR HER BAG. VINNIE HITS HER. VINNIE TAKES OUT A KNIFE AND QUICKLY CUTS THE BAG APART. LOU SEES THE KNIFE. FELIX COMES UP BEHIND LOU.

FELIX

Old man, stay back. This is none of your business. You don't want to be hurt. An old man breaks his hip it's the end of everything.

VINNIE GOES METHODICALLY THROUGH SALLY'S BAG, SLASHING IT OPEN. SALLY IS SCREAMING. VINNIE HITS HER AGAIN. HER NOSE BLEEDS. SHE STOPS SCREAMING.

92 CONTINUED:

VINNIE PULLS THE CASSETTE PLAYER APART, PUTTING HIS KNIFE INTO IT AND CUTTING THE CASSETTE OPEN.

LOU'S POV. HE IS BEHIND FELIX, AGAINST THE WALL.

HE SEES THEM SLASH OPEN THE POCKETS OF SALLY'S DRESS.

VINNIE PULLS OFF HER SHOES AND BREAKS OPEN THE HEELS.

LOU LOOKS AWAY.

THERE IS QUIET. ONLY THE WIND BLOWING OFF THE OCEAN. HE

URNS. HE HEARS THE CAR GOING DOWN THE STREET. THE MEN ARE GONE.

SALLY HOBBOLES TOWARDS HIM. SHE KICKS OFF HER BROKEN SHOES.

SALLY
Are you all right?

LOU
Yes, yes.

CUT TO:

93 INT. THE VERMONT. STAIRCASE. DAY.

SALLY AND LOU ARE ON THE STAIRS.

SALLY
Give me your hand.

GRACE LEANS OVER THE BANNISTER. HER DOG IS YAPPING.

GRACE
(whispering, terrified)
Lou? Is that you? Lou?
Lou? Get up here!

SALLY
(helping Lou)
Go upstairs. Maybe you should
go and lay down.

93 CONTINUED:

LOU
I will not lay down.

SALLY
You'll be all right.

LOU
I didn't protect you.

LOU RUNS UP THE STAIRS.

CUT TO:

94 INT. LANDING OUTSIDE GRACE'S APARTMENT. DAY.
GRACE LOOKS DOWN THE STAIRS. THE BURST OF ENERGY HAS
GIVEN LOU A CRICK IN HIS SIDE. HE KNEELS ON THE STAIRS
TO CATCH HIS BREATH. GRACE CALLS DOWN TO HIM.

GRACE
Where have you been? Men
were here tearing the place
apart. You go out, you
don't tell me you're gone.

LOU STANDS UP AND LOOKS AT HER.

GRACE
Are you O.K.? What the
hell are you wearing?

SHE LEANS OVER THE BANNISTER AND SEES SALLY COMING UP THE
STAIRS SLOWLY.

GRACE
Is that girl buyin' your clothes
now? Miss, I want to warn you.
You stay away from him.

SALLY COMES UP THE STAIRS AND GRACE SEES THE SHAPE SHE'S IN.

GRACE
Oh, Christ! He let this happen
to you!

SALLY
I'm all right.

GRACE
You didn't protect her?
What's your life worth?
The girl is in blood and
rags and you're walking
around like Beau Brummell?
What am I paying you for?

GRACE REACHES OUT HER HAND TO HELP SALLY UP THE STAIRS.

SALLY
I'm all right.

GRACE
You want to know his nickname
in the old days? Numb Nuts!
Men had nicknames like Cookie
or Legs or Bullets. He was
Numb Nuts.

LOU
(quietly)
Grace, will you just shut up,
you goddamn old lady.

LOU RUNS UP THE STAIRS.

GRACE
If I'm an old lady, then what
does that make you!

GRACE'S POV. LOU LEANS OVER THE BANNISTER.

LOU
I am a lover!

GRACE HELPS THE DAZED SALLY UP THE STAIRS.

GRACE
(to Sally, sispiciously)
Girlie, I don't know what line
he's been giving you. A word
to the wise: stay away.

(solicitously)
You feeling all right, honey?

CUT TO:

95 OMITTED.

96 INT. LOU'S APARTMENT. DAY.

LOU ENTERS, CLOSES THE DOOR, AND LEANS AGAINST IT SHAKING.

CUT TO:

97-1 INT. LANDING OUTSIDE LOU AND SALLY'S APARTMENTS. DAY.

SALLY GOES TO HER APARTMENT DOOR. GRACE GOES TO LOU'S DOOR.

CUT TO:

97-2 INT. LANDING OUTSIDE SALLY'S APARTMENT. DAY.

SALLY ENTERS HER APARTMENT.

CUT TO:

97-3 INT. LANDING OUTSIDE LOU'S APARTMENT. DAY.

GRACE BANGS ON LOU'S DOOR.

GRACE

Lou? Lou, are you in there?
Don't you dare keep this door
closed! Lou?

SHE SEES THAT SALLY'S DOOR IS OPEN AND GOES THERE LOOKING FOR
LOU.

CUT TO:

97 INT. SALLY'S APARTMENT. DAY.
THE APARTMENT HAS BEEN RAVAGED.
SALLY ENTERS AND LOOKS AROUND. WE HEAR SOUNDS LIKE AN
ANIMAL MEWING IN THE BATHROOM. THE BATHROOM DOOR IS OPEN.
CHRISSIE IS HUDDLED IN THE BATHTUB.

CHRISSIE
(chanting over and over)
Nam Myoho Renge Kyo.
Nam Myoho Renge Kyo.

SALLY GEOS INTO THE BATHROOM.

SALLY
Honey, are you O.K.? I'm
here. It's going to be
O.K. Are you all right?

CUT TO:

98 INT. LOU'S APARTMENT. DAY.
LOU IS STILL LEANING AGAINST THE DOOR. HE STIFFENS AS
HE HEARS GRACE OUTSIDE. HE MOVES INTO THE ROOM AND GETS
HIMSELF A STIFF DRINK. HIS SHAKING STOPS.
HE OPENS THE CUPBOARD DOOR AND TAKES OUT THE COFFEE CAN
IN WHICH THE DOPE IS HIDDEN. HE MIXES ONE LAST BATCH OF
DOPE WITH BABY LAXATIVE, WRAPS IT IN SILVER FOIL, AND
PUTS IT IN HIS COAT POCKET.
HE TAKES AN OLD SUITCASE FROM UNDER THE BED, PUTS IT ON
THE BED AND OPENS IT. HE GOES TO THE CLOSET AND GETS
SLACKS AND AN OLD PAIR OF SHOES. HE TAKES CLOTHES FROM
THE BUREAU AND THE IRONING BOARD. AS HE PACKS THE SHOES

98 CONTINUED:

HE FINDS A GUN. HE THROWS IT ON THE BED AND CLOSES THE SUITCASE. HE PICKS UP THE SUITCASE, GETS HIS HAT, AND GOES TO THE DOOR. HE LOOKS BACK TO THE BED, COMES BACK TO IT, THROWS DOWN THE SUITCASE, TAKES THE GUN AND PUTS IT IN HIS POCKET. HE OPENS THE DOOR QUIETLY AND LEAVES.

CUT TO:

99 INT. SALLY'S APARTMENT. DAY.

GRACE ENTERS THE APARTMENT.

GRACE

Lou? Lou?

SALLY

(furiously, to Grace)
Didn't you hear them?
Are you deaf? Why didn't
you call the police?

GRACE

My husband, Cookie Pinza, always
always said never call the
police.

CUT TO:

100 INT. SALLY'S APARTMENT. DAY.

GRACE IS ROCKING CHRISSIE IN HER ARMS AT THE FOOT OF THE BED. SALLY STANDS IN THE BATHROOM, DAZED.

SALLY

They broke all my perfume.

SALLY ENTERS THE LIVING ROOM AND TAKES A CLEAN BLOUSE OUT OF THE CLOSET. SHE LISTENS TO GRACE AS SHE BUTTONS IT.

100 CONTINUED:

GRACE
(rocking Chrissie)
It's not the first time.
When a bad element from
New York had my husband
killed on the Boardwalk
Lou ran away. He ran away
then, so he runs away now.

SALLY TURNS TO CHRISSIE.

SALLY
What did they want?

CHRISSIE
Nam Myoho Renge Kyo.

SALLY
Chrissie, what are they looking
for? Why did you come here?

CHRISSIE
To see you.

SALLY
Don't give me that shit.

GRACE
She's a good girl.

SALLY
Why did you come here?

CHRISSIE
To sell some dope. We needed
money for the baby.

SALLY
Oh, Chrissie.

CHRISSIE
There's nothing wrong with
dope. Dope belongs to the
whold world.

SALLY
Where did he get it?

CHRISSIE

Some people told us about a
drop in Philadelphia.

GRACE

Philadelphia's a nice place.

SALLY

What did he do with the money?

CHRISSIE

I don't know where the money is.
He went out with that old man.

SALLY

Dave went out with Lou?

GRACE

They took my scale.

SALLY GOES OUT OF THE APARTMENT.

CHRISSIE

Sally, don't leave me!

CUT TO:

100A INT. LANDING OUTSIDE SALLY'S APARTMENT. DAY.

SALLY CROSSES THE LANDING TO LOU'S DOOR. SHE POUNDS
ON THE DOOR.

SALLY

Heh. I want to talk to...

THE DOOR OPENS.

CUT TO:

100B

INT. LOU'S APARTMENT. DAY.

SALLY ENTERS THE APARTMENT. SHE SEES THE ITALIAN BABY
LAXATIVE PACKAGE AND DAVE'S BAG. SHE TASTES THE WHITE
POWDER IN THE SCALE ON THE TABLE, RECOGNIZING ITS TASTE.
SHE SITS DOWN.

CUT TO:

101

INT. TROCADERO HOTEL. ROOM 307. DAY.

LOU RAPS LOUDLY ON THE DOOR. ALFIE OPENS IT.

THE CARD GAME IS STILL GOING ON IN THE BACKGROUND.

ALFIE IS FLABBERGASTED TO SEE LOU. LOU TAKES THE DOPE IN
THE SILVER FOIL OUT OF HIS POCKET.

LOU

Five grand.

ALFIE

I'm tapped. I only got
four on me.

LOU TWISTS OFF ONE FIFTH OF THE FOIL PACKAGE AND HANDS

THE REMAINING AMOUNT TO ALFIE.

LOU

Then give me the four.

CARDPLAYER

Would you shut up over there?

LOU GETS VERY CLOSE TO ALFIE.

101

CONTINUED:

LOU

Call Fred at the Club Harlem.
Tell him you're dealing with
Lou Paschall - that's me.
Tell those hoods to leave
the women alone. What they're
looking for, I got. Lou
Paschall.

LOU GOES TO THE DOOR.

CUT TO:

102

INT. GRACE'S APARTMENT. DAY.

GRACE IS TAKING CARE OF CHRISSIE, MAKING HER TEA. GRACE
IS VERY UNCOMFORTABLE. CHRISSIE IS SCARED, HUDDLED IN A
BALL ON THE BED.

GRACE

What are you going to name
the baby.

CHRISSIE

Cloud.

GRACE

That's nice.

CHRISSIE

For the song "I Looked at
Clouds From Both Sides Now".

GRACE

I don't know that song.

CHRISSIE

Joni Mitchell wrote it in
Saskatchewan. She's from
Saskatoon and I'm from Moose
Jaw. We're almost neighbors,
except she lives in Belair
now.

102

(CONTINUED:

GRACE

Maybe you should go visit her.
People in show business have
very big hearts.

CHRISSIE

You mean I should just give
her the baby?

GRACE

Don't you know her very good?

CHRISSIE

No...I just got some of her
records.

GRACE

Oh. I thought you knew her,
from high school, like.

CHRISSIE

No.

GRACE RUBS CHRISSIE'S FEET.

GRACE

Is this the stomach? Is this
the baby?

CHRISSIE

That feels nice.

GRACE

I came here during the war.
A Betty Grable look-alike
contest. You know who that
is, don't you?

CHRISSIE

Someone who looks like you?

GRACE LAUGHS.

GRACE

The girl who won wouldn't
leave Detroit, so they sent
me instead. The Boardwalk
filled with hundreds of Betty
Grable look-alikes from all
over America selling war bonds.

102 CONTINUED:

GRACE

(sings)
"On the Boardwalk in Atlantic City,
Life will be Peaches and Cream..."

CHRISSIE

And you never went back home?

GRACE

No. I met some boys. Lou. Cookie
Pinza, who I later married...
Atlantic City became home for me.
You should fly home. I'll treat
you to a plane ticket.

CHRISSIE

You will?

GRACE

If you can get a seat belt around
that.

CHRISSIE

I never use a seat belt. I don't
believe in gravity.

GRACE

We both lost our men on the
Boardwalk.

CHRISSIE

I don't mind that Dave's dead.
It just means he'll get
reincarnated sooner, that's all.

GRACE

You mean Cookie's coming back?

CHRISSIE

Sure. Everything comes back.
You sure look after people good.

GRACE

I never had to look after
anybody. I was a princess.

GRACE SMILES.

CUT TO:

103 EXT. BOARDWALK. DUSK.

LOU WALKS OUT WITH A LITTLE BIT MORE PRIDE. HE WALKS UP TO THE BOARDWALK. HE QUICKLY TURNS AROUND TO SEE IF HE IS BEING FOLLOWED. HE IS NOW ON THE BOARDWALK OUTSIDE PARKPLACE. WE REALIZE FELIX AND VINNIE ARE BEHIND LOU. LOU STOPS, TURNS, AND MOVES FORWARD TOWARD THE HOTEL WITH GREAT AUTHORITY.

CUT TO:

104 INT. PARK PLACE. BLACKJACK CLASSROOM. DUSK.
THE BLACKJACK CLASS IS IN PROGRESS.

JOSEF

Don't give the customers time to think. In two weeks you will become dealers and you will learn a painful truth: everybody hates you.

You stand in the way of a million dollars: the player hates you.

You know enough to cheat the casino: the casino hates you. A T.V. camera over your head tapes your every move---and yet you are alone.

The players, the floor manager, the eye in the sky--- they all watch you... you are alone.

(to Sally)

Mr. Shapiro wants to see you.

SALLY CRINGES.

CUT TO:

105 INT. PARK PLACE. LOBBY. DUSK.
SALLY PASSES, UNAWARE, FELIX AND VINNIE. THEY ARE
FOLLOWING LOU INTO THE CASINO.

CUT TO:

106 INT. MR. SHAPIRO'S OFFICE. DUSK.
MR. SHAPIRO IS A VICE-VICE-VICE-VICE-VICE MANAGER.
HIS OFFICE WALLS ARE FILLED WITH AWARDS AND PICTURES OF
MR. SHAPIRO TAKEN WITH VARIOUS LAS VEGAS CELEBRITIES
OVER THE YEARS.

MR. SHAPIRO
Your husband had a record.

SALLY
But I haven't seen him or
spoken to him in...

MR. SHAPIRO
I know that. I understand
that and it's very unfair to
you, but he had a record.

SALLY
I don't know why he was here.

MR. SHAPIRO
I know that and you know that
but they don't know that.

SALLY
They?

MR. SHAPIRO
The S.E.C., the tax people,
the State Gambling Commission.
They don't know it. We can't
afford to have anybody with
connections like yours working
in the casino. We feel you
misled us.

SALLY PROTESTS.

CONTINUED:

SALLY
Mr. Shapiro, please.

MR. SHAPIRO
I'm on your side entirely. But
this is a very valuable job.
I'm afraid we're going to have
to let you go.

SALLY
Would it have made any difference
if we hadn't been married?

MR. SHAPIRO
Marriage is beside the point
here. That's why we have to be
careful of our people and who
they know. If this guy loved
you, he would've shown up sooner
or later.

SALLY
So love is the point?

HE SMILES AT SALLY AND SHRUGS HIS SHOULDERS.

CUT TO:

INT. PARK PLACE. OYSTER BAR. DUSK.

JEANNE IS BEHIND THE COUNTER.

SALLY COMES INTO THE OYSTER BAR AND LEANS OVER THE COUNTER.

SALLY
They fired me.

JEANNE
What!

SALLY
Six weeks of classes down the
tubes just like that. Can you
lend me fifty bucks?

107

CONTINUED:

JEANNE
I don't have it.

SALLY
I thought we were friends.

JEANNE
(angrily)
Listen, I saw your sugar
daddy over there at the
tables.

SALLY
Really?

JEANNE
You should borrow from
friends with bucks.

CUT TO:

108

INT. PARK PLACE. THE CASINO. BLACKJACK TABLE. DUSK.

FELIX AND VINNIE COME UP BEHIND LOU.

FELIX
Can we talk to you?

THE WAY HE SIDLES UP TO LOU SUGGESTS HE PROBABLY HAS A
WEAPON IN HIS JACKET.

DEALER
(to Felix)
Please don't disturb the
players.

LOU LOOKS AROUND, THEN RETURNS ARROGANTLY TO THE GAME.

LOU RESUMES PLAYING. LOU PLAYS A CARD AND WINS AGAIN.

MORE CHIPS ARE PUSHED TOWARD HIM.

FELIX

(whispering in Lou's ear)
You've been sellign an item I
believe belongs to us. We'd
like the return of the items
and the money you received for
the items.

DEALER

Please.

FELIX

We also would like to know how
the connections were made.

LOU

He got my name from Vegas.
Harry Gropke sent him to me.
You come to Atlantic City,
I'm the man you see.

THE DEALER HAS CALLED THE PIT BOSS, WHO COMES OVER.

FELIX

Mister, we know who you are.
You're nothing.

PIT BOSS

(sternly)
Gentlemen. You can't disturb
the players.

LOU

I've got to get back to playing.

LOU TURNS BACK TO THE TABLE. FELIX TOUCHES HIM ON THE
SHOULDER.

LOU

(without acknowledging him)
No.

PIT BOSS

Gentlemen, if you're not
playing....

CONTINUED:

FELIX AND VINNIE RETIRE INTO THE BACKGROUND, BUT DO NOT
LEAVE THE CASINO. WE ARE AWARE OF THEM IN THE BACKGROUND.
A PLAYER NEXT TO LOU GETS UP AND MOVES TO ANOTHER TABLE.
SALLY SITS IN THE VACANT PLACE.

SALLY

(cold anger)
That's Dave's money you're
playing with. I'm owed it.

DEALER

Madame, you will have to leave
the table if...

LOU

Sit down and be quiet.

SALLY

You're buying me roses? I'm
getting fired from my job?
I'm supposed to sit here like
some Vegas bimbo? Hoods are
beating the shit out of me?
If I'm getting beat up for
money and drugs, then I want
to have that money and drugs
on me.

SHE REACHES INTO LOU'S BREAST POCKET FOR HIS WALLET.

LOU SLAPS HER HAND ASIDE.

LOU

Watch the suit.

SALLY

You're like Dave gone senile.

DEALER

You'll have to leave.

SALLY

I trusted you.

THE PIT BOSS COMES UP TO SALLY, ACCOMPANIED BY A GUARD.

108

CONTINUED:

JOSEF HAS SEEN WHAT'S HAPPENING AND COMES FROM ANOTHER DIRECTION. HE TAKES SALLY BY THE ARM.

JOSEF
(to the pit boss)
I'll take care of her.

SALLY
(to Josef)
That man's got my money. Make
him give me my money.

JOSEF TAKES SALLY AWAY FROM THE TABLE WHERE LOU IS PLAYING.
THEY STAND BY THE RAILING LOOKING OVER THE CASINO.
JOSEF POINTS TO A MAN STANDING BELOW THEM ON THE MAIN
FLOOR OF THE CASINO. HE IS VERY NEATLY DRESSED, VERY
NERVOUS.

JOSEF
Sally, you see that man down
there.

JOSEF WAVES TO THE MAN VERY DISCREETLY.

SALLY LOOKS. THE MAN WAVES BACK.

JOSEF
All he wants is a blond sitting
next to him, strictly for luck.
Nothing will happen. If he loses
he'll be too depressed to do
anything. If he wins, he'll just
talk about it. I'm sorry you're
fired, Sally, but it all could
work out for the best.

SALLY LOOKS AT JOSEF. SHE SEES THE MAN IN THE POWDER BLUE
LEISURE SUIT COMING TOWARDS HER, A BIG SMILE ON HIS FACE.
SALLY KNOCKS JOSEF FLAT WITH AN UPPERCUT ACROSS THE CHIN.

JOSEF FALLS BACK AGAINST ANOTHER BLACKJACK TABLE.

THE GUARD COMES UP AND RESTRAINS SALLY.

108

CONTINUED:

SALLY

Get your hands off me.
What do you think I am?
Are you some kind of pimp?

SHE STARTS KICKING. SHE KICKS THE CHAIRS OVER.

SHE KICKS THE TABLE. SHE KICKS THE PIT BOSS. THE
OTHER PLAYERS SCURRY FROM THE TABLE.

SALLY

Want to arrest somebody?
Arrest him. He's the drug
king. He has my money.
Somebody! Make him give me
my money! My money! I
want my money!

LOU LEAVES THE TABLE. MR. SHAPIRO COMES THROUGH THE CROWD
TO SALLY. FELIX AND VINNIE ARE BEHIND HIM.

MR. SHAPIRO

She's not allowed in the casino.

SALLY SEES FELIX AND VINNIE AND ATTACKS THEM.

SALLY

You kick me out, and you got
two killers here? Those two
men killed my husband. I am
a widow! My house has been
destroyed!

SALLY STRIKES OUT AT MR. SHAPIRO. ANOTHER GUARD RESTRAINS

HER. THEY CARRY HER OUT OF THE CASINO.

SALLY REACHES HER HAND OUT AND SLAPS FELIX AS SHE GOES BY.

MR. SHAPIRO RUSHES UP TO FELIX.

MR. SHAPIRO

Please forgive her, sir.
This woman has just been
fired. Are you all right?
On behalf of the casino,
we'd like to offer you a
dinner in the Camelot Room
and a ticket for the show.
Someone, please, someone.

108

CONTINUED:

MR. SHAPIRO IS HOLDING ON TO FELIX, SEARCHING FOR SOMEONE
TO RESCUE THIS CASINO CALAMITY.

LOU IS IN ANOTHER PART OF THE CASINO. HE IS AT THE CASHIER'S
DESK GETTING BILLS FOR HIS CHIPS. THERE IS A SIDE
ENTRANCE DOOR BY THE CASHIER. LOU GOES OUT THE SIDE DOOR,
HIS DRINK GLASS STILL IN HAND.

FELIX SEES LOU EXITING.

FELIX AND VINNIE RUSH AFTER LOU ACROSS THE CASINO.

CUT TO:

109

EXT. PARK PLACE. NIGHT.

TWO GUARDS ARE STANDING THERE WITH SALLY TO MAKE SURE
SHE DOESN'T GO BACK INTO THE HOTEL.

SHE WALKS AWAY. SHE KICKS THE SIDE OF THE BUILDING.

SHE WALKS ON, LIMPING. AT THE CORNER SHE SEES LOU
GETTING INTO A CAB.

CUT TO:

110

EXT. ATLANTIC CITY BUS STATION. NIGHT.

SALLY SEES A LINE OF PEOPLE GETTING ON A BUS THAT IS
ABOUT TO LEAVE. SHE SEES THAT LOU IS ON LINE, HIDING
BEHIND A PAPER.

110 CONTINUED:

SALLY SEES LOU GET ON THE BUS.

CUT TO:

111 EXT. ATLANTIC CITY BUS STATION. NIGHT.

SALLY WALKS UP TO THE BUS DRIVER, WHO STANDS OUTSIDE
THE BUS TALKING TO THE DISPATCHER AND TWO OTHER BUS
DRIVERS.

SALLY

You've got to help me.
My father---he's escaped.
He's on your bus. The old
guy with a raincoat and a
white hat. He needs his
medicine. He's not right
in the head.

DRIVER

What do you want me to do?

SALLY

Could you get him out of the
bus? He needs his medicine.

CUT TO:

112 INT. THE BUS. NIGHT.

THE BUS DRIVER AND THE DISPATCHER ENTER THE BUS.

ALL THE PASSENGERS ARE SEATED.

112 CONTINUED:

BUS DRIVER
We've made a little mistake.
We've oversold the bus.

THE PASSENGERS GROAN.

DISPATCHER
One of you will have to leave.

HE WALKS UP THE AISLE UNTIL HE STOPS AT LOU.

LOU IS SIPPING FROM A FLASK.

BUS DRIVER
You were the last one to buy
a ticket. You've got to get
out.

LOU
No.

LOU PUTS HIS FLASK AWAY.

LOU
There's plenty of seats.

DISPATCHER
They're reserved. Come on,
old man. Come on, old man.

LOU
You don't have any right to...

BUS DRIVER
Don't hold up all these people.

THE BUS DRIVER AND THE DISPATCHER PULL LOU OUT OF HIS SEAT
AND PULL HIM DOWN THE AISLE.

DISPATCHER
Your daughter will take care
of you.

THE DISPATCHER GETS OFF THE BUS.

LOU
I don't have any daughter.

112

CONTINUED:

BUS DRIVER
Let's not be naughty.

LOU LOOKS OUT THE BUS DOOR. SALLY STANDS THERE WITH
A DEMURE SMILE.

LOU
This woman is not my daughter.

SALLY
I talked to Jimmy and the kids.
You can have your own room,
and your own T.V. And Jimmy
says he won't play his stereo
loud if you won't smoke in the
broom closet.

LOU
(to the bus driver)
I made love to this woman today.

SALLY
That's how fires get started.

LOU
I held her in my arms and I
made her happy.

BUS DRIVER
I'm awfully sorry, lady.

THE BUS DRIVER FORCES LOU OFF THE BUS.

SALLY
Thank you, sir. It happens
all the time.

SHE HOLDS LOU BY THE ARM. LOU SCREAMS OUT.

LOU
I am dangerous. People come
to me from Las Vegas. You
know Bugsy Siegel? I was
his cell mate.

BUT THE BUS DOOR SLAMS. THE BUS PULLS AWAY.

112 CONTINUED:

SALLY PULLS LOU OUT ONTO THE STREET. SHE WALKS WITH GREAT PURPOSE, DRAGGING HIM BEHIND. LOU IS SLIGHTLY LOADED.

CUT TO:

112A EXT. DARK STREETS. THE NORTH END OF ATLANTIC CITY. NIGHT.
MOST OF THE BUILDINGS HAVE BEEN DEMOLISHED.
LOU FALLS AGAINST A MAIL BOX TO GET HIS BREATH.
SALLY STOPS, BUT DOES NOT RELAX HER GRIP.

SALLY

I want that money. I want
everything you got from
Dave. That belongs to me.

LOU

(gasping)
You don't ever humiliate me.
Bugsy Siegel---you know who
that is? I was his cell mate.

A CAR PASSES BY. IT STOPS, GOES INTO REVERSE. IT IS THE
LINCOLN CONTINENTAL.

FELIX AND VINNIE GET OUT. THEY ARE ILLUMINATED BY THE
HEADLIGHTS OF THE CAR.

FELIX

Hey, old man.

VINNIE'S LIP IS BLEEDING.

VINNIE

Hey, bitch. You cut my
fuckin' lip.

VINNIE MOVES TOWARD SALLY TO GRAB HER WRISTS.

LOU STEPS IN FRONT OF SALLY, PROTECTING HER.

112A

CONTINUED:

VINNIE'S KNIFE FLASHES IN THE LIGHT. LOU SHOOTS VINNIE.

VINNIE FALLS BACK. HE IS SHOCKED. HE'S BEEN HIT. HE FALLS.

FELIX'S JAW DROPS. FELIX REACHES FOR HIS GUN.

LOU EMPTIES SEVERAL GUNSHOTS. FELIX FALLS.

SALLY LOOKS UP. LOU IS STANDING IN THE LIGHT OF THE HEADLIGHTS, HIS HAND IN HIS COAT POCKET. THE RIGHT FRONT OF THE POCKET IS BURNED OUT. HE TAKES A SMOKING GUN OUT OF HIS POCKET.

LOU LOOKS AT THE TWO BODIES AT HIS FEET. HE BEGINS LAUGHING.

HE STRUTS AROUND THE TWO BODIES. LOU LOOKS MAGNIFICENT.

LIGHTS TURN ON IN DARK HOUSES. PEOPLE BEGIN SCREAMING.

LOU OPENS THE RIGHT FRONT DOOR OF THE CAR AND PUSHES

SALLY INTO THE FRONT SEAT.

LOU RUNS AROUND THE CAR AND GETS INTO THE DRIVER'S SEAT.

THE LINCOLN CONTINENTAL SPEEDS OFF INTO THE NIGHT.

CUT TO:

113 INT. THE CAR. NIGHT.

SALLY

Is my throat bleeding? Did
he cut me?

SALLY TAKES THE REAR VIEW MIRROR AND LOOKS AT HERSELF.

LOU

I can't believe I did it.
I really did it! Did you
see me do it?

113

CONTINUED:

SALLY
I'm all right.

LOU
I saw that knife on you and
I pulled the trigger. Bam!
Bam! Did you see the look
on their faces?

LOU TAKES THE GUN OUT OF HIS POCKET AND WAVES IT IN FRONT
OF HIM.

SALLY
Get rid of that gun.

LOU
I protected you.

SALLY
Get rid of it!

LOU OPENS THE WINDOW AND THROWS THE GUN OVER THE BRIDGE
AND INTO THE CHANNEL BELOW.

LOU
Oh, boy! oh, boy,
oh, boy.

CUT TO:

114

EXT. BRIDGE LEADING OFF ATLANTIC CITY ISLAND.

DAY FOR NIGHT.

THE CAR IS SPEEDING ACROSS THE BRIDGE. LOU OPENS
THE WINDOW AND TOSSES THE GUN OUT. IT DROPS INTO THE
CHANNEL.

CUT TO:

115 EXT. TOLL BOOTH. NIGHT.

THEY STOP AT THE TOLL BOOTH.

LOU
(to the toll collector)
How much?

TOLL COLLECTOR
A quarter. Can't you read?

LOU
It's the first time I've been
out of Atlantic City in
twenty-five years.

LOU OPENS HIS WALLET. HE HANDS THE TOLL COLLECTOR A BILL.

TOLL COLLECTOR
A thousand dollar bill?

LOU TAKES IT BACK, FLUSTERED.

LOU
Here's a hundred.

SALLY TRIES TO HELP LOU. SHE REACHES INTO LOU'S WALLET.

SALLY
Here's a fifty.

TOLL OPERATOR
I'll lend you the quarter.

SHE WAVES THEM THROUGH.

CUT TO:

115A INT. THE CAR NIGHT.

LOU TAKES OUT HIS FLASK, DRINKS.

SALLY
(making a tender gesture)
Hey, mister, keep your eyes
on the road.

LOU
Florida. Definitely Florida.

115A CONTINUED:

SALLY

We can go anywhere we want.

LOU

You said it, baby. You can have anything you want.

SALLY

How about a drink? I've never been so thirsty in my life.

LOU HANDS HER THE FLASK. SALLY DRINKS, BUT IT'S EMPTY.

THEY LAUGH.

CUT TO:

115B EXT. GOLDEN GATE MOTEL. NIGHT.

THE GOLDEN GATE MOTEL IS JUST A FEW MILES OUTSIDE ATLANTIC CITY. THE CAR PULLS IN.

CUT TO:

116 INT. THE MOTEL. NIGHT.

LOU AND SALLY ARE SIGNING IN. LOU SIGNS WITH A FLOURISH.

LOU

(to the desk clerk)

A room for my mother and me.

THE DESK CLERK LOOKS CAREFULLY AT SALLY.

LOU

And we want drinks. Can you send somebody out? Bourbon.
Cokes.

116

CONTINUED:

LOU TAKES OUT A ROLL OF BILLS.

LOU

No, change that. Champagne.
Potato chips, peanuts, but
mainly champagne. The French
kind, the expensive kind.

CUT TO:

117

INT. THE MOTEL ROOM. NIGHT.

SALLY AND LOU ARE DRINKING CHAMPAGNE AND EATING POTATO
CHIPS. THE ELEVEN O'CLOCK NEWS COMES ON THE TELEVISION.
THERE IS A STORY ABOUT THE ATLANTIC CITY MURDERS.

LOU

That's us.

THEY WATCH THE REPORT. SALLY WATCHES LOU.

SALLY

You want a pillow?

LOU

No, I'm fine. More champagne?

TIME CUT:

SALLY TURNS OFF ONE BEDSIDE LAMP AND LIES DOWN ON THE BED.

LOU TURNS OFF THE OTHER LAMP AND PUSHES THE TWO BEDS

SIDE-BY-SIDE. HE LIES DOWN.

LOU

I like that, making the news.

SALLY

Who was Bugsy Siegel?

117 CONTINUED:

LOU

The coldest, the meanest.

SALLY

And he was your cell mate?

LOU

Well, I gotta be honest. I was in the slammer on a d & d...

SALLY

What's that?

LOU

A drunk and disorderly. They brought Bugsy into the tank for ten minutes before they took him to Leavenworth. Boy, was he pissed off. He didn't even know me.

SALLY

And that's all?

LOU

I never killed anybody in my life.

SALLY

I never thought you did.

LOU

But I did tonight. You saw it?

SALLY

Yeah, I saw it.

LOU

Once I...

LOU GETS UP FROM THE BED AND PICKS UP THE CHAMPAGNE BOTTLE.

LOU

Some champagne?

SALLY

No.

LOU

Once I let a man die.

117 CONTINUED:

SALLY

I know. Grace told me.

HE LOOKS AT HER, SURPRISED. HE SITS DOWN BESIDE HER.

LOU

You know...you got all those
young guys. Bernie. You
could still see them. I'm
an old man.

SALLY

Is this a proposal?

LOU

Did anybody ever take such
good care of you?

SALLY

No.

LOU

Do you feel safe?

SALLY

Yes.

LOU

Florida. They got nice weather
in Florida.

SALLY

They got great food in France.

LOU

I got old friends in Florida.
I'll buy you new clothes, show
you off.

SALLY

Show off what?

LOU

Let the boys see how well I
turned out. Please come.

SALLY

I've never been to Florida.

117

CONTINUED:

THEY LOOK AT EACH OTHER.

ANOTHER REPORT ON THE ATLANTIC CITY MURDER COMES ON THE TELEVISION. LOU MOVES TO THE CHAIR IN FRONT OF THE SET. A DRAWN FACE APPEARS ON THE SCREEN, A POLICE COMPOSITE PICTURE. IT LOOKS LIKE SOME KIND OF WEREWOLF.

LOU

Hey! It's me! It's me!

HE IS THRILLED.

LOU

And we'll stop on the way down
and buy all the newspapers.
This story is going to be big
all over the country. "Gangland
Slaying Rips Apart Atlantic City"!

SALLY LOOKS AT HIM IN ALL HIS EXCITEMENT.

SALLY

France is very nice.

TIME CUT:

LOU HAS FALLEN ASLEEP IN THE CHAIR IN FRONT OF THE T.V.
THE STATION IS OFF FOR THE NIGHT. HE IS NOT A SLEEPING
BEAUTY. SALLY ENTERS THE FRAME, TURNS OFF THE T.V., AND
KNEELS IN FRONT OF HIM. SHE LOOKS AT HIM CAREFULLY.

TIME CUT:

117 CONTINUED:

DAWN.

LOU AND SALLY ARE BOTH IN BED. LOU WAKES. HE SEES SALLY ASLEEP. HE LOOKS AT HER. HE GOES INTO THE BATHROOM, TAKING THE PHONE WITH HIM. HE SHUTS THE DOOR BEHIND HIM. HE DIALS QUIETLY.

LOU
(into the phone, a whisper)
Grace?

CUT TO:

118 INT. GRACE'S APARTMENT. NIGHT.

GRACE IS LITTING UP IN BED. SHE ANSWERS ON THE FIRST RING. CHRISSIE IS ASLEEP BESIDE HER.

GRACE
(furious)
How dare you wake me in the middle of the night? Where the hell are you? I got a pregnant child here. You're supposed to make me feel safe!

CUT TO:

LOU
Did you see the news?

CUT TO:

GRACE
What news?

CUT TO:

118 CONTINUED:

LOU
Those two guys who got killed?

GRACE
Oh, yes, that terrible story.

LOU
Guess who did it?

GRACE
What do you mean, "Guess who did it"?

LOU
Grace, did you hear what I said?
The murderer they're looking for---that was me...

GRACE
You?...
You're kidding. Don't kid me.
You're not going soft in the head. That was you? Those are dangerous men!

LOU
(thrilled with her response)
I wish you could be here...

GRACE
I wish I could be there, too.
Will you tell me where you are?

LOU
No. I can't tell you where I'm at.

GRACE
Who is with you? Is it her upstairs?
I can hear her...

LOU
What? No. I'm alone. Just me.
All alone...

GRACE
I know it's that girl. You can say it till the cows come home, but I know...

118 CONTINUED:

LOU

Grace, will you shut up and listen? If anybody comes lookin' for me, you don't know wehre I am, you understand?

GRACE

When am I going to see you?
Lou, you got to protect me.
Lou? You listen to me. I have kept you for years... I let you walk Peppy...I've done everything for you... You leave me here alone... If you're not back here in exactly five minutes, you're fired. Lou?

LOU

I'll call you later.

CUT TO:

119 MOTEL ROOM.

SALLY WAKES. SHE HEARS LOU BRAGGING TO GRACE. SHE GETS UP.
SHE SEES LOU'S WALLET. SHE OPENS IT UP. SHE SEES THE MONEY.
SHE TAKES IT OUT, THEN STOPS AND RETURNS SOME OF THE MONEY.
SHE PUTS THE MONEY IN HER SWEATER POCKET AND SITS ON THE
BED.

LOU COMES INTO THE BEDROOM.

LOU

Good morning.

SALLY

It's light out.

LOU

Jesus, I'm thirsty.

SALLY
You want some juice?

LOU
No. You want me to go out
and get something?

SALLY
No, I'll go. Why don't you
rest?

LOU
No. I'd love to go.

SALLY
It sounds crazy, but I'd really
like a pizza. I think I'll go.

LOU
I love pizza. I'll get it.

SALLY
We'll flip.

SHE TOSSES A COIN. HE CATCHES IT.

LOU
Heads.

LOU DOES NOT LET HER SEE THE COIN.

LOU
You win.

THEY REALIZE THEY ARE SAYING GOODBYE.

LOU
Do you need money.

SALLY
No.

LOU GIVES HER THE CAR KEYS.

LOU
You'll need these.

SALLY
Thanks...I'll be back.

119 CONTINUED:

SALLY STARTS TO GO. STOPS.

SALLY
What do you want---
mushrooms? anchovies?

LOU
No anchovies.

SALLY
Me neither.

LOU
Don't forget to ditch the
car soon.

SALLY GOES TO THE DOOR.

SALLY
You saved my life.

SHE GOES.

CUT TO:

120 EXT. MOTEL BALCONY. DAWN.

LOU'S POV. MARSHLANDS IN THE BACKGROUND.

HE WATCHES SALLY DRIVE OFF.

LOU SMILES

CUT TO:

121 INT. FRONT DESK OF THE MOTEL. DAY.

LOU
(to the clerk)
I'd like a taxi...back
into Atlantic City.

THE CLERK IS READING THE MORNING PAPER.

121

CONTINUED:

THE HEADLINE READS: "DRUG MURDERS RIP ATLANTIC CITY."

THERE ARE LARGE PHOTOS OF THE BODIES OF FELIX AND VINNIE.

LOU

I did that.

THE CLERK LOOKS AT LOU. HE SMILES PATRONIZINGLY.

HE DIALS A CAB.

CUT TO:

122

INT. THE CAR. DAY.

SALLY IS SPEEDING IN THE CAR. SHE CUTS ONTO THE HIGHWAY.

SHE IS OFF. SHE SITS UP STRAIGHT BEHIND THE WHEEL.

SHE HANDLES THE CAR WITH AUTHORITY. SHE TURNS ON THE RADIO.

RADIO

Sunrise Semester. New Jersey's
University of the Airwaves.
Today we will be discussing
the great wines of France. Have
you ever considered a trip to
La Belle France?

SALLY BURSTS OUT LAUGHING.

CUT TO:

123

INT. TROCADERO HOTEL. CORRIDOR. DAY.

GRACE. A CLOSE-UP.

SHE IS ALL DRESSED UP. SHE IS QUITE APPREHENSIVE.

WE SEE SHE IS IN THE CORRIDOR OF A HOTEL.

123

CONTINUED:

SHE KNOCKS ON A DOOR. ALFIE OPENS IT.

ALFIE

Yes? I think you have the
wrong...

GRACE HANDS OUT THE LAST BIT OF THE COCAINE IN THE SILVER
FOIL. ALFIE'S JAW DROPS.

ALFIE

Why not?

HE HANDS HER A LOT OF MONEY. SHE CLOSSES THE DOOR.

LOU IS STANDING AT THE END OF THE CORRIDOR. HE APPLAUDS
HER SILENTLY.

SHE IS VERY HAPPY. SHE TAKES HIS ARM.

THEY DISAPPEAR AROUND THE CORNER.

CUT TO:

124

EXT. BOARDWALK. DAY.

GRACE AND LOU WALK ARM IN ARM.

WE HEAR A '40'S MUSICAL COMEDY RECORDING OF "ON THE
BOARDWALK IN ATLANTIC CITY".

CUT TO:

125

AERIAL VIEW OF ATLANTIC CITY.

DEMOLITION.

CONSTRUCTION.

THE BOARDWALK.

THE SEA.

THE END.