

DINO

(The DEAN MARTIN Story)

by

Nicolas Pillegi

DINO

TELEVISION IMAGE (1:33 ASPECT RATIO)

Cuts in:

The four DING-A-LING SISTERS, with long Barbie-doll hair, short dresses and calf-high boots, start singing and dancing to the camera with a blank screen behind them.

DING-A-LING #1

Don't touch that dial...

DING-A-LING #2

Keep it right where it's at...

DING-A-LING #3

There's something big coming up on your screen...

DING-A-LING #4

Just settle back and relax, 'cause you're gonna get...

ALL DING-A-LINGS

A whole lot of singing, a whole lot of laughing, and, a whole lot of loving... from Dean!

CUT TO:

DEAN MARTIN

in a tux with a red pocket handkerchief, seems almost surprised to be there. We hear a souped-up ORCHESTRA version of "Everybody Loves Somebody Sometime."

ANNOUNCER (O.S.)

Ladies and gentlemen, the Dean Martin Show, starring Dean Martin.

CUT TO:

INT. DEAN'S NBC TV STUDIO SET - NIGHT

Dean, cigarette in hand, grabs hold of a fire pole, and slides down to the first level of the set.

ANNOUNCER (O.S.)

With Dean's guest stars this evening, Carol Lawrence, Joey Bishop, and Dom DeLuise.

(CONTINUED)

CONTINUED:

The ground floor set is made up to look like a playboy's lair with deep, black and white sofas, a white piano and fireplace.

ANNOUNCER (O.S.)

And, featuring the world's most beautiful and talented Ding-A-Ling Sisters.

The girls giggle and laugh and ogle Dean, who continues smiling as he begins to sway to the growing rhythm of his first song.

DEAN

(holds finger to temple)

Thank you. Thank you. I was so loaded last night, when I fell down I missed the floor.

Dean doesn't wait for the laugh, which comes, but immediately breaks into song.

DEAN

'It's lonesome in this old town.
Everybody puts me down.
I'm a face without a name.
Just walkin' in the rain.
I'm goin' back to Houston,
Houston, Houston...'

CUT TO:

STAGE SET

Dean finishing the song.

DEAN

Houston, Houston.

The Ding-A-Ling girls, wearing cowboy hats, run up and try kissing Dean and scurry away.

DEAN

How come they can touch me and I can't touch them?

CUT TO:

DEAN AND JOEY BISHOP

standing in front of camera.

(CONTINUED)

CONTINUED:

DEAN

We've got the best cue card people
in the country.

(looks at camera)

Don't we? Come on out here.
Here, ladies and gentlemen. This
is Sheryl. One of our smartest
cue card people.

Sheryl, a bikini blonde with writing on her stomach.

DEAN

She's got a lot upstairs.

BISHOP

She's got a lot downstairs, too.

DEAN

She used to go to parachute
school, but she dropped out.

Laughter and applause.

CUT TO:

DEAN ALONE

finishing a song.

DEAN

'Each little moment is clear
before me,
And though it brings me regret,
It's easy to remember and so hard
to forget.'

Applause, as Dean bows.

DEAN

I want to thank you for watching.
Keep those cards and letters
coming. Good night, everybody.
Good night.

CUT TO:

INT. NBC TV STUDIO - BACKSTAGE - NIGHT

Large champagne and caviar one-year anniversary party on
stage for executives, sponsors, celebrities and press.

CUT TO:

INT. DEAN'S NBC TV DRESSING ROOM - NIGHT

The crowd is clustered outside Dean's barely open door. Garrison and Dean are whispering in the entry.

DEAN
Get 'em outta here.

GARRISON
(ushering everyone
away)
Come on, everybody, Dean'll meet
us at the dinner.

CUT TO:

EXT. NBC LOADING PLATFORM - NIGHT

Dean goes out the back way, gets into his car, a Dual Ghia, parked with trucks. He drives off. His plate reads: "DRUNKEE."

CUT TO:

EXT. LA FAMIGLIA RESTAURANT - NIGHT

Dean parks behind the restaurant in the employee parking section near dumpsters. He gets out of his car and peeks down street toward main entrance. He cringes when he sees crowds and tiptoes in rear door.

CUT TO:

INT. LA FAMIGLIA - NIGHT

Dean enters the kitchen. Cooks or waiters look up. He hands a plate to a waiter, points to something on the stove and sits down at a small table in the kitchen. JOE PATTI, the owner, brings over a glass of red wine.

PATTI
Dino. Everything all right?

DEAN
Sure.

PATTI
It should be. You had a great
show tonight. Congratulations.

DEAN
(toasting)
We fooled them again, pallie.

CUT TO:

TELEVISION BROADCAST OF "AT HOME WITH -- "

SUPERIMPOSE: 1964 BEVERLY HILLS

showing Dean sliding down the pole on TV show followed by quick clips of The Young Lions, Dean's nightclub act and Dean with earphones in a recording session.

TV ANNOUNCER (V.O.)

Tonight, we're 'At Home With -- '
Dean Martin, one of the biggest stars in Hollywood. After the breakup with his longtime comedy partner, Jerry Lewis, Dean went on to star in films like The Young Lions, a Las Vegas nightclub act with his buddy Frank Sinatra and the Rat Pack; and records that-top the charts, including the country western hit, 'Green, Green Grass of Home,' my personal favorite. Dean has also just signed a new, five-year, 34 million dollar television contract with N.B.C.

CUT TO:

INT. DEAN'S DEN - DAY

Dean, casual, elegant and successful, seated on sofa, sun streams in behind him. He is being interviewed by TV REPORTER and two camera crews.

REPORTER

Dean, for a laid-back guy, why do you work so hard?

DEAN

Because, I remember the times when I didn't bring in enough to feed my wife and kids. You don't forget things like that. Now things are coming my way, and I want to take advantage of every opportunity.

CUT TO:

EXT. DEAN'S POOLSIDE PATIO - DAY

Camera crew accompanying Dean across the lush estate as Dean points out Jeanne and the kids in pool. They wave to the camera as Dean introduces them.

(CONTINUED)

CONTINUED:

DEAN

There's Jeanne. Isn't she beautiful? And our baby, Gina, she's eight. And Deana. How old are you, honey?

DEANA

Ten!

DEAN

Wave, Ricci.

CUT TO:

RICCI

waves.

BACK TO SCENE

DEAN

Ricci's eleven. Loves boats. And Dean Paul.

(as Dean-Paul waves)

We call him Dino. He's going on 14 and he already has a pretty good little rock group. Gail, Claudia and Craig, my oldest, are 19, 20 and 22. I guess that's too old to hang around in the pool.

Jeanne's mother, MARGARET, seated near the pool. She waves. Dean's parents, GUY and ANGELA, on the patio, having lunch. They wave.

DEAN

And that's Jeanne's mother, Margaret, she stays with us, and that's my mother and father, Guy and Angela.

REPORTER

It's like an idyllic life.

DEAN

It's our home. The happiest, sweetest home because that's the way my Jeanne made it.

(MORE)

(CONTINUED)

CONTINUED:

DEAN (CONT'D)

We've got Jeanne's mother living right here with us and my mother and father are living right nearby in a place I got for them.

Dean gets up and motions to Reporter to follow him.

DEAN

Hey, come on.

CUT TO:

INT. DEAN'S SPARTAN BEDROOM - DAY

We are in Dean's tiny bedroom. He's in a bathrobe and pajamas watching TV. Besides his bed, there is a TV, an armchair and a bookshelf with tapes, golf balls, and family photos. Jeanne is in the doorway. Behind her is a hallway to their large, sun-filled bedroom.

DEAN

I'm Italian. I need a wife. I need kids. I need a home. I may not come home, but I need a home.

JEANNE

I'm not talking about that. I'm not talking about what happens during the day, but at night. You've got kids. You should be with them. Teach them...

CUT TO:

INT. DEN - DEAN

giving stunned 14-year-old Dean-Paul \$20.

DEAN

Just don't do it anymore, okay?
And don't tell your mother.

CUT BACK TO:

SPARTAN BEDROOM

JEANNE

... Not bribe them, like headwaiters, because I know what's going on around here.

(CONTINUED)

CONTINUED:

DEAN

(a challenge)

What are you talking about? Okay!
You want me home all the time?
You want me to take off from work
and stay home 24 hours a day? Is
that what you want? I'll do it.

JEANNE

What good would that do? I'm not
talking about you staying home.
I'm talking about you being here.

DEAN

Oh, please.

JEANNE

No. When you are here all you do
is watch television and sleep
anyway. We never go anywhere.

DEAN

I like staying home. You want it,
I'll stay home every night.

JEANNE

Sure! And being home with you is
like being home with that pillow.
When I say I'm having trouble with
the kids, all you say is, 'Oh,
please' and go to sleep. I look
at you like this and I wonder
what's the good of being Dean
Martin if you don't enjoy it?

Without a word Jeanne goes back into their bedroom,
leaving Dean in his robe watching television.

CUT BACK TO:

EXT. DEAN'S POOLSIDE PATIO - DAY

The TV interview for "At Home With -- " continues.

DEAN

Oh yeah. My Jeanne takes care of
everything. She's in charge.
When we had to expand she put
rooms on this house I still
haven't been inside.

CUT TO:

INT. DEAN-PAUL'S BEDROOM - NIGHT

The 14-year-old, Dean-Paul, is quietly playing, "I'm A Fool" (soon to be a hit) on his guitar. Dean pauses in doorway while carrying eight-year-old Gina to bed.

DEAN-PAUL
(sees Dean standing
there)

What?

DEAN
It's not smooth enough.

DEAN-PAUL
Why? What's the matter?

DEAN
You've got to practice some more.
You've got to get it so you don't
even know you're playing.

DEAN-PAUL
You're somebody to be talking
about practice.

DEAN
What do you mean?

DEAN-PAUL
You know. You never practice.
You don't do anything. You don't
even rehearse. It comes so easy
to you.

DEAN
You believe that?

DEAN-PAUL
Ah, come on, Dad. You said it
yourself, you only go to the
studio on the day you tape the
show. Greg, your own producer,
brags about it.

DEAN
But you really don't know what I
do with Greg, do you?

CUT TO:

INT. TV SHOW DRESSING ROOM - DAY

Dean is talking to producer GREG GARRISON, a director and staff.

(CONTINUED)

CONTINUED:

DEAN

Why waste four days shooting an hour show? If the cue cards are there, why not use them? Why not work the mistakes. Keep it loose.

GARRISON

Oh, I get it. Let everybody in on the joke.

DEAN

Exactly!

CUT TO:

INT. DEAN'S NBC TV STUDIO - NIGHT

Greg Garrison telling staff how it will be done.

GARRISON

Here's 'The Dean Martin Rehearsal Caper Plan.' This is the way he wants it...

CUT TO:

ACTOR

being moved around like a doll.

GARRISON (V.O.)

... We get a standby to play Dean's part in the three days of rehearsals.

CUT TO:

EXT. GOLF COURSE - DAY

Dean putting an audiotape into the player of his golf cart and drives off listening to the show's rehearsal.

GARRISON (V.O.)

This will allow Dean the freedom he needs during the week. I'll get him tapes of all the rehearsals so he can stay up with the material...

CUT TO:

EXT. DEAN'S NBC TV STUDIO - NIGHT

Garrison is talking to an even larger staff.

GARRISON

He's not gonna show up here until
the day of the show.

CUT TO:

EXT. NBC TV LOADING DOCKS - DAY

A mural of "The Dean Martin Show" covers the building's
entire wall. Dean drives into the back of the NBC TV
studios. He is alone.

CUT TO:

INT. DEAN'S DRESSING ROOM - DAY

Fully clothed, Dean on his bed, carefully watching TV
monitor of rehearsal.

GARRISON (V.O.)

Then he's gonna go straight to his
dressing room and watch a final
run-through on a monitor.

CUT BACK TO:

INT. NBC TV STUDIO - DAY

Garrison now surrounded by actors, directors, producers,
agents, dancers, writers, set people, assistants talking
into headsets and cameramen.

GROUP

This is crazy. I've got to ask
him about... What about his...
Where does he want me...

GARRISON

I know. All I can say is he isn't
gonna show until about five
minutes before our final
rehearsal.

CUT TO:

DEAN

walks casually into the studio, dressed in sweater and slacks, and walks up to Garrison.

DEAN

Which way do you want to point the Italian?

CUT TO:

INT. NBC TV STUDIO - DAY

Laughter as Dean and CAROL LAWRENCE in middle of skit surrounded by cue cards.

DEAN

I'll never forget.

CAROL LAWRENCE

Forget what?

DEAN

I'll let you know as soon as they flip the card.

Carol Lawrence is a little flustered, but the audience laughs and applauds.

CUT TO:

OLDER GREG GARRISON

reminiscing about Dean.

GARRISON

(TO CAMERA)

You might not think it's much now, but back when Dean left in the mistakes it was amazing.

CUT TO:

BRIEF MONTAGE

A) DEAN

jumps on the white piano and starts to sing.

B) DEAN

getting attacked with kisses by Ding-a-Lings.

(CONTINUED)

CONTINUED:

C) DEAN

jumps on the white piano and it collapses.

GARRISON (V.O.)

Nobody did it like Dean. This was before 'Laff-In.' In less than two seasons the show had risen to being the top variety show in the country. We stayed there nine years.

CUT TO:

INT. DEAN'S LARGE MUSIC WORKROOM - DAY

BEATLE MUSIC DEAFENING. Posters of "Dino, Desi and Billy" album cover of "I'm A Fool," at #10 on the charts on the wall. Walls also covered with over a dozen of Dean's framed gold and platinum records. Dean-Paul, DESI and BILLY loudly mimic Beatles' riffs, but stop when Dean, in his pajamas and bathrobe, pokes his head in the room.

DEAN-PAUL

You come to join the revolution?

DEAN

Not me.

DEAN-PAUL

Why not? Even Frank's joined the Fifth Dimension. See!

CUT TO:

DEAN-PAUL

holds up Fifth Dimension album with Sinatra in a Nehru jacket and beads.

DEAN

He looks like Mahatma Gandhi.

DEAN-PAUL

(laughing)

Maybe, but at least he's trying. I mean, let's face it, Pop. The day of the crooner is over.

(CONTINUED)

CONTINUED:

DEAN

So what? I think I'll do some country.

DEAN-PAUL

Cowboy music?

DEAN

Why not?

DEAN-PAUL

You're not a country singer.

DEAN

What are you talking about? I grew up 23 miles from Wheeling, West Virginia. The home of country music. I didn't grow up in New York or Hoboken. I grew up with country and Crosby.

DEAN-PAUL

But it's the Beatles who've been on the charts for the last four months. Not you or Frank or cowboy songs.

DEAN

And you think I couldn't knock your little pallies off the charts?

DEAN-PAUL

The Beatles? No way.

DEAN

Oh, yeah? Well, just watch me.

CUT TO:

INT. DEAN'S HOUSE - NIGHT

Dean is singing with Kenny Lane at the piano.

DEAN

(singing)

Everybody loves somebody
sometime.

Everybody falls in love somehow...

Dean looks at Kenny Lane.

(CONTINUED)

CONTINUED:

DEAN

This is the one Frank did?

KENNY LANE

Yeah, 13 years ago. Didn't do well.

DEAN

Well this is the last number we need on the album. Let's do it anyway.

CUT TO:

INT. NBC TV STUDIO - NIGHT

Dean sings to the Ding-a-Lings as they dance around him.

DEAN

'Everybody loves somebody
sometime.
Everybody falls in love somehow.
Something in your kiss just told
me,
My sometime, is now...'

Dean suddenly stops singing. The Ding-a-Lings sigh.

DEAN

(smiling at audience)
No point in singing the whole
song, you might not buy the record
and I've got a bet with my son on
this album.

Audience laughs and claps.

CUT TO:

RADIO ANNOUNCER

and PAN TO album cover.

RADIO ANNOUNCER (O.S.)

The Beatle-buster, Dino's
'Everybody Loves Somebody,'
knocked the mop-heads off their
'Hard Days' Billboard perch...

CUT TO:

EXT. GOLF CLUBHOUSE - DAY

Dean-Paul, 15, hands Dean a gold watch as players look on.

DEAN-PAUL

You said you were going to knock the Beatles off the charts and you did. Here, it's just like the one you gave me.

DEAN

(to his pals)

Look at this. A first. Getting presents from your kids.

Dean's face is masked, but he reaches over and hugs his son close and hard. It's not easy. Then, alone, they talk.

DEAN-PAUL

We were trying to reach you. I couldn't get you.

DEAN

Where'd you call?

DEAN-PAUL

I called the house. I called the studio. I called the hotel.

DEAN

You didn't call Mort?

DEAN-PAUL

Your agent?

DEAN

Yeah. I don't answer that number anymore at home.

DEAN-PAUL

Why? Why don't you get an answering service?

DEAN

That's just as bad, because then they know they got you.

DEAN-PAUL

What are you talking about?

(CONTINUED)

CONTINUED:

DEAN

The phone. Why should I answer it? Nobody ever calls to say hello. They all need something. Do this. Do that. Come here. Go there. You know I can't turn them down. This way you call Mort and he's got a special line right to my place. When that rings, I know it's Mort and I'll call you right back.

DEAN-PAUL

(starts laughing)

But you're my dad. If I want to call you, I've gotta go through your agent?

DEAN

(laughs back)

What's the matter with that? This way I know it's you.

CUT TO:

INT. DEAN'S POOLSIDE PATIO - DAY

Jeanne being interviewed by magazine WRITER.

WRITER

If someone told you your husband was interested in other women, would you accept it and maintain the marriage?

JEANNE

I do. I think that speaks for itself. There are two Dean Martins. The man the public sees on TV and the man I know as a husband and father.

WRITER

So Dean really is a Gemini. You know, the sign of the twins.

JEANNE

Dean's more Italian than Gemini. I think he's more Italian than anything, and I've told him that.

CUT TO:

DEAN

walking up path toward Jeanne and Writer at pool.

WRITER

Oh my, he's home early.

JEANNIE

(shouts at Dean)

Hey! Go away! I can't talk about you if you're here!

DEAN

Okay, okay, baby. I don't need a truck hitting me.

JEANNE

(dismissing Writer)

I guess that's it. When he's home I want to be with him.

CUT TO:

INT. NBC TV STUDIO - DAY

Dean doing a scene in a PSYCHIATRIST's office with three Ding-a-Lings in skimpy nurses outfits.

DOCTOR

You'll have to pay more attention to her. Be more romantic.

DEAN

I don't have to be romantic. I'm married.

CUT TO:

EXT. NBC STUDIOS - DAY

A sign reading: "King Leer."

A line of women demonstrators carrying signs and marching in front of the main entrance. TV camera crews are interviewing a SPOKESWOMAN.

SPOKESWOMAN

... It's all drunk jokes and mammary gland jokes... he depicts women as objects... the only thing he's missing is a dirty raincoat...

CUT TO:

INT. NBC TV STUDIO - DAY

Dean on stage, singing: "Someone to Watch Over Me."

DEAN

'I just found out my dressing
room's wired,
I got a hunch Jeanne has hired...
Someone to watch over me...'

The audience roars and he doubles over laughing.

CUT TO:

INT. DEAN'S KITCHEN - DAY

Jeanne on the phone with Joyce Haber.

JOYCE HABER (V.O.)

I just wanted to check, Jeanne.
It's all around that he's leaving
you for that singer.

JEANNE

I don't know yet. Dean can't make
up his mind which age group he's
interested in.

CUT BACK TO:

TV SHOW

DEAN

How can you tell the difference
between a dog and a fox?

(pause)

Three drinks.

CUT TO:

EXT. NBC TV STUDIO - DAY

Dozens of demonstrators waving "King Leer" signs and
giving out leaflets.

CUT TO:

INT. NBC STUDIO - DAY

Dean and Garrison looking at demonstration through
window.

(CONTINUED)

CONTINUED:

GARRISON

Whaddaya want to do?

DEAN

The guys in Steubenville want the
broad. Give 'em the broads.

CUT TO:

EXT. NBC TV STUDIO - DAY

Street demonstration.

REPORTER

Have you heard from Dean Martin?

SPOKESWOMAN

No, but we hope he'll take the
issue seriously.

CUT BACK TO:

INT. NBC TV STUDIO - DAY

Dean Martin, in tux, appears from behind curtain, holding a long leash, greeted by applause. He tugs gently at the leash and waits. He tugs again and a tall, voluptuous showgirl dressed in a tiger costume emerges catlike from behind the curtain.

CUT TO:

INT. DEAN'S HOUSE - DAY

Jeanne is seated at the dining room table facing a battery of microphones and cameras.

JEANNE

My husband informed me that he had
met and fallen in love with
someone, and he asked me for a
divorce. I have assured him I
will comply with his wishes.
Proceedings will begin
immediately.

CUT BACK TO:

INT. DEAN'S TV SHOW - NIGHT

DEAN

I didn't have much of a luggage
problem getting over here. I
found all of mine on the sidewalk.

CUT TO:

JEANNE

talking to reporter.

JEANNE

After 23 years and three kids, I'm
the last thing he wants.

CUT BACK TO:

TV SHOW

DEAN

I read in the newspapers that
Jeanne might get the house. But
that's all right. I could never
find it anyway.

CUT TO:

DEAN

backstage with saddened Garrison before going on for the
last time.

GARRISON

I can't believe this is the end.
Dino, I could start the seven
years all over again.

DEAN

Oh, God! No! I don't know how I
got through this time.

CUT TO:

JEANNE

talking to reporter.

(CONTINUED)

CONTINUED:

JEANNE

The reason he doesn't show an interest in almost anything is that he truly is not interested in almost anything. Way deep down, he doesn't give a damn.

CUT TO:

"THE DEAN MARTIN SHOW"

The end of the last installment of "The Dean Martin Show" series. Audience applauds.

DEAN

That's it, folks. I'd like to introduce the celebrities who came out for our last show ever, but they're not here.

(waves at laughter)

Good night and God bless.

Taping concluded. Cameramen walk away.

DEAN

I gotta take a leak.

CUT TO:

EXT. NBC TV STUDIO - DAY

Battery of cameras and interviewers catch Dean and Greg Garrison leaving studio.

REPORTER

Any regrets ending one of the longest-running variety shows on television?

DEAN

Nah. It's been great. I'll still do some specials, as long as they don't get in the way of my golf.

REPORTER

At this time with Vietnam and social unrest, do you think the country has rejected your kind of humor?

(CONTINUED)

CONTINUED:

DEAN

You gotta have fun, pallie. If not, you may as well lay down and let them throw dirt on you.

REPORTER

Won't you miss your million dollar contract?

DEAN

(slips away smiling)

Why? I got so much money I don't even gamble anymore. Honest. It's no more fun 'cause it doesn't matter if I win or lose.

Dean, 59, walks away alone toward his car.

REPORTER

(to Garrison)

Does he have to do the specials or roasts?

GARRISON

Hey, fella, he's got fifty million dollars. He doesn't have to do anything... He's been a star for thirty years.

CUT TO:

EXT. NEW YORK CITY

Gray city sidewalk pavement suddenly walked on by a pair of glistening oxblood alligator shoes.

SUPERIMPOSE: 1946, NEW YORK CITY

TILT UP to reveal an Adonis: the 29-year-old Dean Martin. He puts a cigarette in his mouth and nods to Ernie the doorman.

29-YEAR-OLD DEAN

Ernie. You got a light?

CUT TO:

HAVANA-MADRID BILLING POSTER - 6X8 GLOSSY

that reads: "Jerry Lewis, in Sotto Voce." CAMERA REVEALS -- JERRY LEWIS, 19 years old. He is the opposite of the suave Dean. Jerry has a shiny, black pompadour, pants too high for his socks, and a tight jacket. He is with his agent, ABBEY GRESCHLER.

JERRY'S POV

Jerry sees Dean about to breeze by in a tan camel hair coat, piercing eyes and a thin scar across the bridge of his nose from recent surgery.

CUT TO:

BACK TO SCENE

JERRY
(impressed)
Who's that?

ABBEY GRESCHLER
That's Dean Martin.

JERRY
He must be important.

Greschler points to Dean's 8X10 glossy.

ABBEY GRESCHLER
You don't know each other?

CUT TO:

GRESCHLER

introduces the two men who start talking.

JERRY (V.O.)
I'm 115 pounds and fighting acne
and here's a god. That's the way
I saw him. That's the way
everybody saw him.

CUT TO:

INT. JACOBS' BRYANT HOTEL ROOM - NIGHT

A one-bedroom residence hotel suite belonging to Dean's agent, Lou Jacobs, where Dean, and other Jacobs' clients often stayed. A sofa, flanked by armchairs and a card table, served as decor. Dean is doing card tricks and telling stories. Abbey Greschler, Jacobs, Sonny King and Jerry are hanging on Dean's every word.

(CONTINUED)

CONTINUED:

JERRY (V.O.)

Dean was pushing thirty, had been on the road about ten years, was in bankruptcy, had pissed away his radio show, his records were going nowhere and he didn't care to spend a lot of time around his wife and kids back in Steubenville.

CUT TO:

JERRY - PRESENT

Like Greg Garrison earlier, an older Jerry Lewis reminiscing from the end of his career.

JERRY

(TO CAMERA)

But, nothing bothered him. Even with all his problems, he was still so cool. He was amazing. He didn't give a damn. I'm serious. Once, when he was flat broke and owed I.R.S. a bundle, I watched him walk away from thirty million dollars and not look back.

CUT BACK TO:

INT. HOTEL ROOM - DAWN (30 YEARS EARLIER)

with only Dean and Jerry left awake. Jerry is showing Dean wallet photos.

JERRY (V.O.)

After everybody left or collapsed, we stayed up all night talking and showing off pictures of our kids.

JERRY

I was raised by my grandmother. I hardly saw my parents until I went to the Catskills where they were always performing. They put me in the act. I was nine.

(proudly)

I had an agent at nine.

DEAN

I've gotta dozen agents now and none of them do anything for me.

(CONTINUED)

CONTINUED:

JERRY

That's because you only need one good agent. One person who watches out for you. Somebody close. Somebody you can trust.

DEAN

Hey, I don't trust anybody.

JERRY

But you gotta trust somebody.

DEAN

Not where I come from...

CUT TO:

FLASHBACK - EXT. ABRUZZI COUNTRYSIDE - DAY

The bright sunlight on rocky, arid mountain land.

Town sign: "2K. Montesilvano, ABRUZZI."

A slight-built GAETANO CROCETTI, 19, walking down windy road with parents, brothers and uncles toward train station. Gaetano has an old suitcase in hand and a tan linen cloth sack hanging from his neck. When he stumbles he clutches at the precious sack.

DEAN (V.O.)

... the only reason my old man even came to this country was that no matter how hard he worked back home, the politicians and priests robbed them all blind.

CUT BACK TO:

INT. JACOBS' BRYANT HOTEL ROOM - NIGHT

Dean and Jerry talking.

DEAN

He always said, you can't trust anybody. You've gotta take care of yourself. Learn a trade. A skill. Something they can't take away from you.

CUT TO:

INT. CROCETTI BARBERSHOP - DAY

Gaetano's hands open his tan sack and gently take out the French shears, fancy Bressart clippers, a shaving bowl with soap and a bone-handled razor.

DEAN (V.O.)

He made himself a barber and he made being a barber like being a priest. He treated his scissors like they were sacred...

CUT TO:

INT. CROCETTI BARBERSHOP - DAY

Gaetano brushing ANTONIO RIZZO's collar while shaking his head and politely smiling "no." Rizzo shrugs and walks away. In b.g., Dino, 10, is watching.

DEAN (V.O.)

... and when the wiseguys came with some bootlegging and gambling deals...

JERRY (V.O.)

That shoulda done it. He coulda been rich.

DEAN (V.O.)

Not him. He didn't trust shortcuts either.

(laughing)

Shit! Let me tell you the kind of guy he was.

CUT TO:

INT. CROCETTI STAIRCASE LANDING - NIGHT

Dino at five or six jumps into his father's arms. Gaetano catches his son and smothers him with kisses.

Dino jumps into his father's arms. More kisses.

DEAN (V.O.)

Every night, after work...

Dino jumps into his father's arms. More kisses.

DEAN (V.O.)

... I'd be so glad to see him...

Dino jumps, but this time Gaetano steps back.

(CONTINUED)

CONTINUED:

DEAN (V.O.)
... I was a kid and he thought
he'd better teach me a lesson...

Dino falls to the ground.

GAETANO
(in the Abruzzi
dialect)
How many times have I told you
never to trust nobody?

Dino starts to cry as Gaetano keeps walking.

ANGELA
(comes to landing;
in Abruzzi dialect)
What did you do to the kid?

GAETANO
(in Abruzzi dialect)
Nothing! Nothing! I'm just
teaching a lesson.

Dino starts crying loudly.

ANGELA
(angrily swats
Dino; in Abruzzi
dialect)
Hey! Don't cry. Stop! What's
the matter with you? You want to
show people you're hurt? That
you're weak? They'll take
advantage of you.

Dino stares at his angry parents and stops crying. He
looks up at his mother and father.

END OF FLASHBACK.

FLASH PAN TO:

INT. JACOBS' BRYANT HOTEL ROOM - NIGHT

Dean and Jerry talking.

DEAN
And they were right. It was a bad
time. There was a depression.
Nobody was going anywhere.

DEAN'S POV - OUT WINDOW

to men on street waiting in line, including vets wearing their medals on tattered clothes.

DEAN (V.O.)

My own teacher was selling apples
on the street.

FLASH PAN TO:

INT. CROCETTI KITCHEN - NIGHT

The 16-YEAR-OLD DINO looking up at his mother and father.

16-YEAR-OLD DINO

(in Abruzzi dialect)

Pop, I want to quit school.

GAETANO

(in Abruzzi dialect)

We'll try to find you something.
We want you to be happy.

CUT TO:

INT. AMERICAN LEGION CLUB FIGHT - NIGHT

Dino gets punched in the face. He goes down.

DEAN (V.O.)

But you've got to be practical. I
figured out pretty fast that I
could make more money betting
against myself...

CUT TO:

CASINO - DEAN

betting with Rocky at the casino.

DEAN (V.O.)

... than winning and going home
with a lousy fifteen-dollar watch.

CUT TO:

BOXING RING - DINO

gets punched and goes down again.

(CONTINUED)

CONTINUED:

BELL RINGS and Dino is helped out of the ring by TONY, his manager, who throws a robe reading "Kid Crochet" over his shoulders. The crowd is booing Dino.

TONY

You're through, pallie. You took
so many dives nobody'll bet on you
no more.

JERRY (V.O.)

That's a pretty tough way to grow
up.

CUT TO:

SUNLESS, GRIMY MILL TOWN

overwhelmed by smokestacks of the "La Belle Steel Works" sign. FOLLOW Dino Crocetti, a sharply-dressed 17-year-old from the Crocetti barbershop down the honky tonk street TO the Rex Cigar Store.

DEAN (V.O.)

Nah. The town was wide open. We
had twenty churches, thirty
speakeasies, a dozen back-door
casinos and forty cat houses.

CUT TO:

INT. REX CIGAR STORE - DAY

Dino walks straight through the busy cigar store toward a back door, where he nods to ROCKY, a large man who opens the door and ushers him into a large, illegal casino.

DEAN (V.O.)

It was a great place to grow up!
If you took it the right way, you
could have a million laughs.

CUT TO:

INT. REX CASINO - NIGHT

Roulette wheels and craps tables being watched over by Rocky, a "twitchy" pit boss, as young Dino, with slick hair, deals deadpan blackjack. Dino gets a nod from Rocky and deals a bottom card, busting the player, who slams the table, sending chips flying, and storms away.

(CONTINUED)

CONTINUED:

DEAN (V.O.)

They had a saying back then:
'Learn to steal, learn to deal, or
go to work in the mill.'

CUT TO:

DINO

in steel mill watching steel coil drop fifty feet away.

DINO

A guy could get killed around
here.

CUT TO:

INT. CROCETTI KITCHEN - NIGHT

Young Dino is dealing cards in front of three-way mirror
at the kitchen table while, Guy, his father, is reading
an Italian newspaper, and his mother, Angela, is cooking.

DEAN (V.O.)

So I learned to deal. I learned
to deal seconds, bottoms, and to
stack the middle of the deck.
When I couldn't catch myself
cheatin' in the mirror, I knew I
was ready and Rocky, one of the
bosses, hired me.

CUT BACK TO:

CASINO

where Dino is reshuffling the deck with dazzling moves as
the loser storms away. Rocky comes over.

ROCKY

What happened? You busted him
out.

DINO

You gave me the eye.

ROCKY

I didn't give you the eye. I
blinked.

DINO

I thought you winked.

CUT TO:

INT. SMALL CASINO STAGE - NIGHT

Dino leaves the table and slips out of bow tie and vest, and hops onto a small stage. He talks to the pianist.

DEAN (V.O.)
I got eight bucks a day. Tips
brought that up to fifteen or
twenty bucks...

CUT TO:

CASINO

Dino deftly slides a silver dollar off the blackjack table into his oversized loafers.

DEAN (V.O.)
... and I'd knock down another
five bucks a night in silver
dollars. But dealing was work.
Hard to find laughs.

CUT TO:

CASINO STAGE

Dino adjusts the microphone and starts singing. Rocky; Rocky's sexy 40-year-old red-haired wife, Tina; Cosmo, the casino boss, dealers and women customers are caught up by Dino's crooning. Rocky squeezes Tina's shoulder protectively.

DINO
(singing)
'Guarda il mare come e bello.
Spria tanto sentimento. Come il
tuo soava accento, che me, desto,
fa sognar.'

CUT TO:

JERRY

JERRY
(TO CAMERA)
He said the only reason he learned
singing was that it was easier
than dealing...

CUT TO:

INT. MOVIE THEATER - DAY

BING CROSBY singing "Learn to Croon" as a young Dino mouths the words in a near-empty theater.

JERRY (V.O.)

... And you know how he learned to sing? He did it by going to Bing Crosby pictures...

CUT TO:

DINO

getting out of bed with Tina, Rocky's sexy red-haired wife.

JERRY (V.O.)

... Being a singer meant he didn't have to stand on his feet dealing cards ten hours a day. And, being such a good-looking guy, he also picked up a great trick.

CUT BACK TO:

INT. JACOBS' BRYANT HOTEL ROOM - NIGHT

Jerry in armchair listening to Dean.

DEAN

Let me explain. You can't piss off the guys. They're paying for the date. So I always sing to the men, never to the women. You've gotta be careful about things like that. Shit, I'm not even singing under my own name.

JERRY

Me too! My real name is Joseph, but I didn't want to be mixed up with Joe E. Lewis or Joe Louis, the fighter. So I changed it to Jerry.

DEAN

I hadda do it for the war effort.

CUT TO:

INT. VOGUE ROOM - DAY

Empty stage of a supper club where bandleader SAMMY WATKINS talks to 22-year-old Dino Crocetti.

WATKINS

Your name, 'Dino Croshetti,' it's no good. There's the war.

DEAN

What do you mean? I'm Four-F. I got a double hernia.

WATKINS

No. No. I mean we got Mussolini. We got Hitler. It's not the time for Italian names. You can keep your nose, but you gotta change your name. Hey, it's no big deal. Perry Como changed his. You think I'm Sammy Watkins? Ha! I'm Sammy Watkovitz. It's show business, kid. It's all an illusion.

CUT TO:

EXT. OUTDOOR COLLEGE DANCE - NIGHT

Sign reading: "SAMMY WATKINS AND HIS ORCHESTRA, featuring Dean Martin vocals."

Watkins, and his wife, LEE ANN, are watching Dean sing.

WATKINS

(to Lee Ann)

I watch him every night.

CUT TO:

DEAN

singing "The Sweetheart of Sigma Chi" to enthralled college kids and one misty-eyed college girl.

WATKINS (V.O.)

He's got those college boys cheering for their fraternities, and then...

CUT TO:

EXT. PARKING LOT - NIGHT

Dean and misty-eyed college girl steaming car window.

WATKINS (V.O.)
... he sneak-fucks their girl
friends in the parking lot. The
guy pisses ice water.

CUT TO:

EXT. VOGUE ROOM STAGE - NIGHT

Dean is now singing "What'll I Do?" at BETTY MacDONALD,
18, a beautiful, blonde, blue-eyed, Swarthmore College
freshman with her mom and dad.

WATKINS (V.O.)
Look! There he goes. Look at him
work that girl. The little
greaseball loves them clean-cut.

CUT BACK TO:

INT. JACOBS' BRYANT HOTEL ROOM - NIGHT

Dean looks up at Jerry, who is wide awake.

DEAN
And that's how I met Betty.

CUT TO:

INT. HOLLENDEN HOTEL BRIDAL SUITE - DAWN

The next morning, Betty's wedding dress and an empty
champagne bottle are on the floor. The room is a mess.
Dean kisses Betty and goes out the door.

DEAN
It'll only be for a month.

BETTY
But it's our honeymoon.

DEAN
I know, but it's important. I'll
be doing shows from St. Louis to
New Orleans. You know how many
people will hear me?
(sits her down on bed)
Otherwise, what do I do? Stay
here?

CUT TO:

EXT. HOLLENDEN HOTEL - DAY

Dean gets on the "Sammy Watkins and his Orchestra" bus with Sammy, Lee Ann, Zorita, etc. He looks up at Betty in the window and blows her a kiss. She blows him back a kiss. Then, out of sight, as Dean gets on the bus, Zorita gooses him. He reacts and Zorita squeals, though we don't see what he does back.

CUT BACK TO:

INT. JACOBS' BRYANT HOTEL ROOM - NIGHT

Dean absentmindedly toying with cards at the table while talking to Jerry.

DEAN

But, no matter how much I make,
I'm always behind.

JERRY

I know, that's why I have Patti do
all our money. She's a great
bookkeeper.

DEAN

(amused)

I don't need a bookkeeper. I need
a bookmaker.

(looks at hands)

I can do okay with cards, but the
truth is, the horses got me eating
mashed banana sandwiches. That's
why I'm livin' here for almost a
year.

CUT TO:

SIGN

"HOTEL BRYANT, Residence Hotel, Broadway and West 54th
Street" on a tattered canopy.

CUT TO:

INT. JACOBS' BRYANT HOTEL ROOM - DAY

The same room has a pullout sofa, table, armchairs. Dean
standing with suitcase. SONNY KING greets him.

(CONTINUED)

CONTINUED:

KING
(nodding toward closed
bedroom door)
Lou's got the bedroom, and I'll
take the couch tonight. Tomorrow
you get it. You're gonna need
your rest. You got the Richards'
radio show and it goes on at ten.
Exactly!

DEAN
Yup. The airwaves are calling.

KING
You're gonna do great. You've got
a great nose for radio.

DEAN
What does that mean? More people
are gonna be listening to me on
the radio in those 15 minutes than
have heard me in clubs for the
last ten years.

KING
Yeah, but that's not all. You're
a crooner. People want to see a
crooner.

CUT BACK TO:

INT. JACOBS' BRYANT HOTEL ROOM - DAWN

Dean and Jerry are exhausted. The morning light is
coming through the window. Jerry is looking at the scar
on Dean's nose.

JERRY
So when'd ya do it?

DEAN
As soon as I got the money.

CUT TO:

MONTAGE

A) INT. GYM

Where Sonny King is showing Dean's nose to a BOOKIE
and two hoods in a gym filled with fighters.

(CONTINUED)

CONTINUED:

BOOKIE
Didya get it fightin'?

CUT TO:

B) INT. STORK CLUB - BAR

Where LOU COSTELLO, of Abbott and Costello, is inspecting Dean's nose. Jacobs and Sonny King look on.

JERRY (V.O.)
He even got Lou Costello, of Abbott and Costello, the biggest comedy team of all time, he got Lou to buy a piece of him. But it didn't matter. He already sold more pieces of himself than he could remember.

DEAN
I broke it fighting.

COSTELLO
Were you any good?

DEAN
Had a dozen fights. Won 'em all, but eleven.

CUT TO:

INT. STEUBENVILLE CROCETTI HOUSE - DAY

Dean with his new nose and new clothes, standing before his mother and father.

DEAN
(tapping each side of his nose for kids)
Five hundred. Five hundred. And, that's my boy.

ANGELA
My God, Dino.

DEAN
God would have done it, if He only had the money.

CUT TO:

SIGN

On a large wooden door, reading "Bankruptcy Court: U.S. Federal Court Southern District."

CUT TO:

INT. FEDERAL COURTHOUSE - DAY

Large court with few attending. Dean is alone, except for Jacobs. Dean is calm and innocent. He could be in church.

JUDGE

(reading)

... Plus, the 80 dollar bill from the Belmont Plaza Hotel; one for \$80.91 from Bryant's department store; \$12.38 to Bernstock Publicity Photos and \$2.22 to Cowan Music Supplies, plaintiff's debts are all absolved.

JERRY (V.O.)

They thought they were scaring him with bankruptcy. What did he care? He didn't believe in such things.

JUDGE

You have done the impossible. You have managed to sell 115 percent of yourself and therefore the contracts with...

CUT TO:

MONTAGE

A) COSTELLO

in costume on movie set throws his hat furiously to the group and screams at his lawyers.

B) GYM

where Bookie and hoods look at each other.

C) SAMMY

holds letter and plaintively looks at his wife.

(CONTINUED)

CONTINUED:

JUDGE (V.O.)
... Lou Costello Enterprises, Zip
Productions, and Samuel...
(stumbles on
pronunciation)
... Watkovitz Music Management,
are absolved until when and if...

CUT TO:

INT. HAVANA MADRID - BACKSTAGE - NIGHT

Jerry and Dean are watching a JUGGLER finish his act.
Dean is about to go on.

DEAN
If I owed the shylocks that money,
they would have cut my throat, but
after all that with the court, I'm
getting paid to sing. Is this a
joke, or what?

The Juggler exits to scant applause as Dean prepares to
go out.

JUGGLER
(to Dean and Jerry)
It's dead out there tonight.

JERRY
(to Dean as he goes on)
Better you than me. Hey, let's
have some fun. It's okay with you
if I fool around with you a little
bit out there?

DEAN
Why not? Go ahead. It's the two
o'clock. Let's wing it.

CUT TO:

ANNOUNCER

ANNOUNCER
And now, ladies and gentlemen, the
man with the tall, dark and
handsome voice: Dean Martin.

CUT TO:

INT. HAVANA MADRID STAGE - NIGHT

Dean singing "Powder Your Face with Sunshine."

DEAN
(singing)
'... make up your face with
laughter...'

CUT TO:

BUSBOY

precariously carrying a stack of metal trays out of the swinging kitchen door and starts stumbling between the customers' tables as he gets closer to the stage.

CUT TO:

DEAN

DEAN
(warily watching
busboy)
'... gloom never was in style...'

CUT TO:

JERRY

balancing the trays as he gets closer to the stage just as Dean finishes the song.

DEAN
'... and so smile, smile, smile.'

Jerry pretends to trip, sending the trays cascading across the stage in a horrendous clatter.

ANGEL LOPEZ, the Havana Madrid owner, is watching them warily.

JERRY
Oh, sorry, kind sir. I hope I
didn't interrupt anything.

DEAN
(right back with a
smile)
No, I was getting pretty tired of
that song, anyway.

(CONTINUED)

CONTINUED:

Dean starts singing another song, but Jerry takes a water glass with celery off a table and spills some on Dean's shoes. Jerry then starts swatting Dean with the celery.

DEAN
(protecting his nose)
Hey! Hey! Watch the nose,
pallie. It ain't paid for yet.

Loud applause and laughter.

CUT TO:

INT. HAVANA MADRID - BACKSTAGE - NIGHT

Dean, Jerry, Sonny King, ABE, Jerry's agent and the owner, Angel Lopez.

DEAN
(shaking his head)
No. I was happy fooling around
tonight, but I've got singing jobs
upstate.

JERRY
Why not? We were good. We could
make a lot of money together.

DEAN
Nah. That's not for me. I'm a
singer. I don't want to do it.

CUT TO:

EXT. 500 CAFE MARQUEE - DAY

SUPERIMPOSE: JULY 25, 1946

Posters being installed, reading: "Cafe 500 Presents 3
SCINTILLATING REVUES. Last Show at 4 A.M. Starring the
Unpredictable JAYNE MANNERS!" And, "Sensational Comic,
Jerry Lewis, 'Satirical Impressions in Pantomimicry'."

CUT TO:

ON STAGE - JERRY

performing his record pantomime act to NELSON EDDY and
JEANETTE MACDONALD's "Indian Love Call."

CUT TO:

BACKSTAGE - OWNER SKINNY D'AMATO AND GRESCHLER
watching.

SKINNY D'AMATO
People don't like the act. The
kid's not making it. Get him
outta here before somebody kills
him!

ABBEY GRESHLER
Wait! I got an idea.

SKINNY D'AMATO
I got partners. You know what I
mean. If he stays, I can't
guarantee they let the little fuck
leave here alive.

ABBEY GRESHLER
Hear me out. I got an idea.

CUT TO:

INT. 500 CLUB STAGE - NIGHT

Dean now part of the act. Jerry and he are on stage.
They're dying. Jerry is wearing a sweatshirt and cap on
sideways. He keeps throwing punches like a fighter.
Dean looks bored.

DEAN
How many fights did you have?

JERRY
I had a hundred and one fights and
I won all of them, except a
hundred.

CUT TO:

SKINNY, ABE AND JACOBS

watching a disaster. Skinny is furious.

SKINNY D'AMATO
This is your funny act? You
trying to make a fool out of me?

Skinny stage-whispers at Dean.

SKINNY D'AMATO
Sing. Sing, for Chrissake.

(CONTINUED)

CONTINUED:

Abe looks terrified. Jerry looks around frantically. A truly desperate man. Dean turns his back to the audience to address the band, but whispers to Jerry.

DEAN

Don't worry about them. Throw away the routine. Just kid around.

(starts singing)

'We lived our little drama, we kissed in a field of white...'

Jerry looks at Dean, bewildered.

DEAN

Just have some fun.

Jerry brightens.

JERRY

Yeah! Deeean, you're for real. You've got talent. You can sing niiiice. All I've got is nerve.

DEAN

(smiles at Jerry, and continues to sing)

'I never planned in my imagination, a situation, so heavenly. A fairyland...'

JERRY

Ohhhh what you said! Ohhhh...

DEAN

(laughs and sings)

'... where no one else could enter, and in the center, just you and me, dear.'

JERRY

(taking seat behind drums and pulling out novelty teeth)

Do you mind if I play the drums for you, kind sir?

DEAN

(smiling benevolently at Jerry)

Why not, baby.

(singing)

'My heart beat like a hammer...'

(CONTINUED)

CONTINUED:

Jerry then starts pounding on drums like a hammer so loudly he almost drowns Dean out. The customers begin to chuckle. Perking up, Jerry grabs the orchestra leader's baton and starts waving it around wildly.

DEAN

(singing loudly)

'... my arms wound around you
tight...'

Jerry runs off stage and turns out all the lights. Surprised waiters drop dishes and trays. When lights go on, Jerry is doing a pantomime of the ANDREW SISTERS. Dean takes a seltzer bottle and squirts Jerry every time he opens his mouth.

The audience is now laughing. Jerry grabs a man's steak dinner and smashes it to the floor. Taking a cue, Dean grabs a drink from a passing tray, takes a sip, sputters and coughs. He empties it on a customer's head. The audience gasps. For a second there is total silence in the cavernous room.

CUT TO:

SKINNY D'AMATO

looks as though he is going to have them both killed. Abe and Jacobs are in terror as to the outcome. Dean and Jerry look at each other. Waiting.

CUT TO:

AT RINGSIDE TABLE - SOPHIE TUCKER

slowly begins to laugh, and the crowd catches on that they have official approval to laugh. The room bursts into uncontrollable laughter.

TUCKER

(rising)

More! More!

CUT TO:

JERRY

looks at Skinny. Fury is replaced by a thin smile. Skinny waves, urging Jerry to continue. Jerry points to Sophie Tucker.

(CONTINUED)

CONTINUED:

JERRY

Sophie Tucker, ladies and gentlemen. The last of the red-hot mammas.

JERRY (V.O.)

It could have gone either way, but Sophie Tucker, who was a big big star back then, saved us.

MONTAGE

of total mayhem. Martin and Lewis grab trays from waiters, fling steaks across the room, bully customers into sitting on the floor, and into joining them in a wild conga line that snakes through the cafe, out onto the boardwalk and back inside again.

CUT TO:

EXT. BOARDWALK - DAWN

Martin and Lewis leaning over the boardwalk railing watching the sun come up. They're drinking coffee. The applause is beginning to end.

JERRY

What should we call the act?

DEAN

Let's not have an argument. Let's just call it Martin and Lewis.

JERRY

Why?

DEAN

Because it's alphabetically correct.

JERRY

Alphabetically correct? Where the hell did M come before L? Answer me that.

DEAN

D comes before J.

JERRY

(raising coffee cup)
Make a toast?

(CONTINUED)

CONTINUED:

DEAN
(clicking cups)
Sure. Fuck being poor.

CUT TO:

16MM COLOR FILM OF BETTY, PATTI AND DEAN

on merry-go-round in amusement park. Dean is smoking, is wearing grey slacks and tan sports coat and has son, Craig, 6, on his lap. Dean seems distracted.

JERRY (V.O.)
As soon as we made a few bucks,
Dean brought his wife and kids
down from Steubenville, where he
had them living with his parents.
It was amazing. Skinny D'Amato
kept us over for six weeks and
there wasn't an empty seat in the
house four shows a night. On
weekends we even sold out the four
A.M. show.

FOOTAGE OF DEAN

loping off Jerry's pompadour and giving him his crew cut
with scissors. Under crank camera like old silent film
showing Dean doing fast snips. Dean holds up mirror.
Jerry screams.

JERRY
Heeeyyy!

JERRY (V.O.)
The word of mouth was phenomenal.
On our fourth day all the New York
critics came down by train to
review us.

DRUM ROLL.

SIGN

"Copacabana, 10 East 60th Street" on blue awning.

CUT TO:

EXT. COPACABANA - NIGHT

Police hold back huge crowds, while hundreds of customers line up behind barricades around the block. Photographers take flashbulb pictures of celebrities.

CUT TO:

JERRY

JERRY

(TO CAMERA)

And by the time we got to the Copa, we're the hottest thing in show business. You couldn't move in the joint.

CUT TO:

RACHEL BRODSKY LEVITCH

RACHEL BRODSKY LEVITCH

(on camera news
interview)

I'm Jerry Lewis's mother and my boy's even funnier without the Italian. Is that okay? You want me to do it again?

CUT TO:

FOOTAGE OF SMILING BETTY AND PATTI

putting their heads together, eating ice cream cones on boardwalk. Dean, Jerry and kids cluster around them.

CUT TO:

PARAMOUNT THEATER

JERRY (V.O.)

There was never anything like us. I'm serious! We topped our own build up! The Copa seated 900? I saw hundreds of people standing on the bar so they could see the stage. At the Paramount we filled 4,000 seats, nine times a day. You know what that means? The cops hadda close the street.

With teens looking up at window where Jerry asks:

(CONTINUED)

CONTINUED:

JERRY

Ya want coffee?

The crowd roars. Jerry waves a shotgun at crowd and yells --

JERRY

Come and get me!

-- before ducking inside.

JERRY (V.O.)

After the Paramount, we went to Chicago. Same thing, even more! We did 175 sellouts in 21 days. It was living in a fantasyland. My whole life I never had fifty bucks in my pocket at one time, and now, I'm walking around with thirty-five hundred bucks in hundred dollar bills. It was wild. By the time we got to Florida, we were the hottest act in show business.

CUT TO:

SIGN ON PARADE FLOAT

"Jeannie Biegger: 1947 Miami Orange Jamboree Queen."

CUT TO:

EXT. COLLINS AVENUE (MIAMI BEACH) - DAY

Huge crowds, watching parade. Dean, outside the Beachcomber's Club, watches Jeanne Biegger, a 19-year-old, honey-blond, blue-eyed beauty queen, sail by on heart-shaped float. Dean calls to her and points to his caricature on the club's marquee, reading: "The Nation's Hottest Comedy Pair -- Dean Martin and Jerry Lewis."

CUT TO:

JEANNE

reminisces about Dean TO CAMERA.

(CONTINUED)

CONTINUED:

JEANNE

(TO CAMERA)

He started following the float and
invited me to the show. I
recognized his picture.

CUT TO:

EXT. COLLINS AVENUE (MIAMI BEACH) - DAY

Jeanne calls down to Dean from the float.

JEANNE

Can I bring my mother and father?

DEAN

Sure! Bring everybody.

CUT TO:

INT. BEACHCOMBER STAGE - NIGHT

Dean is singing "Paper My Walls With Your Letters" as
Jeanne, who is not star-struck, casually looks on. Her
mother, father and relatives are also watching.

DEAN

And now, ladies and gentlemen, I'd
like to introduce you to the
Orange Bowl Queen... Jeanne
Biegers!

CUT TO:

JEANNE

JEANNE

(TO CAMERA)

He said he wanted to take me out.
We started going out. A lot. He
was the nicest and funniest guy
you'd ever meet.

CUT TO:

INT. MIAMI RESTAURANT - NIGHT

Dean and Jeanne at dinner where Dean is buttering his
bread O.S. PAN DOWN to see Dean buttering his hand.

(CONTINUED)

CONTINUED:

JEANNE (V.O.)

He was full of jokes and if you caught it, you caught it. If not? Forget it. I don't think he cared.

DEAN

Why don't you come to L.A.?

JEANNE

I'm not going there unless I know you're serious.

DEAN

I'm serious. I even got you a ticket.

JEANNE

I mean serious. I mean get married serious. I'm not going out there like some girl friend.

CUT BACK TO:

JEANNE

JEANNE

(TO CAMERA)

We had a little problem. I wouldn't sleep with him unless we got married. He couldn't believe it. He wasn't used to girls like that. So we parted. He flew to California and I stayed in Miami and waited. He said he would call me.

CUT TO:

EXT. PARAMOUNT SOUND STAGE - FILM PRODUCTION MONTAGE - DAY

Clapboard reads: "PARAMOUNT. MY FRIEND IRMA. HAL WALLIS PRODUCTION, Dir. George Marshall. SCENE 43. TAKE 4. 4.8.49." Jerry talking seriously with director and cameraman and Wallis at orange juice stand before shooting scene. Dean tosses orange at actress, who catches it and laughs.

(CONTINUED)

CONTINUED:

JERRY (V.O.)

Dean hated the details. He made me talk with the writers and the cameramen and directors. I don't mean I didn't have any fun...

Clipboard reads: "MY FRIEND IRMA GOES WEST," where Jerry follows chimpanzee around on all fours. Jerry looks up, sees Dean with his arms around another actress he is teaching how to putt.

JERRY (V.O.)

... but he always had other things on his mind.

CUT TO:

INT. CIRO'S STAGE - NIGHT

CLOSEUP of Ciro's trademark table lamp. Packed house of Hollywood elite. A blonde movie star at a ringside table staring at Dean as he sings.

DEAN

'Tingle. Tingle, when we mingle,
Just for fun.'

CUT TO:

INT. CIRO'S - BACKSTAGE - NIGHT

Betty is in the wings watching Dean sing and watching the blonde star. As Dean's dresser, GEORGE, walks by, Betty grabs a telegram from his hand. George wilts.

GEORGE (V.O.)

She must have known something,
because she was waiting for me.

Betty reads the telegram while (O.S.) Dean sings:

DEAN (O.S.)

'Tingle tingle, when we mingle,
Just for fun.'

CUT TO:

GEORGE

GEORGE (V.O.)

(TO CAMERA)

But, Mrs. Martin really got mad
when she read the part in the
telegram... where Mr. Martin
said...

CUT TO:

INSERT - TELEGRAM

reading: "I'M STILL TINGLING ALL OVER..."

GEORGE (V.O.)

'I'm still tingling all over...'

CUT TO:

INT. CIRO'S STAGE - NIGHT

Dean sees Betty yelling and waving the telegram.
Luckily, she's drowned out by the band. Dean tries
moving to the other side of the stage, but she quickly
follows him.

BETTY

You bastard! I'm getting a
divorce. I've had it, you lousy
son of a bitch.

Dean and Jerry continue the act.

JERRY

But Deeeean, I didn't do nuthin'.

DEAN

I didn't do anything.

JERRY

Ohhh, good. Then neither of us
did anything wrong.

DEAN

Right, Jer.

CUT TO:

AUDIENCE

With that, Dean grabs Jerry's arm and steers him right onto the floor and into the howling audience, past Hal Wallis, the blonde star, and out the door.

CUT TO:

EXT. L.A. AIRPORT - DAY

Jeanne comes down ramp. Dean greets her.

JEANNE (V.O.)
His telegram said, 'I love you.
Ticket to follow.' I was
ecstatic. My parents were a
little nervous.

They hug and kiss.

CUT TO:

JEANNE

JEANNE
(TO CAMERA)
After all, I was 20 and he was 30.
But I knew what it meant.

CUT BACK TO:

AIRPORT

DEAN
We can't right away.

JEANNE
Why?

DEAN
I've already got a wife and four
kids.

JEANNE
What! You never said you were
married. Why didn't you tell me?!

DEAN
I wanted to make sure you'd marry
me first.

CUT BACK TO:

JEANNE

JEANNE

(TO CAMERA)

It took him about three years to
get his divorce from Betty.

CUT TO:

EXT. HERMAN HOVER'S BEVERLY HILLS HOUSE - DAY

Dean and Jeanne come apart from a kiss surrounded by
clergy, Dean's parents, Jeanne's parents, and Jerry and
Patti, friends, agents and relatives. Hover's pool area
covered with orange blossoms. Waiters with champagne and
caviar. Jerry kisses the bride.

JEANNE (V.O.)

We got married at Herman Hover's.
He owned Ciro's, but with Jerry
carrying on you'd think it was his
party.

After kissing Jeanne, Jerry lets out a yell and jumps
fully clothed into the pool.

CUT TO:

INT. NBC REHEARSAL STUDIO - DAY

TV cameras dormant, but Dean and Jerry with writers ED
SIMMONS and NORMAN LEAR and DIRECTOR ERNIE GLUCKSMAN
around a table with scripts.

CUT TO:

ED SIMMONS

SIMMONS

(TO CAMERA)

Success went to their heads in
different ways. While Dean laid
back and tried to do as little as
possible, Jerry couldn't tell when
he was on and when he was off.

CUT BACK TO:

INT. NBC REHEARSAL STUDIO - DAY

JERRY

(in Jerry's voice)

I don't like this script.

(CONTINUED)

CONTINUED:

DEAN
You read the script?

DIRECTOR
But...

JERRY
(interrupting)
Shut up when we're talking.

Dean tosses his script out the window.

JERRY
(pointing at writers)
I can't stand it. Those horrible
faces. Out! Out! Out!

Jerry grabs Simmons and Lear by the arm and shoves them into the nearby men's room. Jerry then takes out his pen and plays a quick game of tic-tack-toe on Dean's \$35 white shirt and then cuts off Glucksman's suspenders.

DEAN
(walks out, knocking
on men's room door
in passing)
I'm tired. This rehearsal has
worn me out. I'm going home.

As Dean walks away a beautiful girl walks up to him and whispers in his ear. They both laugh and walk out together. Jerry continues scribbling on script.

CUT TO:

EXT. DEAN'S HOUSE - DAY

Jeanne and Dean and new baby, Dean-Paul, greeted by Angela, Guy and Margaret and kids, Craig, Claudia and Gail, anxious to see the new baby. See CLOSEUP of baby's face.

DEAN (V.O.)
This kid's different... He's
blond...

CUT TO:

INT. DEAN'S BEDROOM - NIGHT

Dean and Jeanne on bed with baby.

(CONTINUED)

CONTINUED:

JEANNE
Why not? I'm blonde. And --
(touching Dean's nose)
-- he's got a perfect little nose.

DEAN
(to child)
Dean Paul Martin. Kid, you got it
made. You'll never have to change
your name, and you're never gonna
have to go to the shylocks to fix
your nose.

CUT TO:

INT. DEAN'S HOUSE - NIGHT

Jeanne watches Dean sing "Oh Marie" on TV when Jerry
mouths "nose job," (while drawing his own nose out with
one hand and pretending to cut it off with a scissor).
The audience laughs. Dean turns around. Jerry plays
innocent. Margaret and children, including two-year-old
Dean-Paul, are having cookies and milk.

JEANNE
(to mother)
Did you see that, Ma?

MARGARET
What?

CUT TO:

EXT. PATIO - DAY

Jeanne is holding a newspaper. Dean gets ready for golf.

JEANNE
I don't know why he won't let you
sing one song. Just one song
through.

DEAN
It's okay. It's all part of the
act.

JEANNE
But he gets all the attention.
All the reviews. Look at this...
(MORE)

(CONTINUED)

CONTINUED:

JEANNE (CONT'D)

(reading)

'Maybe someday the producer will let Jerry go it alone, without Dean to get in his way.' Then where are you? How can you let him walk all over you the way he does?

DEAN

He's my partner. We're making money together. What do you want me to do?

JEANNE

But he just takes over everything.

DEAN

I told him to take over. It's as much my fault as his. I'm lazy about certain things. If he wants to run around crazy talking to writers and directors and worrying about scripts, camera lenses and all that shit, better him than me.

CUT TO:

INT. DEAN'S DINING ROOM - NIGHT

Jeanne, all dressed up, gets up and apologizes to guests as she leaves her dinner party table and walks into hall.

JEANNE (V.O.)

That was Dean. He didn't care. On the outside, he was a star, but not at home. He didn't want to mix the two worlds. He never wanted to go out. Maybe two or three parties a year, and at home he wanted to be in bed by ten thirty and on the golf course at nine. We even stopped having people over because you know what he'd do?

CUT TO:

INT. DEAN'S DEN - NIGHT

Dean is watching TV in the dark as Jeanne opens the door.

(CONTINUED)

CONTINUED:

JEANNE

Hon, what are you doing in here?
We've got guests downstairs.

DEAN

That's okay. I'd rather stay
here.

JEANNE

But you can't. They're asking
about you. You're the host.

DEAN

So what? I don't even know what
they're talking about.

JEANNE

That's silly.

DEAN

I can't help it. I feel dumb down
there talking about politics...
and things. I don't even get half
the words they use. Just tell 'em
I'm sick.

CUT TO:

INT. HOUSE FOYER - DAY

Nanny hustles Dean-Paul, six; Ricci, two, and baby Gina,
out before Dean and Jeanne confrontation.

JEANNE

I paid the price, all right.

DEAN

What price?

JEANNE

I just don't want you doing
anything that'll make people feel
sorry for me.

CUT TO:

JEANNE

JEANNE

(TO CAMERA)

I heard the rumors. I knew what
was going on. I'm not dumb.

(MORE)

(CONTINUED)

CONTINUED:

JEANNE (CONT'D)
He was gorgeous. He'd be doing
love scenes with these women all
day. What did I expect. Every
woman in the country wanted him.
They chased him right in front of
me. They had no shame.

CUT BACK TO:

INT. FOYER - DAY

JEANNE
(crying)
I can't help it. It's how I feel
right now. I've got to get out of
here for now.

Dean does not react. Jeanne at door.

JEANNE
Do you even hear me? I'm leaving
you.

DOOR SLAMS.

CUT TO:

DEAN

on the phone with Jerry.

CUT TO:

JERRY

JERRY
(TO CAMERA)
And who's the first person he
calls?

CUT TO:

BACK TO SCENE

DEAN
I got a problem, pallie. Jeanne
just left me.

JERRY (V.O.)
I'll be right over.

CUT TO:

INT. JERRY HOUSE - DAY

Jerry on phone in foyer as Patti and kids wait to go on Hawaiian vacation.

PATTI

Over where? We're on our way to the airport.

JERRY

He's my partner. He never asked me for anything before.

PATTI

(slamming door)

Then go to your other wife. Maybe he needs you more than we do.

CUT TO:

JERRY

JERRY

(TO CAMERA)

But I needed him and he needed me. A movie's not like a club act. You need plots, new ideas, scripts. The studio guys were useless, and Dean didn't give a damn, so I had to do it all. I know he resented me a little, but what could I do? I was trapped.

CUT TO:

INT. NIGHTCLUB - NIGHT

Jerry dancing wildly on stage before Dean comes on. We see Dean watch from wings. Arms folded.

JERRY (V.O.)

It was hard work and I loved it, but after a while, when I was out there alone, doing my stuff, I started to notice, he'd just stand in the wings and look at me. He'd have his arms folded like he was judging me.

CUT TO:

JERRY

JERRY

(TO CAMERA)

I couldn't stand that. I was the one out there flying without a parachute. I needed support. His opinion meant the world to me. I had to know what I was doing was working. Even Charlie Chaplin couldn't stand having people with a puss watching from the wings.

CUT TO:

DEAN

talking to Jacobs on the side as Jerry performs.

DEAN

That's crazy. Why didn't he say something?

JACOBS

He can't. He's embarrassed. He thinks you don't approve. He needs you to be with him.

DEAN

He's got it. I'm with him. Tell him. We're making millions of dollars a year. What does he want to do, fuck it all up?

CUT TO:

EXT. PARAMOUNT LOT - DAY

Jerry whispers to Hal Wallis on set.

CUT TO:

WALLIS

talks to director NORMAN TAUROG.

WALLIS

Do we need two romantic songs from Dean? They don't advance the plot.

CUT TO:

JERRY

talks to Taurog.

JERRY

Dean sings enough in the picture.
Maybe I should make it into a
funny song?

CUT TO:

CY HOWARD

goes up to Dean with a new WRITER. Jerry sees.

HOWARD

Hey, Dean, this is Kenny Gross.
He's one of our new writers.

DEAN

(taking writer by
the hand)

I'd like you to meet the lad who
-- well, he didn't exactly kill
Christ -- he just contracted for
the lumber.

JERRY

(walking past and
nodding his head
at Dean)

Don't worry, kid, we leave the
murders to the Italianisha...

WRITER

(to Dean)

If I'm going to be your writer,
I'd like to spend some time
together. Really get to know each
other.

DEAN

(walking away)

Sure, pallie, anytime. I'll tell
Jeanne to make up a room for you.

(calls back at Howard)

And, hey, by the way, why don't
you guys come up with more of
those funny lines you write for
me? Like: 'Who just walked in
the door?' Or 'You can't treat my
buddy that way!' Come on.
Y'know, those funny lines. The
really funny ones.

CUT TO:

INT. NBC TV STUDIO - NIGHT

Jerry on camera.

JERRY
(TO CAMERA)
I work with my partner because
he's very talented.

CUT TO:

JEANNE

pregnant and surrounded with kids, watching Jerry on TV.
She is feeding one of the kids.

JERRY (V.O.)
(on TV)
His talent is only exceeded by his
alimony. He wants me to pay half.
Why should I? He had all the fun.

Jeanne angrily slams the spoon down and the BABY CRIES.

CUT TO:

MONTAGE

A) SAMMY CAHN

talking to Dean:

SAMMY CAHN
How long you gonna let this go on?
You should be playing leading men.
You could be another Cary Grant,
if you got rid of that monkey.

FLASH PAN TO:

B) ABE

tosses magazines on Jerry's desk.

ABE
Without Dean you could be another
Chaplin. You're as good as
Chaplin. You don't have to
believe me. Read it yourself.

FLASH PAN TO:

C) GOLF CLUB LOCKER ROOM

with golf PRO.

(CONTINUED)

CONTINUED:

PRO

(to Dean)

My wife was pissed. She said you
only got to sing two songs in your
last two pictures. Is that true?

FLASH PAN TO:

D) JERRY

listening to AGENT on Paramount set.

AGENT

Watch'im. I happen to know he's a
lot more ambitious than he ever
lets on.

FLASH PAN TO:

E) ED SIMMONS

on set with Dean.

SIMMONS

I've seen the next script. You
don't get to sing your first song
until an hour into the picture.
You think that's an accident?
Wake up! It's only gonna get
worse.

FLASH PAN TO:

F) DANNY ARNOLD

in Jerry's office.

DANNY

You're the one the kids are coming
to see, not him. Every minute
he's on the screen they lose a
thousand kids.

FLASH PAN TO:

G) DEAN'S FACE

DEAN

Sometimes I think I should have
let him bomb in Atlantic City.

CUT TO:

EXT. MILWAUKEE THEATER - NIGHT

Jerry being wheeled into an ambulance with Dean jumping in with a doctor behind him. THEATER MANAGER'S upset.

DEAN

He'll be okay. It's happened before.

CUT TO:

INT. MILWAUKEE HOSPITAL - NIGHT

Jerry in bed. Clock reads midnight. Dean curled up in chair with blankets. Suddenly, Theater Manager bursts in furious and pointing at Jerry.

MANAGER

Sonofabitch! What the hell am I supposed to do for my next two shows.

Dean gets out of chair and knocks Manager on his back.

DEAN

How about putting on a boxing exhibition?

CUT TO:

INT. PARAMOUNT SET - DAY

Jerry looking over shoulder of CAMERAMAN checking lens.

JERRY

Let me take a look at that. I betcha, try a twenty-five.

DIRECTOR

(from below)

Oh come on, Jerry.

The Cameraman tries the new lens as Jerry and the DIRECTOR look on.

CAMERAMAN

(to Director)

Sonofabitch is right. The twenty-five looks much better.

Hear LAUGHTER in the b.g.

CUT TO:

BACKGROUND

where Jacobs and Ed Simmons joke with Dean.

DEAN

Count'em? I got so many kids I
screwed myself out of a chair at
my own dinner table.

CUT TO:

JERRY

A serious Jerry is looking at Dean, Jacobs and Simmons
laughing.

CUT TO:

BACK TO SCENE

A few workers have now joined Jacobs and Simmons. They
are gathered around Dean who has them all laughing.

DEAN

In my house she says 'Hello, good-
bye, and I'm pregnant.'

ASST. DIRECTOR

(walks over quietly)
Could you keep it down, please.
Jerry's not feeling very well.

Dean looks over and sees Jerry with Abe and aides and the
DOCTOR.

DEAN

(rolling eyes)
Again with the doctor?

JACOBS

Ah, come on, Dean. He's overly
sensitive. He loves you.

DEAN

I'm leaving. He's not sick. I
don't have to hang around here.
I'm ten years older than the boy.
Call me when he grows up.

CUT TO:

JERRY

sees Dean walking off the set being followed by Simmons, Jacobs and PAS says, "Dean, Dean, come back."

CUT TO:

INT. JERRY'S PARAMOUNT DRESSING ROOM - DAY

Jerry's on sofa. Doctor takes his blood pressure.

DOCTOR

You can't keep this up, Jerry.
It'll kill you. Let me give you
some advice. Let me write you out
a prescription.

JERRY

Sure. What?

DOCTOR

Do a single. And call me in the
morning.

CUT TO:

INT. DEAN'S DRESSING ROOM - DAY

Jerry comes in the room.

JERRY

Can I come in?

DEAN

Yeah. How're you feeling?

JERRY

Oh, I'm better now. I'm sorry.

DEAN

I know it's been rough, but I wish
one thing.

JERRY

Wha?

DEAN

If you're mad at me, don't go
getting sick all the time. Okay?
And, if you want to say something
bad about me, just say it. Get it
off your chest. Don't say it, and
then take it back.

(CONTINUED)

CONTINUED:

JERRY

You know, it's a hell of a thing.
All I can think of is that what we
do is not very important. People
think any two guys could have
probably done it. But that's not
true.

DEAN

Oh no?

JERRY

No! You and I have something
between us. We're the playboy and
the putz. One doesn't work
without the other.

DEAN

Oh yeah?

JERRY

But there's something else the
best of them never had that makes
us what we are.

DEAN

Yeah? What's that?

JERRY

I think it's love. I think it's
how we still feel about each
other.

DEAN

(walks out of his
own dressing room)

Jer, you can talk about love all
you want, but, to me, you're
nothing but a fucking dollar sign.

CUT TO:

EXT. CIRCUS MOVIE SET - DAY

Dean is shagging golf balls. A beautiful actress laughs
as a PA CALLS Dean to set. Dean drops putter.

DEAN

Finally. I almost forgot I was in
this picture.

CUT TO:

ANOTHER ANGLE

As Dean walks onto the set with circus tent extras in b.g.

EXTRAS

Hey, Dean, where've ya been? You must have a terrific part in this picture. Are you still Jerry Lewis's partner?

CUT TO:

ANOTHER ANGLE

Dean walks over to Jerry posing for a magazine cover. The photographer and helpers are shouting...

PHOTOGRAPHER AND HELPERS

Hold it, Jer! Perfect, Jer!

Abe, Wallis and Freeman are watching.

DEAN

Hey, Jerry, what am I around here, a fifth wheel? If I'm not important to the act anymore, just let me know.

Dean storms off the set.

CUT TO:

EXT. PARAMOUNT LOT - DAY

Dean is being interviewed by film press. Posters for My Friend Irma, Sailor Beware, The Stooge, The Caddy, Scared Stiff and Living It Up line the walls. Paramount PR execs are monitoring the session.

DEAN

(answering question)

When we shook hands and toasted our partnership, I said in my heart, this is forever, till death do us part. It still goes.

CUT TO:

INT. PARAMOUNT OFFICE - DAY

Writer DON McGUIRE pitching Jerry a story idea.

(CONTINUED)

CONTINUED:

McGUIRE

It's like Damon and Pythias. You know, two guys so close that one friend is willing to give up his life for his buddy.

JERRY

Yeah.

McGUIRE

Dean plays a cop, and you play a dumb kid janitor, who looks up to him more than anything else in the world. Dean tries to take you by the hand so you can be a cop. But you live in a tough neighborhood. Full of delinquents.

JERRY

That's sensational. Put it down on paper. A couple of pages. I'll tell Frank Freeman to okay it and we're in business.

McGUIRE

Do you want me to tell Dean?

JERRY

No. No. I'll tell him. Don't worry about that.

CUT TO:

INT. DEAN'S DRESSING ROOM - DAY

McGuire hands Dean the script.

McGUIRE

Jerry was gonna give it to you, but here's a copy of the script.

DEAN

I gotta read it now?

McGuire leaves and as Dean thumbs through the pages his face gets grimmer. Finally, he angrily bends the script back on a specific page and charges out the door.

DEAN

Sonofabitch!

CUT TO:

INT. PARAMOUNT OFFICES - DAY

Dean storms down the hallway with script in hand and bursts through the door.

CUT TO:

INT. JERRY'S PARAMOUNT OFFICE - DAY

Dean throws the script against the wall.

DEAN

You wrote me out of the script.

JERRY

No! No! You're the best friend.
It's all about a great friendship.

DEAN

I don't even show up till page
twenty.

JERRY

But we're laying out the character
of the kid.

WALLIS

Please, fellas. Don't let your
personal differences get in the
way of this picture. Remember,
Weber and Fields never got along
and Gilbert and Sullivan hated
each other.

DEAN

And you mean I play the cop? In a
uniform?

JERRY

That's it. A cop.

DEAN

I don't want to play a cop.

(beat)

I hate uniforms.

JERRY

Then we'll have to get somebody
else.

DEAN

Then start looking, boy.

Dean starts to leave; Freeman, Wallis, and Jerry stare.

(CONTINUED)

CONTINUED:

WALLIS
Dean! You've got a contract. You
can't walk out on thirty million
dollars.

DEAN
Oh no? Watch me.

CUT TO:

INSERT - NEWSPAPER HEADLINES

read: "MARTIN & LEWIS KAPUT!" "GUYS: SAY IT AIN'T SO!"
"HILARIOUS DUO CALL IT QUILTS."

CUT TO:

EXT. NIGHTCLUB

The sign reads: "Martin & Lewis, the last night of their
last show" with "SOLD OUT" stenciled across.

PAN TO:

EXT. COPACABANA - NIGHT

Bedlam. Cops in force. Street closed. Crowds being
turned away.

SUPERIMPOSE: JULY 24, 1956

CUT TO:

INT. COPACABANA NIGHTCLUB - NIGHT

Jerry and Dean, sweating after performance, embrace.

DEAN
Ladies and gentlemen, you've been
very kind tonight. We'd like to
end with the title song from our
latest Paramount picture. What's
the name, Jer?

JERRY
It's called Pardners and it's
produced by Paramount and Mr. Hal
Wallis who's here tonight.
(waving)
Hullo, Mr. Wallis.

(CONTINUED)

CONTINUED:

DEAN AND JERRY

(singing)

You and me, we're gonna be
pardners, sharing what there's to
share. Money, whisky and gals.
You and me, we'll be the greatest
pardners, buddies and pals.

The applause is deafening.

CUT TO:

JERRY

JERRY

(TO CAMERA)

I was crying. I saw Jackie
Gleason was in tears. I glanced
over at Dean. His face was a
mask. He would play it cool even
if it killed him.

CUT BACK TO:

INT. COPACABANA - NIGHT

They hug and run off stage. Jackie Gleason jumps to his
feet amid cries of "No!" "No!"

CUT TO:

GLEASON

GLEASON

(leaping on stage
and grabbing mike)

Folks, this can't be allowed to
happen. Stay together! We love
you guys!

CUT TO:

INT. COPA BACKSTAGE HALLWAY - NIGHT

Dean walks quickly through dark hall toward his dressing
room.

CUT TO:

INT. JERRY'S COPA DRESSING ROOM - NIGHT

Jerry, exhausted, alone, in his dressing room. He calls his wife, Patti, in California.

JERRY

(starts to cry)

Hon? It's all over. I'm shaking.
I don't know if I can get up in
front of an audience again.

(pause)

I'll never forgive him for this.

PATTI (V.O.)

Don't be afraid. I'm your friend.

Dean walks in the door.

DEAN

Hey, pallie. How're ya holdin'
up?

JERRY

I don't know yet. I just want to
say... we've had some good times.

Dean and Jerry embrace. Jerry is clearly crying.

DEAN

There'll be more.

JERRY

Yeah... well... take care of
yourself, that's all...

DEAN

You, too, pardner.

Dean goes out the door. Jerry looks at his back.

CUT TO:

EXT. SIDEWALK OUTSIDE COPA - NIGHT

Jeanne is alone waiting for him. They embrace.

CUT TO:

JERRY

JERRY

(TO CAMERA)

He walked out on all that success.
All the money. All the cheers.

(MORE)

(CONTINUED)

CONTINUED:

JERRY (CONT'D)

All the applause. All that love... But I don't think he ever needed it.

(pause)

And, that was it. We didn't talk again for twenty years.

CUT TO:

INT. FREEMAN'S INNER OFFICE - DAY

Promotional film: shows Jerry in his upcoming film, The Delicate Delinquent, shows Jerry cutting ribbon at the new "Jerry Lewis Studios" on Paramount lot with Freeman, and Jerry filling in for Judy Garland in Las Vegas.

ANNOUNCER (V.O.)

The zany antics of Jerry Lewis are back in Paramount's upcoming release, The Delicate Delinquent. A hilarious comedy in which the madcap Lewis mixes it up with cops and crooks. This will be the first film produced by Jerry's own production company here on the Paramount lot.

CUT TO:

DEAN'S FACE

watching.

Lights go on and Freeman sees Dean standing against the wall, looking blankly at Freeman.

FREEMAN

Hey, I've got good news for you, too. We're gonna lend you out to M.G.M. for a Joe Pasternak picture. Ten Thousand Bedrooms. They're shooting it in Rome.

CUT TO:

MGM LOGO

The MGM LION'S ROAR FADES away TO be replaced by the image of a luxurious bedroom with a perfectly coiffured BLONDE.

(CONTINUED)

CONTINUED:

She is wearing a white nightgown with slim shoulder straps. She is flanked by silk pillows. She rises from her satin sheets against the tufted grey silk bed backboard, framed in gold leaf. She looks directly AT the CAMERA. Heavenly MUSIC of strings and harps begins to FADE UP. A major event is about to start.

BLONDE
(breathlessly)
Hello. You are about to see...

She winks her right eye.

The words "DEAN MARTIN" are SUPERIMPOSED on the tufted grey silk backboard.

The heavenly STRINGS are now joined by a large CHORUS of VOICES that begins to sing: "Ten Thousand Bedrooms" when suddenly the MUSIC begins to WIND DOWN, LOSING SPEED and the FILM BEGINS to BURN UP slowly ON the SCREEN until the SCREEN is WHITE and the MUSIC "WOWS" DOWN TO a GRINDING HALT.

CRITIC #1 (V.O.)
Richard Nason of the New York Times says, 'You can stop breathing hard. The title is the most exciting part of the new movie at Loew's State...'

OVERLAPPING...

CUT TO:

INT. DEAN'S DEN - NIGHT

ON Dean's back as CAMERA MOVES SLOWLY IN ON him.

CRITIC #2 (V.O.)
(OVERLAPPING)
... Ten Thousand Bedrooms was supposed to launch singer Dean Martin on his solo career, but his dramatics are forced and stiff.

CUT TO:

INT. JERRY'S PARAMOUNT OFFICE - WINDOW - DAY

Jerry sees Dean walk by.

(CONTINUED)

CONTINUED:

FREEMAN

What a bomb. We'll never sell him
in anything now.

JERRY

See what you can do, anyway.
Okay?

CUT TO:

EXT. DEAN'S HOUSE - DAY

Jeanne packing the KIDS in the car in the bright sunlight of Beverly Hills. The nanny is loading luggage and loose kids in the car.

KID #1

How long we gonna be in Palm
Springs?

JEANNE

Just a little while.

CUT TO:

INT. DEAN'S DEN - DAY

Dean in bathrobe watching TV with Sammy Cahn and Jacobs.

DEAN

The only thing I know I can do for
certain is sing to an audience.
I'm goin' back to my nightclub
act.

SAMMY CAHN

You don't have a nightclub act.

DEAN

You're a writer. Make me one.

Jeanne opens the door in the b.g. She calls out.

JEANNE

I'll be back when you're halfway
bearable.

CUT TO:

INT. DEAN'S LIVING ROOM - NIGHT

Ed Simmons and Sammy Cahn are at the piano with stacks of music and song sheets on the piano, floor and tables. Dean standing in the middle of the room in his robe.

DEAN

(reading Sammy's act)

... It's a pleasure being here.
It's a real family crowd. All you
middle-aged men with your
daughters. I always like coming
to Lost Wages, Nevada. I enjoy
visiting my money...

Dean puts the script down.

DEAN

I'm sorry, Sammy. It's just not
me.

SAMMY CAHN

You're just scared. You haven't
done a solo in ten years.

DEAN

Maybe I still need Jerry. Maybe
I'll just go out and sing a little
and fool around and if that's not
good enough for them, screw 'em.

SIMMONS

If you do that, you're going to
have to make up a character.

DEAN

I know, but I don't have one.
I've been a straight man for too
long.

SIMMONS

Well, you'll need to find one.
Jack Benny plays cheap. Lucille
Ball plays ditsy. What about you?
What do you see when you look in
the mirror?

DEAN

In the morning I look drunk.

SIMMONS

Drunk? That's good. Joe E. Lewis
did a great drunken act before he
quit. You okay with that?

(CONTINUED)

CONTINUED:

DEAN
Sure. It's for clubs.
Everybody's half smashed anyway.

CUT TO:

INT. DEAN'S LIVING ROOM - DAY

Dean, Simmons, and Sammy Cahn are in front of the piano going through script. Jeanne is their audience.

DEAN
(reading lines)
Drink up -- the drunker you get,
the better I sound... I don't
drink anymore...
(pause)
... but I don't drink any less,
either...

JEANNE
I think it's in bad taste. You've
got seven children in school and
parochial school at that...

DEAN
(smiling)
It's an act, hon. Playing a
lush'll be a great cover if I
screw anything up.

CUT TO:

EXT. LAS VEGAS SANDS - NIGHT

The Sands' sign on the Strip reads: "DEAN MARTIN SINGS."

CUT TO:

INT. SANDS COPA ROOM - NIGHT

Jeanne, her mother, Peggy; Dean's parents, and Jacobs seated at ringside tables. Frank Freeman and Hal Wallis seated nearby. The room is jammed.

FREEMAN
Half the people here expect to see
him fall on his ass.

(CONTINUED)

CONTINUED:

WALLIS

Not me. I hope he's great. I've still got a four-picture deal with him, and I'm getting him for half price because he's not with Jerry anymore.

CUT TO:

INT. SANDS COPA ROOM - ANOTHER ANGLE - NIGHT

Sammy Cahn slips behind a piano in front of the band.

ANNOUNCER (V.O.)

Ladies and gentlemen, straight from the bar, the star of our show, Mr. Dean Martin.

Dean comes out with a drink and a cigarette. He stumbles slightly. He looks back. A Cary Grant double-take. He smiles. The audiences sees he's "tripped" on a splash of spotlight. They laugh.

DEAN

(standing to one side
of mic stand)

Don't think I'm gonna do anything different. The only thing is...

(moving directly from
the side to in front
of mic)

I don't have to stand over there anymore. Now I can stand here.

Dean flexes his biceps.

DEAN

See these muscles. I got them carrying Jerry all these years.

Laughter.

DEAN

(starts singing)

Drink to me only, that's all that I akst...

(pauses as audience
titters)

Ask, and I will drink to yooou.

The audience begins to applaud, but Dean has his back to them as he talks to Sammy at the piano. The band replays the opening bars of Dean's next song.

(CONTINUED)

CONTINUED:

After a few seconds the audience is restless. They sense something is wrong. All they can see is Dean's back and his occasional sipping from his drink.

SAMMY CAHN

(nervous whisper)

What are you doing? You're taking too long.

Finally, Dean turns around. Looks at the audience as if for the first time. He takes another sip.

DEAN

How long I been on?

As the crowd bursts with applause, Dean starts to sing.

DEAN

Every time it rains, it rains,
bourbon from heaven. I've found
out, each cloud contains, bourbon
from heaven. That good old
whiskey's falling, from north to
south, be sure your head's thrown
well back, and just open-a your
mouth.

Dean looks out at the audience.

DEAN

(holding up glass)

This is only a gag. I don't drink
anymore. But I don't drink any
less, either. I freeze it now and
eat it like a Popsicle. Y'know, a
drink never hurt nobody at all.
You must remember the great words
of Mr. Joe E. Lewis. He said,
'You ain't drunk if you can lay on
the floor without holdin' on.'

Laughter and applause.

DEAN

(smiling broadly)

I'll bet when you saw me come out
here...

(pause)

... you thought I'd be lousy.

An even louder roar and applause.

CUT TO:

INT. BACKSTAGE - NIGHT

The casino boss, JACK ENTRATTER, is standing with Ed Simmons.

ENTRATTER

He can take it to the bank.

ON STAGE - DEAN

DEAN

(singing totally
sober)

Take one fresh and tender kiss.
Add one stolen night of bliss.
One girl. One boy. Some grief.
Some joy. Memories are made of
this.

CUT TO:

INT. DEAN MARTIN'S DRESSING ROOM - NIGHT

Dean hurries in the room carrying his drink. Sammy Cahn and Ed Simmons pour themselves similar drinks and toast Dean. They all put their drinks on Dean's dresser.

SIMMONS

You were great! Jack says he
wants you here forever.

SAMMY CAHN

It was wonderful, but you know you
changed my lyrics. You sang, 'If
I marry you, forgive me!' Instead
of 'If I hurt you, forgive me.'
You changed the whole meaning.

DEAN

It's a funnier line.

SAMMY CAHN

You get enough laughs...

Sammy takes a sip and looks up startled. He looks at his glass, screwing up his face. He sees that he has mistakenly picked up Dean's glass, next to his own.

SAMMY CAHN

(spits out drink)

Jeezus! Is this your drink? What
the hell is it?

(CONTINUED)

CONTINUED:

DEAN
(taking back glass)
Apple juice, just don't tell
anybody.

CUT TO:

DOOR

bursts open with Jeanne, Gaetano and Angela, Margaret,
Freeman, Wallis, etc., with cheers.

CUT TO:

MONTAGE

A) SLAPSIE MAXIE'S MARQUEE

reads: "Dean Martin -- Two Weeks. SOLD OUT!" Dean
ducks in with two girls.

B) COPACABANA SIGN

reads: "SOLD OUT!" Dean poses for pictures with two
showgirls.

C) TRAFFIC JAM (CHICAGO)

of black cars and hoods, including Rocky and Cosmo,
under Chicago "Chez Paree" canopy.

D) LAS VEGAS SANDS SIGN

reads: "DINO's Back, Thank God!"

CUT TO:

INT. TV STUDIO - NIGHT

Dean being interviewed by serious DAVID FROST-type.

JEANNE (V.O.)
He was a great con. At that time,
he wasn't even a drunk. Later, it
was another story, but back then
it was part of his act.

FROST
Why do you drink so much?
Seriously.

(CONTINUED)

CONTINUED:

DEAN

I drink I guess because I'm insecure. I mean it. Don't laugh. I'm not being funny. I guess I can't accept the fact that I'm Dean Martin, the movie star and all that stuff. To me, really deep down, I know I'm only Dino Crocetti from Steubenville, Ohio, and I suppose I gotta drink in order to believe I really am Dean Martin.

FROST

I can understand that.

DEAN

Sure, because without the booze, I'm Wayne Newton.

Crowd roars, the notion of a serious Dean collapses.

CUT TO:

INT. DEAN'S BEDROOM - MONTAGE - DAY

A) JEANNE

finds a bracelet in his jacket pocket.

JEANNE (V.O.)

He couldn't help it. That's the way he grew up, always on the con, with crooks, cheats and hookers. I don't think he ever knew any better.

B) JEANNE

While hanging clothes, Jeanne finds a note in Dean's trouser pocket, and hotel keys. She tosses them on the bed. He grins.

JEANNE (V.O.)

I'd find love letters, little gifts, hotel keys with notes attached, and I'd toss them at him, but he'd just laugh and say that I was the one he loved.

(CONTINUED)

CONTINUED:

C) JEANNE

sees Dean walk out of the house and get into a limo
with a movie co-star waiting for him in the backseat.

JEANNE (V.O.)

He'd say I was the one he married.
I was the mother of his kids. I
was the one he came home to, not
them. I guess he was right, but
that doesn't mean it didn't hurt.

CUT TO:

INT. DEAN'S HOUSE - NIGHT

Dean embraces an angry Jeanne.

JEANNE

You know what you do is lousy.

They kiss.

CUT TO:

JEANNE

JEANNE

(TO CAMERA)

I know he never felt guilty about
anything. Sometimes, I might have
gotten him to feel a little shame,
but never guilt.

CUT TO:

INT. DEAN'S SANDS DRESSING ROOM - NIGHT

Jacobs and Dean are talking.

JACOBS

I got a nibble from M.C.A.
They're looking to offer you a
movie...

DEAN

(interrupts)

No more Bedrooms!

JACOBS

No. I know. But, I've gotta ask
you, do you think you can do it?
This is for a real movie.

(CONTINUED)

CONTINUED:

DEAN

I've been out here working as an actor for ten years. The movies might have been lousy, but I learned what to do.

JACOBS

But this movie's got Brando and Montgomery Clift.

DEAN

Now you've gotta get it for me. It could do the same kind of thing for me that From Here to Eternity did for Sinatra.

JACOBS

Maybe, but I gotta say it's not your material. There's not a song or gag in sight.

DEAN

I don't care.

JACOBS

You're gonna have to take a big cut. You got \$250,000 for Bedrooms and you were the star. Here, they're offering \$20,000 and the billing's only a supporting role.

DEAN

You tell them I'll do it for nothing.

JACOBS

You can't. You'll lose your price. Besides, they want you to play a coward and a draft dodger. A womanizer. I'm scared you'll turn off your audience.

DEAN

What audience? It sounds like I'll be playing a guy a lot like me.

CUT TO:

INT. DETROIT HOTEL - DAY

Tense. Quiet. They wait. Room service breakfast is untouched. The PHONE between them on small table. It RINGS. Dean looks at Jeanne.

DEAN

This is it, baby. If this doesn't work out I'll be singing in the Valley for the rest of my life.

She looks at Dean and answers it.

JEANNE

(turning to Dean
immediately)

You've got it. You've got it.

She hangs up and they embrace, laughing wildly, hugging each other, and crying together as they roll around on the floor.

CUT TO:

EXT. BLACK LIMO - NIGHT

A smiling Dean in a tux, with gowned Jeanne, emerge from back of limo to flashbulbs and press.

REPORTER

It's the beginning of a whole new career for you, acting with Brando and Clift. How did it feel?

DEAN

(smiling)

Great. I wanna do more.

CUT TO:

INT. DEAN'S SANDS' DRESSING ROOM - NIGHT

Dean, with Simmons and Cahn, is getting ready to go on.

SIMMONS

Sure it's been wonderful. You got sensational reviews. You're gonna be the next Lawrence Olivier. Good, but let's get practical.

SAMMY CAHN

You're a singer. You can't go off track because of one picture.

(CONTINUED)

CONTINUED:

DEAN

Sinatra changed his career with
one picture.

SIMMONS

But he got an Oscar for it. Did
you get one? I don't see it
around here anywhere.

ANNOUNCER (V.O.)

And now, ladies and gentlemen,
straight from the bar, Mr. Dean
Martin.

Dean gets up and starts walking toward the door.
Resigned and bored.

CUT TO:

EXT. DEAN'S HOUSE - NIGHT

Dean practically drags Jeanne out of the house, shoves
her in the CAR and they SCREECH away. Dean does not
explain his urgency.

JEANNE

What's the rush? Where we going?
What's so urgent?

DEAN

You always say you wanna go out,
don't you? So we're goin' out.

CUT TO:

INT. DEAN'S CAR - NIGHT

Dean's CAR SCREECHES to a halt. Jeanne recognizes the
house.

JEANNE

You can't! I already told them we
weren't coming to this party.

DEAN

So what? Tell 'em you changed
your mind.

CUT TO:

INT. HOLLYWOOD PARTY - NIGHT

Dean saunters into the party with Jeanne. They are greeted by scores of people. Dean "hi pallies" everyone, moving from room to room until he spots Sinatra.

Dean walks straight up to Sinatra, takes his arm and leads him to the side.

DEAN

You bum.

SINATRA

What have I done now?

DEAN

You're hunting for a man for your next picture who gambles, smokes, drinks, talks Southern and fucks around with women.

SINATRA

Yeah?

DEAN

You're looking at him.

SINATRA

(after a long stare)

Well, what do you know.

DEAN

All I want is a hundred and fifty thou, and when and where to report.

SINATRA

(after a pause)

See ya in Indiana next week.

CUT TO:

EXT. MADISON, INDIANA - DAY

A small, Midwestern town with a population of 10,000 on the Ohio River. The whole town is gathered to see Sinatra and Dean get out of their limo on the set in the town square. SHIRLEY MacLAINE is there. They all hug.

SINATRA

Shirl, let's go to work.

(to Dean)

You okay?

(CONTINUED)

CONTINUED:

DEAN
Sure. All I gotta do is play
myself.

CUT TO:

OLDER SINATRA

reminiscing TO CAMERA.

SINATRA
(TO CAMERA)
And he wasn't kidding. He played
'Bama,' a boozed-up cathouse
gambler who never took off his hat
for luck.

CUT TO:

INT. MOVIE SET - ROOMING HOUSE - DAY

Dean as "Bama," wearing a cowboy hat in the room, talking
to the Sinatra character, as Shirley listens.

DEAN
(as "Bama")
You ain't really gonna marry that
broad? Even she knows she's a
pig.

SINATRA (V.O.)
I first met him back in 1948. He
was with Jerry at the Copa. I
remember thinking that the dago
was lousy, but the little Jew was
great.

CUT TO:

MONTAGE

A) SET

where Dean, dressed as "Bama" Dilbert, does card
tricks for Sinatra and the actors. Sinatra tries,
but the cards fly out in a spray as they all laugh.

SINATRA (V.O.)
He always played the straight men.
The stiff. He never gave you
anything. You had to tumble on
him yourself.

(CONTINUED)

CONTINUED:

B) SET - DEAN AND FRANK

shooting water pistols at each other on the set while running in and out of trailers, squirting each other and anyone who gets in the way.

SINATRA (V.O.)

He was never performing. He was always himself and that's why audiences loved him. They felt they knew him. That he was their own little discovery. They should have only known.

CUT TO:

C) SINATRA

lights a FIRECRACKER under Dean's trailer. BAM! Dean pokes his head out. Sinatra shrugs, pleading innocence.

CUT TO:

EXT. SINATRA'S TRAILER - DAY

Sinatra and Dean outside Sinatra's trailer. Both still in costume. Dean is wearing the hat.

SINATRA

You ever gonna take that hat off?

DEAN

Why?

SINATRA

Because you're talkin' like him. You're even walkin' like him, sideways, like a crab.

DEAN

(amused)

What are you talking about? I'm not doing anything.

CUT TO:

SINATRA

imitates Dean's uniquely relaxed and angular way of walking. The dipped shoulder. The perpetually cocked head. The silky smooth moves.

(CONTINUED)

CONTINUED:

SINATRA

(TO CAMERA)

The truth is, Dean did walk sideways. He never came at you full face. Never! He was always at an angle. Always the slide. He's there and he's not there.

CUT BACK TO:

EXT. SINATRA'S TRAILER - DAY

SINATRA

You move like you've been duckin' bullets all your life.

DEAN

Only thing I've been duckin' is shylocks.

Sinatra is about to enter his trailer. Dean is just standing there.

SINATRA

What?

DEAN

Nothin'.

Sinatra opens the door and cannot enter. The trailer is filled with balloons. He bursts one with his cigarette, but the noise makes him jump back.

DEAN

Seeya, pallie.

CUT TO:

INT. MADISON HOTEL SUITE - NIGHT

Sinatra, Dean (in cowboy hat), and pallies playing cards. Bowls of pasta and booze and coffee and dessert cookies are on tables nearby. The ASSISTANT DIRECTOR tentatively enters the room.

ASST. DIRECTOR

Uh. Umm. Mr. Sinatra. I'm sorry. You asked for a call at five...

Sinatra and pallies throw food and yell at the Asst. Director. The Asst. Director flees.

(CONTINUED)

CONTINUED:

SINATRA/ALL
Get outta here! Make it six!

They all look back at Dean, wearing his "Bama" hat, who has not even bothered to look up.

DEAN
I raise.

CUT TO:

INT. SHIRLEY'S DRESSING ROOM - NIGHT

Shirley opens the door and sees Dean standing there.

SHIRLEY (V.O.)
It was no shock that both Dean and Frank visited my hotel room separately when no one was looking.

CUT TO:

SHIRLEY

opens door and sees Frank standing there.

SHIRLEY
I wouldn't classify either of their approaches as a real pass, but with those formalities out of the way, I became their mascot. Still, even though nothing happened, their little visits helped to boost my sagging spirits.

CUT TO:

INT. MADISON HOTEL SUITE - NIGHT

Shirley wiping the card table. She watches Frank and Dean dress in front of mirrors in b.g. Matadors ready for combat.

SHIRLEY
(TO CAMERA)
We might have all been making a movie during the day, but Frank and Dean didn't come alive until the night.

(MORE)

(CONTINUED)

CONTINUED:

SHIRLEY (CONT'D)
You never saw anything like these
guys. I was fascinated by the
primping. They spent hours
getting that casual look of theirs
down perfect. And, they didn't
mind me watching. They thought of
me as a loyal house pet.

CUT TO:

DEAN

splashes Faberge's Woodhue on his face.

SHIRLEY (V.O.)
White shirts crisp and new.
Suits, impeccably tailored to the
quarter inch.

Dean adjusting his collar just so.

DEAN (V.O.)
(voice comes up
not in sync)
... collars, hard points, soft
stays, three and a half inches...

Sinatra shoots out his cuffs matching them against his
jacket sleeve.

SINATRA (V.O.)
(voice comes up
not in sync;
overlapping)
... cuffs, one and one-half inch
outside the jacket. Showing. No
more. No less...

Dean drawing the four points of handkerchief together and
deftly stuffing it into his breast pocket.

DEAN (V.O.)
(voice fades back up;
overlapping)
... pocket squares, silk, four
points only... slid, not
stuffed...

Sinatra buffs his glistening black loafers under the sofa
cushion and stands erect checking the trouser break.

(CONTINUED)

CONTINUED:

SINATRA (V.O.)
(voice fades back up,
overlapping)
... shoes are always black after
six o'clock, and the trousers
should break just above the
maryjanes...

Dean smooths the front of his suit with his hand. Dean
turns around and checks the hang of his trousers from
behind.

DEAN (V.O.)
(voice fades back up,
overlapping)
... black mohair, never pressed.
Steam hang only...

CUT TO:

SHIRLEY

looking AT CAMERA while Dean and Frank continue primping
in b.g.

SHIRLEY
They were also so clean. I never
knew any two men so clean. Frank
used to take three or four showers
a day and I don't think Dean ever
wore the same pair of socks twice.

CUT TO:

EXT. COVINGTON CASINO - NIGHT

At white columned entrance we see two HOODS talking to
two uniformed cops as Dean, Sinatra and Shirley enter.

CUT TO:

INT. COVINGTON CASINO - FOYER - NIGHT

Tough-looking Hoods guard door with peephole.

SHIRLEY
Why were cops parking cars?

(CONTINUED)

CONTINUED:

DEAN

Mind your business. This is a sneak joint. Don't open your mouth.

As Sinatra, Dean and Shirley approach, the Hoods suddenly smile and toss their arms around Dean.

HOODS

Dino! Dino, you sonofabitch.

Sinatra and Shirley are surprised by the affection shown by two very "unaffectionate" gorillas as they open the door and usher the trio into a casino with crap games, blackjack tables and roulette wheels where dealers at games call out to Dean.

SINATRA

(whispers to Dean)

You said you've never been here.

DEAN

I haven't. I used to be a dealer with some of these guys. That's all.

CUT TO:

GAMING ROOM

where they are greeted by Cosmo and Rocky from Steubenville, as well as Skinny D'Amato. They all embrace Dean and Frank and Shirley like old pals. Standing behind Cosmo is SAM GIANCANA.

COSMO

You guys know Sam, doncha?

SINATRA

I can't even keep up with you.
Where you been keeping yourself?

Sinatra embraces Giancana.

GIANCANA

Ah, you know, I gotta keep moving around.

SINATRA

(looks down at Sam's
pinky ring)

I see you're wearing the ring.

(CONTINUED)

CONTINUED:

GIANCANA

I always wear it.

(turns to Dino)

Dino, we used to have good times.

DEAN

These are better.

GIANCANA

Don't give me that. I've known
you too long.

SINATRA

You do?

GIANCANA

When you were singing in Hoboken,
this son of a bitch was knocking
over outlaw joints in Cuba. He
was working the tables when Benny
opened the Flamingo. Weren't you,
Dino.

DEAN

Who remembers?

SINATRA

(at Dean, astounded)

You sandbagged the Nationale?
Santo's place?

DEAN

It was better than workin'.

SINATRA

You're lucky you're alive.

DEAN

I know, just don't tell nobody.

GIANCANA

(kissing Dean on
the cheek)Dino, I have so much respect for
you. So much.

DEAN

(smiling)

Hey! Sam! Please! Keep a little
for yourself, huh?

Sinatra, the Hoods, the dealers look at each other in
fear, but Giancana hasn't chosen to interpret Dean's
remark as an insult.

CUT TO:

SINATRA

SINATRA

(TO CAMERA)

Do you know what just happened?
Look at it again.

CUT BACK TO:

REPEAT SCENE (SLOW MOTION)

where Giancana kisses Dean on the cheek.

SINATRA

(TO CAMERA)

Now, when you see it again in slow motion, let me tell you what you're seeing here. At this time, Sam ran the world. He could have filled half of Forest Lawn with his own notches. People died of heart attacks just because they had to go see him. And this one, he says, 'keep a little for yourself.' The balls on the guy. Just because he said it with a smile, doesn't mean Sam couldn't take it the wrong way. But Dean didn't give a damn. Who can believe it? Look at the faces on these guys.

CUT TO:

GIANCANA

smiling at Dean.

SINATRA (V.O.)

If somebody else had said it, smile or no smile, they'd already be dead, but Dean could always get away with it.

CUT TO:

INT. TRAILER ON SET - DAY

MacLaine is playing gin with Giancana. She is wearing reflecting sunglasses. Giancana is reading her cards in her glasses and beating her. Shirley goes to the fridge and finds a water pistol. She turns it on Giancana.

(CONTINUED)

CONTINUED:

SHIRLEY

Hey! Don't I know you from
somewhere?

Giancana pulls a gun from inside his jacket. At that moment Dean and Frank walk in and start laughing. Frank goes to Giancana. Dean puts his arm around Shirley and takes her out of the trailer.

SHIRLEY

I was only kidding around.

DEAN

(overlapping)

No. No. That's not a good thing
to do.

SHIRLEY

(overlapping)

I was just kidding. I knew he was
some kind of hood, but I didn't
think he had a real gun.

DEAN

(looking at her
reflecting
sunglasses)

And don't play cards with him with
those glasses anymore.

SHIRLEY

Why?

DEAN

(walking her away)

Never mind. Just don't play.
Okay?

CUT TO:

EXT. SOME CAME RUNNING SET - DAY

Actors, asst. director, cameramen, pallies popping
champagne corks and chasing each other around.

SINATRA (V.O.)

When we wrapped the picture I sent
the dag a little present.

CUT TO:

INT. DEAN'S DRESSING ROOM - DAY

PARTY NOISES outside. Dean walks in. Tosses cowboy hat aside. Unbuttons shirt. Walks into his bedroom and finds a beautiful GIRL wearing a towel on his bed.

DEAN

(startled)

What are you doing here? Who are you?

GIRL

(sexy)

I'm your wrap present. Frank gave me a thousand dollars to make you happy.

DEAN

(reaching into his pocket)

Oh yeah? Well here's two thousand. Go back and tell him I was fabulous.

CUT TO:

INT. DEAN'S DEN - NIGHT

Dean on phone.

SINATRA (V.O.)

As soon as we got back to L.A. something really big came up where I knew he'd be perfect.

CUT TO:

INT. SINATRA'S HOUSE - NIGHT

Sinatra on phone.

SINATRA

It's important. I gotta talk to you.

CUT TO:

EXT. DEAN'S HOUSE - DAY

Sinatra and agent walk up drive to front door.

DEAN (V.O.)

Then come over. Have some lunch.

(CONTINUED)

CONTINUED:

Door opens. Jeanne pops out and kisses Frank on the cheek.

SINATRA
Hi, hon. Where's he hiding?

JEANNE
His room. See you tonight at the party?

SINATRA
Absolutely!

She dashes away and they are let in by the MAID.

CUT TO:

INT. DEAN'S DEN - DAY

Dean is still in his robe. Frank and agent are in black mohair suits.

MAID
(yells outside
Dean's door)
Lunch!

DEAN
(getting up)
Let me get this straight. Eleven
guys are gonna rob all five Las
Vegas casinos on New Year's Eve?

SINATRA
(following Dean to
lunch)
Yeah. Oceans Eleven! It's gonna
be one of the best heist movies
ever.

DEAN
Fuck the movie. Let's do the job.

CUT TO:

DINING ROOM

where a large buffet has been spread on long table.

(CONTINUED)

CONTINUED:

SINATRA

Our deal's better. I bought the rights off Peter Lawford. He got them from a garage mechanic. He's playing a rich kid. We're war buddies. You play a lounge singer. A kind of inside man.

DEAN

I can handle that.

CUT TO:

ANOTHER ANGLE

Five of the kids come charging in for lunch along with at least five more of their friends.

SINATRA

(startled, talks
low)

Our friends feel it'll help boost the town. Things are dead out there. There's no action. So they'll give us the use of the Sands during the day to shoot the movie and then, at night, we do our acts...

The noise level and chaos of spilled sodas, arm-punching, "You-did-I-didn'ts" slowly escalate throughout conversation with Sinatra getting more and more twitchy. Dean is oblivious.

SINATRA

Is there anyplace else we can talk?

DEAN

No. I'm sorry. The whole house is this way. Every room.

SINATRA

We're supposed to be talking business.

DEAN

We are.

Sinatra tries to carry on.

(CONTINUED)

CONTINUED:

SINATRA

Look, we're gonna make a lot of money out there. Help everybody out.

Dean nods.

SINATRA

You okay with that?

DEAN

Sure. Don't worry. I'm with you.

Sinatra gives up. Starts to leave.

SINATRA

Never mind. I'll see you tonight... What is it? Your twentieth anniversary?

Dean nods, again.

SINATRA

But you've only been married ten years?

DEAN

What's a matter with you. Ten years to Betty and ten years to Jeanne makes twenty. Can't you count.

SINATRA

(laughing)

Not like you, thank God. Sta' sera.

CUT TO:

INT. DEAN'S HOUSE - NIGHT

A large party in full swing. Jeanne answers the door and finds two sheepish Beverly Hills COPS. Sinatra joins her.

CUT TO:

EXT. DEAN'S HOUSE - NIGHT

SINATRA

This is Dean and Jeanne Martin's house. It's their tenth anniversary.

(CONTINUED)

CONTINUED:

COP #1
We know that, Mr. Sinatra, but
there've been noise complaints.

JEANNE
That's impossible. All of our
neighbors are here.

COP #2
I'm sorry, Mrs. Martin.

SINATRA
Don't be sorry. Who's
complaining?

COP #1
It's kind of awkward.

JEANNE
We've got a right to know.

COP #2
Well, we can say that the
complaint came from within the
said domicile.

Sinatra sees a curtain flutter on the second floor.

CUT TO:

INT. DEAN'S BEDROOM - NIGHT

Sinatra and Jeanne are facing Dean in his pajamas.

SINATRA
What are you doing?

DEAN
I'm going to sleep.

SINATRA
Did you call the cops?

DEAN
Yeah. Why?

JEANNE
I knew it. Didn't I tell you?

SINATRA
(amazed)
What's the matter with you? You
dropped a dime on your own house?
On your own party?

(CONTINUED)

CONTINUED:

DEAN

I'm tired. I wanna go to bed. I don't want these people in my house. It's ten o'clock. Enough is enough. Go home.

CUT TO:

BEDROOM DOORWAY

now jammed with guests.

SINATRA

(turns around, and
laughing)

I can't believe this guy. Okay, everybody, come on, we gotta get out of here. The man wants to go to sleep.

SHIRLEY

(approaches Sinatra)

What's the matter with Dean?

SINATRA

Nothing. He just never left the neighborhood. That's all.

SHIRLEY

What do you mean? Are they moving? He and Jeanne'll never leave Beverly Hills.

SINATRA

(still laughing)

That's right, baby. He's stuck right here in paradise.

CUT TO:

TV SET

with CBS anchorman Walter Cronkite on screen.

WALTER CRONKITE (V.O.)

The leaders of the world's great powers met all day today at the European Summit. The future of the world depends upon these all-powerful world leaders...

CUT TO:

INT. SANDS COPA ROOM - NIGHT

Sinatra on stage.

SINATRA

... What about that Summit conference in Europe. Eisenhower, DeGaulle. Khrushchev. Well, hey, we oughta have a little summit of our own right here...

CUT TO:

EXT. SANDS CASINO HOTEL SIGN - DAY

Sign reads: "FRANK SINATRA, DEAN MARTIN, SAMMY DAVIS, JR., PETER LAWFORD, JOEY BISHOP. Jan. 6 thru March 30, 1960."

CUT TO:

MONTAGE

A) NEW YORK TIMES

"Summit in Europe."

B) LAS VEGAS SUN

"Real Summit at The Sands."

C) SANDS LOBBY

is jammed with people.

D) CARS

being turned away from the parking lots.

E) ELEGANT PEOPLE

sleeping on lobby sofas.

F) HEADLINE

"Now Appearing at The Sands!"

CUT TO:

INT. SANDS COPA ROOM - DAY

Sinatra, Dean, Sammy, Lawford and Bishop on stage at press conference orchestrated by studio and casino.

(CONTINUED)

CONTINUED:

SINATRA

We're here because you only live once.

DEAN

The way you live, once is enough.

Sinatra laughs and then can't stop.

REPORTER

Oceans Eleven. The Sands. The Summit? You guys are like magic?

DEAN

What magic? He's got me coming and goin' workin' night and day, I'm tired most of the time.

REPORTER

There isn't a room to be had at any hotel in town.

DEAN

I know. You'd think it was the gold rush all over again.

REPORTER

People are flying in from all over the country. They don't even have reservations. They're sleeping in cars and lobbies.

DEAN

So what? Frank won't let anybody sleep anyway. He's the last Italian vampire.

CUT TO:

INT. DEAN'S SANDS GARDEN SUITE - DAY

Dean in room hears: "Dean! Dean!" He looks out window and sees SAMMY, Joey and LAWFORD calling to him and waving at him from path.

LAWFORD

Come on! Get up! It's four o'clock!

SAMMY

Let's go!

(CONTINUED)

CONTINUED:

DEAN
What's going on?

BISHOP
Frank's up!

DEAN
Oh yeah? Good.

LAWFORD
No. No. Frank's up! He's
waiting.

DEAN
He'll be waiting a long time if
he's waiting for me. You go.
Have a good time.

Dean turns away from the window but...

DEAN'S POV

leaves Sammy, Joey and Lawford looking up at the window a
moment and then they race away, hurdling low bushes and
darting around guests.

SINATRA (V.O.)
You couldn't make him do anything.
But sometimes, I hadda push him a
little, on certain things.

CUT TO:

EXT. SAHARA CASINO - BACK DOOR - NIGHT

Sinatra dragging Dean out of the back of limo. They are
in black tie, wearing sunglasses, and carrying drinks.
Sinatra leads Dean into a service entrance loading area
behind the Sahara Hotel. Sinatra's entourage follows.

DEAN
Where the hell are we going?

SINATRA
Just shut up!

CUT TO:

INT. SAHARA TELETHON STAGE - NIGHT

Jerry Lewis is performing his 32nd hour of the Muscular
Dystrophy fund-raising hour before a live audience and
millions of TV viewers.

(CONTINUED)

CONTINUED:

SINATRA (V.O.)

I had to, 'cause he wasn't gonna do it, even if he wanted to more than anything in the world.

CUT TO:

SINATRA

walks onto the stage and Jerry shrieks at his appearance. They embrace.

JERRY

Ladies and gentlemen, he's here. It's him. Frank Sinatra. The chairman of everything.

SINATRA

I have a friend who loves what you do every year and who wanted to come out and -- would you bring my friend out -- please? I think it's about time, don't you?

JERRY'S POV

as Dean comes sauntering out, cigarette and head cocked.

BACK TO SCENE

Jerry is stunned. He jumps into the air. He runs toward Dean. They embrace.

JERRY

Oh my God. Dean! Oh, Dean.

Jerry continues to embrace, clutching onto Dean's lapel.

SINATRA

All right, all right, break it up. What is this, here?

Dean smiles at Jerry and kisses him on the cheek. Jerry steps back, adoring his old partner and friend.

DEAN

So, Jer. Ya workin'?

Sinatra beams proudly.

CUT TO:

JERRY

JERRY

(TO CAMERA)

It was a wonderful thing Frank did. And it took courage for Dean to just walk out there. I could have said anything. He didn't know how I felt. I was so glad to see him. He promised we'd get together again. Soon. I called a bunch of times. I even sent messages and notes through his agent, Mort. I never heard from him again.

CUT TO:

INT. SANDS SUMMIT SUITE - DAY

After show Frank, Dean, Sammy Davis, Jr., and Lawford in lavish suite with about 20 showgirls. Above entry to suite a sign reads: "THROUGH THESE PORTALS PASS THE WORLD'S NICEST BROADS." A couple of key Sinatra pals are also there. Topless girls pouring champagne over themselves. Sinatra has his face buried in neck of topless, 18-year-old LENA BURNS, drinking the champagne.

SINATRA

Fly me to the moon, baby. Let me play among your stars.

CUT TO:

LENA BURNS - YEARS LATER

LENA BURNS

(TO CAMERA)

I swear to you, that's what he told me. I had to laugh. It was so corny, but they all were, those guys.

CUT BACK TO:

PARTY

as Sammy takes three girls in a room. JILLY, one of Sinatra's pals, has a girl sitting on his lap.

CUT TO:

FRANK

laughing at Jilly.

LENA BURNS (V.O.)

But he was the best kisser in the world. I was eighteen. He was irresistible.

CUT TO:

DEAN

with his arm around a showgirl and surrounded by three other girls and another guy, has everyone laughing.

CUT TO:

ACROSS ROOM - LAWFORD

motions to girl who Dean has his arm around to join him. The girl slyly slips out from under Dean's arm and hurries to join Lawford. Dean barely reacts to her departure, and continues joking with the other three showgirls.

CUT TO:

SINATRA

watching the incident and glaring.

CUT TO:

INT. STEAM ROOM - DAY

The boys are all in the steam room with white towels around their waists and over their heads, except for Sammy, whose towels are brown.

LAWFORD

But, Frank, I didn't know he even liked her.

SINATRA

It doesn't matter if he liked her. I don't care if he liked her or not.

(to Dean)

Did you like her?

DEAN

Who?

(CONTINUED)

CONTINUED:

LAWFORD
Didn't I tell you?

SINATRA
I don't care. You still don't
make a move on the broad.

Lawford chastised.

DEAN
(getting up to
leave)
Yeah. Right. Whatever happened to
all for one and one for all?

SINATRA
Where'ya going?

DEAN
Home. I'm tired.

SINATRA
Tired of what?

DEAN
I'm just tired. Hey, I've been
breathin' all day long.

Dean walks out.

Sinatra's pal, Jilly, gets up to leave.

SINATRA
Hey, where are you going?

JILLY
I got an appointment.

SINATRA
You can't leave. Nobody leaves.

JILLY
Why not? Dean left.

SINATRA
You ain't Dean. Sit down and
drink.

CUT TO:

SINATRA

SINATRA
(TO CAMERA)
Dag was my brother, not through
blood, but through choice.

CUT TO:

INT. SANDS - SINATRA'S DRESSING ROOM - NIGHT

Single-edge razor being held between a thumb and
forefinger. Sinatra bares his wrist.

DEAN
What's this?

SINATRA
(whispers to Dean)
Let's bond this in blood before we
go on.

DEAN
Are you crazy? You wanna cut your
wrist open?

SINATRA
We're like brothers, right? Let's
be blood brothers!

DEAN
(reaching for safety
pin)
If you wanna do it that bad, here,
use a pin.

SINATRA
(punctures thumb)
To the last drop of blood.

They embrace.

DEAN
Sure, just like the Indians.

CUT TO:

EXT. OCEANS ELEVEN MOVIE SET - DAY

"Dan Harmon" (Martin), "Danny Ocean" (Sinatra), and
"Jimmy Foster" (Lawford) and other members of Oceans
Eleven grope around the set like walking wounded.
Glasses of fizzing Alka Seltzer are being swallowed by
various hung-over players.

(CONTINUED)

CONTINUED:

SINATRA (V.O.)
Dino knew more about making movies
then he pretended. All those
years making sixteen pictures with
Jerry he worked with the studio
instructors and they were the
greatest teachers in the world.
He learned to dance, how to move
for the camera... what knife and
fork to use...

CUT TO:

SINATRA

SINATRA
(TO CAMERA)
He even got Cary Grant to teach
him how to get out of a chair
without looking like an invalid on
film.

Sinatra demonstrates by springing out of chair without
using his armrests.

SINATRA
The trick's to bounce out. Never
use the chair's armrests.

CUT TO:

ON SET - DEAN

with Sammy Davis, Jr. and Joey Bishop.

SINATRA (V.O.)
He learned how to do that little
knee dip and double take.

Dean does knee dip and double take.

SINATRA (V.O.)
He even learned how to take a
pratfall by slipping the right
leg.

CUT TO:

ON SET - DEAN

does pratfall. People react.

(CONTINUED)

CONTINUED:

SINATRA (V.O.)
He worked like hell, but once he
figured out what he had to do,
that was the end of it.

CUT TO:

ON SET - DEAN

shagging golf balls.

ASST. DIRECTOR
Mr. Milestone. They're all ready.

CUT TO:

DEAN, SINATRA AND ENTIRE GROUP

are shown their marks. Last minute makeup and lights are
being adjusted. The scene begins. "Action!" Dean
trips. They all collapse laughing.

SINATRA (V.O.)
He was a pallie after my own
heart.

CUT TO:

INT. SANDS - COPA ROOM - NIGHT

The room is jammed. Jack Entratter and captains are
being deluged with requests for tables.

ANNOUNCER (V.O.)
Ladies and gentlemen, Mrs. Davis,
Mrs. Martin and Mrs. Sinatra
present their drunken sons. And,
here's Joey Bishop to do the
introductions.

CUT TO:

JOEY BISHOP

walks out.

BISHOP
One time I want to work a room
where there's a Jewish orchestra
and the Spanish people dancing.

(CONTINUED)

CONTINUED:

Applause.

Sinatra and Dean walk out in tuxes. The crowd roars.
Dean and Frank look at Joey Bishop.

BISHOP

Son of a gun. Italian penguins.

Bishop hands the microphone to Sinatra.

SINATRA

... Let's hear it for the hub of
the wheel, Joey Bishop.

PAN TO --

DEAN

I thought I didn't have to open
till Wednesday.

SINATRA

It is Wednesday.

Dean starts making a drink at the on-stage room service
drink cart. Sinatra adjusts the microphone.

SINATRA

(starting to sing)

'A foggy day in London town...
Had me up...
Had me down...

SHOWGIRL

in tights walk across the stage with ice for Dean's drink
cart.

SINATRA

(an eye on the girl)

I'm gonna take one more turn at
this and hope for the best.

DEAN

(also eyeing the girl)

Why not? The butcher, the baker,
the candlestick maker.

(pause)

Why can't you?

(CONTINUED)

CONTINUED:

SINATRA
(starts to sing
seriously)
'I looked under Jordan and what
did I see?'

DEAN
Mrs. Jordan.

Dean tosses his cigarette on the stage apron and puts his
fingers in his ears like it's a firecracker.

DEAN
(suddenly looking
at crowd)
Hey, how'd all these people get in
my room?

SAMMY DAVIS, JR.

wanders onto stage.

Applause.

SAMMY
The only reason I'm here is that I
feel the Jewish people should be
represented tonight.

Dean laughs and, with drink in hand, goes over to Sammy,
where they stand face-to-face and do the old Amos an'
Andy routine. Sinatra watches, hands on hips.

DEAN AND SAMMY
If all dee women in Texas was as
ugly as yooo Mama, the Looone
Ranger's gonna be a lone a loong
time.

Sinatra goes over to Sammy.

SINATRA
(laughing, but
fingering Sammy's
jacket)
What is this -- with the tie down
and the collar open? Where did
you learn this? And, besides
that, what are you doing in a
cockamamie toy suit? You're
supposed to wear a dinner jacket!
Now go on up to your room and put
on your little ol' tuxedo.

(CONTINUED)

CONTINUED:

SAMMY

Hold it! What're you, Esquire magazine? As far as my attire is concerned, Frank -- let's get one thing straight now: I'm thirty-seven years old! I will change my clothes when I get good and ready!

Sammy struts around the stage, pointing his finger at Frank, with the audience egging him on: "Atta boy, Sammy!" "Give it to him, Sam!" "You don't have to take that stuff."

SINATRA

(sternly)

Are you ready?

SAMMY

(exits meekly)

Yes, Frank.

Sinatra sees Dean take another drink off the drink cart.

SINATRA

How do you survive? You got a fairy godmother or somethin'?

DEAN

No, but we gotta uncle we keep a close eye on.

Sammy returns in his tux jacket accompanied by Peter Lawford.

SINATRA

Ahh, now you look like a little pussycat in your nice dinner jacket, see? With your tie all buttoned up nicely!

DEAN

Hey, how come we wear pants and he wears leotards?

In response, Sammy begins to dance, and Peter Lawford comes out and joins him in a soft shoe.

LAWFORD

I'm not prejudiced, Sam. I'll dance with you.

SAMMY

But will you go to school with me?

(CONTINUED)

CONTINUED:

Dean takes the mic off stand and walks to the front of stage and addresses the audience:

DEAN

This is all scripted, you know.
The jokes. The songs. Even the
ad libs. What the hell, who
cares? You're only gonna see it
once.

CUT TO:

MONTAGE

A) CASINO

Where Dean and Frank are dealing to old lady who they
let win. Players are 20-deep at tables. Pit bosses
smile.

RADIO REPORTER (V.O.)

The town is booming! Nothing ever
like it. The Sands, with 200
rooms, has already turned away
18,000 reservations during the
Summit's first week.

CUT TO:

B) LONG TABLE

with Sinatra, Dean, Lawford, Sammy Cahn, Sammy Davis,
Jr. and girls at one end, but TRACK DOWN the table
about 30 feet and it still includes people "having
dinner" with the Clan.

GOSSIP COLUMNIST (V.O.)

Mr. and Mrs. America, 'Come Fly
With Me'! Frank snaps his fingers
and everybody falls in line from
key insiders like Judy Garland,
Tony Curtis and Janet Leigh, to
those on the Z list. Everybody
wants to know about them.
Everybody wants to be with them.

CUT TO:

C) INT. STEAM ROOM - SINATRA, DEAN AND LAWFORD

where they are brought a tray of gin fizzes and all
the newspapers.

(CONTINUED)

CONTINUED:

REPORTER #1 (V.O.)
They're the epitome of style and
Kennedy's lucky he has them. At
least it distinguishes him from
the rest of the pack running in
the primary.

CUT TO:

D) SINATRA

thumbs a book.

RADIO COLUMNIST (V.O.)
They've become so big everyone
wants to know everything about
them. Jeepers, listeners, they
may help elect the next President.
In fact, I hear they've changed
the name of the Rat Pack, to the
Jack Pack and Dick Gehman has just
come out with a tell-all book
called Sinatra and His Rat Pack.

Sinatra throws it against the wall.

CUT TO:

INT. SANDS - COPA ROOM - NIGHT

Sinatra steps forward and addresses the crowd.

SINATRA
Ladies and gentlemen, it's a
special honor for us tonight. Let
me introduce Senator John F.
Kennedy, from Massachusetts, who
just announced his candidacy as
the Democratic nominee for
President...

Explosive crowd cheers as Kennedy rises and waves.

SINATRA
... Good luck, Senator, and we
want you to know that we're gonna
do everything we can to make sure
you win, and, we'll all move in
with you to sixteen hundred
Pennsylvania Avenue. Hey, Dean,
did you meet Senator Kennedy?

(CONTINUED)

CONTINUED:

DEAN
(to Sinatra)
What did you say his name was?

SINATRA
Be serious, for once.

DEAN
I tried being serious, but all I
could get was construction work.

Amid laughter, Dean scoops up Sammy Davis, Jr. and carries him over to JFK.

DEAN
The N, Double-A C-P, asked me to
present you with this trophy...

Sinatra, JFK, all Copa Room explodes in laughter including Entratter, Skinny D'Amato, and Cosmo.

CUT TO:

INT. SANDS - COPA ROOM - BACKSTAGE - NIGHT

Entratter, D'Amato and Cosmo following Sinatra, Dean, JFK, and aides backstage at the end of the show.

ENTRATTER
(to Cosmo)
We got a party upstairs after the
show.

COSMO
Oh yeah?

ENTRATTER
Come on up. Dean'll be there.

CUT TO:

SINATRA

taking beautiful JUDITH CAMPBELL's arm and introducing her to JFK.

COSMO
(to Entratter)
Who's that?

(CONTINUED)

CONTINUED:

ENTRATTER

Judith Campbell. A great broad.
Sam had her sent in from L.A.

COSMO

What'sa matter, the local girls
ain't good enough?

ENTRATTER

Sam wanted somebody a hundred
percent safe.

D'AMATO

(to Cosmo)

Come on. It's a command
performance.

ENTRATTER

The blow jobs are on the house.

CUT TO:

INT. JFK PRESS CONFERENCE - DAY

JFK, Dean, Sinatra, Sammy and Lawford on stage at press
conference.

JFK

I want to say how grateful I am
that my friends are able to do
this for me.

REPORTER

Will this be a new kind of fund
raising technique? Using show
business celebrities to help you
raise money? Will it be...

DEAN

(interrupting)

I don't think that's any of your
business.

JFK

(laughing)

Let me say...

DEAN

(not finished)

... plus, that's the longest damn
question I ever heard.

JFK

... it's a lot more fun this way.

CUT TO:

FRANK

is laughing, but he looks over at Dean a little nervously.

REPORTER

Senator, if you're running, just where does California fit in?

DEAN

(using his hands)
California? Well, here's Washington and Oregon up here, and Mexico is down there...

JFK

You've heard the sensible answer, now I'll give you the foolish one...

CUT TO:

BACKSTAGE

where Sinatra, relieved, takes Dean aside.

SINATRA

Hey, dag, please. You gotta take it a little easy out there. Too much kiddin' could get out of line. This is politics. We got a presidential candidate riding here.

DEAN

So what? What the hell do I know about politics?

SINATRA

That's exactly what I'm trying to tell you. I've been in politics all my life. My mother was in politics. I know how they work. They've got their own way of working. I need you onboard.

DEAN

I'm with you, pallie. No matter what.

SINATRA

(apologetically)
You're not pissed I'm talking to you like this -- you understand? It's important we get this guy in.

(CONTINUED)

CONTINUED:

DEAN

Hey, pallie, I don't care who you got running, I'm with you. No matter what.

SINATRA

What do you mean you don't care who I got running? You mean if I was backing Nixon or Goldwater, you'd go along, too?

DEAN

To shut you up? Why not?

SINATRA

(confidentially)

Hey, listen. I chased broads with this guy. I know him. He can make a real difference. The country needs him right now. He's one of us.

DEAN

Dag, I gold you I was with you. I'll parade with ya. I'll make speeches with ya. I'll go to church with ya. I'll even eat watermelon with ya. But, don't tell me he's one of us.

CUT TO:

INT. HOTEL - JFK FUND-RAISING DINNER - DAIS - NIGHT

Sinatra and Dean at dais finishing "High Hopes," the "official" campaign song, as JFK, aides and wealthy donors applaud.

SINATRA

Sammy Cahn and I did that little ditty called 'High Hopes' as the official campaign song and I wanna thank the Senator for givin' the whole country high hopes. Senator, I want you to know we're all chiming in on this election. We've even gotten Dean on the road campaigning. Right, Dean?

(CONTINUED)

CONTINUED:

DEAN

Oh yeah... I was all over town last night campaigning for John F. Kennedy. I was even wearing this great big...

(stretches arms)

... Kennedy button.

SINATRA

Oh yeah? Where's it now?

DEAN

Oh, hell, I'm sober now.

CUT TO:

SINATRA

looks at Dean. This time not smiling.

SINATRA

(TO CAMERA)

Dean would show up, that's about all he'd do. But he had Shirl, and Joey, and Peter out there beating the drum and they made up for him...

CUT TO:

INT. ARMORY LOUNGE BAR AND GRILL - DAY

Skinny D'Amato talking to Giancana and Formosa.

SINATRA (V.O.)

... and then... well... there were other guys who wanted to help, too.

D'AMATO

Frank needs some help for the Kennedy kid in West Virginia.

GIANCANA

Are they reasonable people?

FORMOSA

Wadda'ya talkin' about? The guy's grandfather did time in the can.

CUT TO:

INT. MIAMI HOTEL SUITE - NIGHT

SUPERIMPOSE: NOVEMBER 8, 1960. ELECTION NIGHT

TV set shows election results with Campbell and others.

ANNOUNCER (V.O.)

Until now it was too close to call, but John Fitzgerald Kennedy has beaten Richard Nixon by a scant 118,574 votes and will be the 32nd President of the United States...

Campbell jumps up and starts hugging and kissing those in the room. She finally winds up in Giancana's arms.

CAMPBELL

My Jack is the President! He did it! He did it!

GIANCANA

Honey, if it wasn't for me, your boyfriend wouldn't even be in the White House. Now let's see if he remembers his friends.

Campbell kisses Giancana.

CUT TO:

INT. SANDS - COPA ROOM - NIGHT

BISHOP

Now that the election is over these two have got their jobs all picked out. Dean's going into the cabinet. The liquor cabinet. And Frank is expected to handle international affairs, as well as all other affairs, including his own. I just don't wanna get drafted again.

SINATRA (V.O.)

We thought we had it nailed, but it turned out we were the ones who were getting nailed...

CUT TO:

MONTAGE

of quick surveillance pictures:

(CONTINUED)

CONTINUED:

- A) CAMPBELL
poolside with Giancana.
- B) CAMPBELL
with Sinatra.
- C) SINATRA
with Giancana.
- D) CAMPBELL
enters the White House.

SINATRA (V.O.)
... no matter how close or how
much we did to get the President
elected. But I'm getting a little
ahead of myself.

CUT TO:

DESK

with nameplate reading: "J. Edgar Hoover, Director."
PAN UP TO J. EDGAR HOOVER's face with FBI seal behind his
head, looking at the pictures.

HOOVER
Wire 'em all.

CUT TO:

INT. FRIARS' CLUB - NIGHT

Sinatra singing to Dean on dais.

SINATRA
He's the wop! Unlike any other!/
He's the wop, who's a mother's
mother./When they split, rumors
started spinning!/Full of shit!
Dino's just beginning!/He's the
wop, with real golfing power./
He's the wop, a guinea Eisenhower!
/He's the kind of nut who will
miss a putt and moan,/He likes
golf ball thumpin' like I like
humpin' -- to each his own./He's
the slob, twice went to the
altars;/Has a lob that never
falters!

CUT TO:

INT. HOTEL BALLROOM - NIGHT

Dean on stage. Sinatra in audience at City of Hope charity ball.

DEAN

Why they always pickin' on Frank?
He didn't do nuthin'. Poor guy.
He was an unwanted child growin'
up.

(pause)

Now he's wanted in five states.
But, you know what?

(begins to sing)

'I've grown accustomed to his
face;/It was no simple thing to
do. A girl said, 'He's my baby's
father,' and it came as quite a
shock./If he is, he used that big
cigar and not his cock./Although I
know it sounds like bullshit,
there's no doubt that/he's the
tops;/Once I heard him speak, and
even I said 'Fuck the wops!' I've
grown accustomed to his toups.

CUT TO:

INT. POLO LOUNGE - NIGHT

After show, Dean and Sinatra laughing. Sinatra's noisy
entourage also laughing at table.

CUT TO:

NEARBY BOOTH

where two large MEN are watching. They are annoyed at
the noise. They try to resume talking, but are
interrupted by more laughter. Man #1 slams down his
drink.

TIME CUT TO:

DEAN AND SINATRA

leaving the table. They tip waiters, captains, busboys,
etc. They walk past the booth with the two annoyed Men,
who are now glaring at them.

MAN #1

(loudly)

Finally! The noisy wops are
leaving.

(CONTINUED)

CONTINUED:

SINATRA

(stops)

Pardon me?

MAN #1

You heard me.

SINATRA

I don't think you should be
sitting there with your glasses
on, talking like that.

MAN #1

Oh no?

Man #1 takes off his glasses and begins to get up. Man
#2 also rises to confront Sinatra.

DEAN

Hey, hey. Take it easy, fella.
You're outta line.

Man #1 swings at Sinatra and barely misses. Sinatra
swings at Man #1 and also misses. Man #1 is about to
swing at Sinatra again, but Dean unloads a hook that
drops the man in his tracks. Man #2 sees the speed and
power of Dean's shot and goes to his toppled friend's aid
immediately. Dean grabs Sinatra and shoves him out door.

CUT TO:

SINATRA

SINATRA

(TO CAMERA)

You think it bothered him?

CUT TO:

EXT. GOLF COURSE - DAY

A uniformed cop and detective talking to Dean.

DEAN

I don't know what happened. I
just looked around and saw this
guy laying there, passed out on
the floor, and since that's
usually me, I didn't pay any
attention.

(CONTINUED)

CONTINUED:

SINATRA (V.O.)
As I said, one thing you could be sure of, he's the kind of guy you want in a foxhole with you, but, believe me, he could also be a pain in the ass with that attitude of his.

CUT TO:

INT. SINATRA'S SANDS DRESSING ROOM - NIGHT

Dean is amused at Sinatra being fitted by Sy Devore for a swallowtail coat, striped trousers, Inverness cape with a red satin lining, a silk top hat and white kid gloves.

SINATRA
(looking in mirror)
Look at this, paizan. For the inaugural. I'm a thing of beauty.

DEAN
It looks like you got elected instead of the Irishman.

SINATRA
And where's yours? Sy, where's his outfit?

SY DEVORE
(nervously)
He didn't order one.

SINATRA
What? You can't go like that. You need tails.

DEAN
Yeah, yeah. I know. I know.

Sinatra looks at Sy Devore, who looks down.

SINATRA
(slowly turning to Dean)
You're not gonna go, are you? I can't believe this. You're kidding? Right? We helped put this guy in the White House and now you're not gonna go?

(CONTINUED)

CONTINUED:

DEAN

You know I'm not much for politics. I go right for the sports pages.

SINATRA

Look, for the first time, we've got a President of the United States who's a friend, who's one of us, who's personally inviting a couple of dagos like you and me to the White House, and you don't wanna go?

DEAN

(finally serious)

These people are not like us. They don't know about trust. You can't trust them, Frank. And just because they invited us to the White house doesn't mean we're welcome.

SINATRA

You're way off, pallie. I know these people for years.

DEAN

Good. Go. Have a good time. But I'm tellin' you, they'll let you in the White House, but they won't let you out without countin' the silverware.

Sinatra stares at Dean.

CUT TO:

TV SET

showing stock footage of JFK inaugural ball. We see Sinatra, as MC, in tails, Marilyn Monroe, Sammy Davis Jr., Shirley MacLaine, Peter Lawford, everyone, except Dean. Sammy Cahn is leading the gala in "High Hopes."

TV INTERVIEWER (V.O.)

Washington has never seen such a star-studded gala...

PULL BACK to reveal:

INT. SANDS - COPA ROOM - BACKSTAGE - NIGHT

Dean and some showgirls watching TV backstage.

TV INTERVIEWER

(gushing)

... so far we've seen Tony Curtis,
Bette Davis, Leonard Bernstein and
Sir Laurence Olivier...

ANNOUNCER (O.S.)

Ladies and gentlemen, straight
from the bar, Dean Martin.

CUT TO:

DEAN

out on Sands stage from backstage POV.

DEAN

Let me tell you some of the good
things the Mafia does.

CUT TO:

EXT. SINATRA'S PALM SPRINGS HOUSE - DAY

Sinatra and Dean walking around Sinatra's estate and we
see what Sinatra describes to Dean. Sinatra is with Judy
Campbell, D'Amato, and others watching workmen screw a
solid gold plaque to wall of new house reading: "John F.
Kennedy Slept Here." In b.g. a tractor raises a
flagpole.

SINATRA

I hadda build two new cottages for
the Secret Service. I put in an
extra 25-line telephone
switchboard. I even put in a
helicopter pad.

DEAN

Helicopters? What's the matter
with the bus?

SINATRA

It's obvious you never had the
President staying at your house.

(CONTINUED)

CONTINUED:

DEAN

Where am I gonna put him? I got Jeanne, seven kids, Peggy, my mother-in-law, plus a maid and a cook and three girl friends. I don't need anybody else staying in my house.

CUT TO:

INT. SINATRA'S PALM SPRINGS HOUSE - NIGHT

Sinatra is listening to Lawford on the phone.

SINATRA (V.O.) ~

Okay... so Dean always suspected the worst of everybody. And a lot of the times he was right... But even Dean didn't know -- nobody knew -- that J. Edgar Hoover had the President of the United States by the balls.

CUT TO:

PETER LAWFORD

on the phone.

LAWFORD

Frank, your house is open all around. The Secret Service won't hear of it. He's got to stay at Crosby's. That's what they're telling me.

CUT TO:

SINATRA

SINATRA

There's no place safer than my place. Talk to them. Crosby's a Republican. After what I did for them? Can't you tell them anything? Who are you with, them or me?

CUT TO:

INT. WHITE HOUSE RESIDENCE - NIGHT

JFK and RFK with Lawford on phone in b.g.

JFK
(to RFK)
I'd love to, but I can't go there.

CUT TO:

LAWFORD

with JFK and RFK in b.g.

LAWFORD
(whispers)
I'm married to 'em, Frank.
Please! My hands are tied.

SINATRA (V.O.)
Oh yeah? Then the hell with you.

CUT TO:

EXT. SINATRA'S PALM SPRINGS HOUSE - DAY

Agitated, Sinatra pries "President Slept Here" plaque off the wall of cottage.

CUT TO:

SINATRA

swings sledgehammer and chips edge of helipad.

CUT TO:

INT. SINATRA'S PALM SPRINGS HOUSE - NIGHT

Sinatra storming around in his living room as Dean mixes drink.

SINATRA
Because I grew up knowing certain
people I gotta stop seeing Jack?

DEAN
Fuck them! You see who you want
to see.

(CONTINUED)

CONTINUED:

SINATRA

We're in nightclubs all our lives.
How are we not gonna know those
people?

DEAN

They've got some balls. You're a
singer. An actor. You're not the
President. Who are they to tell
you who you're supposed to know?

SINATRA

When they wanted me I was there.
I helped them all. I never
stopped.

CUT TO:

SAME SCENE - LATER

Quieter now. Dean and Sinatra are seated with drinks.
Behind Sinatra are framed pictures of Kennedy.

SINATRA

He coulda called me himself.
Right? Is that too much to ask?
They have that English prick call
me. Did I deserve that?

DEAN

You're looking for the right thing
out of the wrong people, Dag.
You'll never find it.

SINATRA

If he would have only picked up
the phone and called me himself
and said that it was politically
difficult to have me around, I
would understand that...

DEAN

What do you care? You don't need
those Irish pricks. Piss on 'em.

SINATRA

... I never woulda hurt the guy.
He's gotta know that. I've known
him twenty years. But he never
called...

DEAN

It's better this way. Better
you're out of the whole fucking
thing.

CUT TO:

INT. ARMORY LOUNGE BAR AND GRILL - DAY

Formosa and Giancana at table.

GIANCANA

Security? Do you believe that
shit?

FORMOSA

It's Sinatra's fault. Wasn't he
supposed to do something?

GIANCANA

No! It's not Frank. It's those
people who stink. And it starts
with the President and goes right
down the line.

CUT TO:

INT. SENATE HEARING - DAY

Televised hearings where ROBERT F. KENNEDY addresses
camera.

RFK

As Attorney General I have
quadrupled J. Edgar Hoover's
F.B.I. budget to fight organized
crime.

PULL BACK to reveal:

INT. ARMORY LOUNGE BAR AND GRILL - DAY

TV set with RFK addressing camera at hearing.

RFK (V.O.)

We plan a nationwide attack on an
illegal gambling empire controlled
by mobsters from New York and
Chicago to Miami and Los
Angeles...

CUT TO:

INT. ARMORY LOUNGE BAR AND GRILL - DAY

A furious Formosa playing cards.

(CONTINUED)

CONTINUED:

FORMOSA

(slams cards down)

A guy should take a knife, and stab and kill the little fucker... I mean it. This is true, honest to God! I hope I get a week's notice. I'll kill him right in the fuckin' White House. Somebody's gotta get rid of the fucker.

CUT BACK TO:

HEARING

with Giancana in witness chair.

GIANCANA

(amused)

I refuse to answer on the grounds that my answers might...

RFK

Mr. Giancana, you're supposed to be the big, tough, mob boss of Chicago, do you know you giggle just like a little girl...

Giancana loses his smirk and glares at Kennedy.

CUT TO:

INT. ARMORY LOUNGE BAR AND GRILL - DAY

Giancana with Formosa.

GIANCANA

This place is like Nazi Germany and I'm the biggest Jew in the country.

(points at Formosa)

When you see Dean, you tell that prima donna I'm gonna want ten days out of him.

FORMOSA

What if he's booked?

GIANCANA

Find out when he ain't booked.

(CONTINUED)

CONTINUED:

FORMOSA

In other words you want ten days.

GIANCANA

Yeah, you start on a Friday,
Saturday, Sunday, Monday, Tuesday,
Wednesday, Thursday, Friday,
Saturday, Sunday.

FORMOSA

Oh, that way.

GIANCANA

Yeah. Two weekends.

FORMOSA

It seems like they don't believe
us anymore. I'd like to whack out
a couple of those guys. Lawford,
that Martin prick, and I could
take the nigger and put his other
eye out.

GIANCANA

Sure, and break their jaws so they
can't sing.

FORMOSA

I'm gettin' fed up.

GIANCANA

I got other plans for them.

CUT TO:

EXT. PRIVATE AIRPORT - DAY

Dean, Sinatra, Sammy Davis, Jr. and entourage getting on
Sinatra's jet: El Dago.

SINATRA (V.O.)

It's ten days. No big deal.

DEAN (V.O.)

Perfect. And with no pay thrown
in.

SINATRA (V.O.)

They just put the place together.
It's brand-new. We help Sam and
we get to make an album out of it.

(CONTINUED)

CONTINUED:

DEAN (V.O.)
What album? How about five
percent of the players we bring
in?

CUT TO:

SINATRA

SINATRA
(TO CAMERA)
But who could say no? You'd choke
before the word got out. I mean
it. I don't give a damn what
anybody says. After all these
years and everything how could you
not go? Even Dean couldn't say
no.

CUT TO:

EXT. VILLA VENICE - NIGHT

Large road house with sign reading "Villa Venice" as
Sinatra is escorted inside by army of Hoods. The busy
parking area and uniformed cops and valet parkers.

TWO HOODS get out of car.

HOOD #1
(to DOORMAN)
In here?

DOORMAN
(nodding to side)
Over there.

CUT TO:

ADJOINING QUONSET HUT

We FOLLOW Hoods inside and see an elaborate casino.

SINATRA (V.O.)
We were the bait. We pulled in
every high roller in the country.
Sam racked up two million a night,
but we never could release the
album. Moe, over at Reprise, my
own record company, said it was
too risqué.

CUT TO:

INT. VILLA VENICE - DRESSING ROOMS - DAY

Two FBI AGENTS in corridor approach Sinatra and flash badges.

FBI AGENT

F.B.I., Mr. Sinatra. Why are you here?

SINATRA

I've known Leo, the manager, from when we were growing up in New Jersey. I'm delighted to lend him a hand with his new business.

Sinatra goes in room and closes the door.

CUT TO:

AGENTS

see Dean coming down the hall.

AGENTS

Mr. Martin, we're from the F.B.I. We'd like to ask why you're performing here?

Dean looks at the Agents, smiles and keeps on walking.

CUT TO:

INT. SAMMY DAVIS' DRESSING ROOM - NIGHT

Sammy is wearing black pants and is razor thin.

SAMMY

Baby, that's a very good question. But I have to say it's for my man Francis.

FBI AGENT

Or a friend of his?

SAMMY

By all means.

FBI AGENT

Friends like Sam Giancana?

(CONTINUED)

CONTINUED:

SAMMY

Baby, let me say this. I got one eye, and that one eye sees a lot of things that my brain tells me I shouldn't talk about. Because my brain says that, if I do, my one eye might not be seeing anything after a while.

FBI AGENT

Fair enough.

The Agents leave.

SAMMY

Enjoy the show. Are you comped?

CUT TO:

INT. ARMORY LOUNGE BAR AND GRILL - DAY

Formosa and Giancana at card table.

FORMOSA

... Since when is fucking a federal offense? And, if it's a federal offense, I want the President of the United States indicted, now!

CUT TO:

SINATRA

on Villa Venice stage. Dean at drink cart.

SINATRA

(to workers off stage)
I need a stool out here.

A stool comes flying onto the stage.

DEAN

(to crowd)
And he's one of the bosses.

CUT TO:

FORMOSA

at Armory Lounge card table.

(CONTINUED)

CONTINUED:

FORMOSA

I happened to know he was thumpin'
all those broads Sinatra brought
him.

CUT TO:

Sinatra sits on stool and starts to sing...

SINATRA

'What is this thing, called
love...'

DEAN

Frank, if you don't know, we're
all dead... When he dies, they're
gonna give his zipper to the
Smithsonian.

CUT TO:

TABLES

including Skinny D'Amato, Cosmo, and Judith Campbell with
Giancana, explode with laughter.

CUT TO:

FORMOSA

at Armory Lounge card table.

FORMOSA

If I could just hit Bob Kennedy...
with some kind of bomb that will
explode...

CUT TO:

DEAN

tries to quiet the crowd.

DEAN

Hey! Hey! Hold the noise down.
There's a gangster sleeping
upstairs.

CUT TO:

ARMORY LOUNGE

WITH Formosa.

FORMOSA

I would gladly go to the
penitentiary for the rest of my
life, believe me.

CUT BACK TO:

DEAN AND SINATRA ON STAGE

SINATRA

Hey, I'm worried about your
drinking.

DEAN

Why? Did I miss a round?

SINATRA

Be nice. We're making an album of
this show.

DEAN

Oh yeah? And what are you gonna
call it? The Mafia's greatest
hits?

Audience of hoods roar with laughter.

CUT TO:

INT. CHICAGO AIRPORT - DAY

FBI agent BILL ROEMER and other agents surround Giancana.

GIANCANA

Okay! That's it! Fuck you. Fuck
J. Edgar Hoover. Fuck your
superboss and your super-super
boss. You know who I mean. I
mean the Kennedys. Listen,
Roemer, I know all about the
Kennedys, and one of these days
we're gonna tell all. Fuck you.
One of these days, it'll all come
out.

CUT TO:

EXT. MOVIE SET - ROBIN AND THE SEVEN HOODS - DAY

A worker races over, yelling. Dean and Frank dressed like 1928 hoods and D'Amato hanging around. Dean is practicing his putting.

WORKER
Put on the TV! Put on the TV!
Hurry!

CUT TO:

CAMERA ON DEAN'S FACE

TV ANNOUNCER (V.O.)
The President has been shot. He
and the first lady were in a...

CUT TO:

FORMOSA

FORMOSA
(rushes in)
Jack Kennedy just had his brains
splashed all over his wife's pink
suit.

CUT TO:

ASSASSINATION MONTAGE

OVER this we hear sounds of CARS CRASHING, INTERCUT with SONGS, LAUGHTER, DIALOGUE...

A) BLURRED LIMO

BANG! With Jackie climbing on trunk.

B) LBJ

on plane taking oath.

C) OSWALD'S PICTURE WITH RIFLE

D) FUNERAL

with Kennedy family in mourning.

E) GIANCANA

at party with Campbell.

(CONTINUED)

CONTINUED:

F) JFK, JR.

salutes funeral procession and black horse.

These all BUILD TO a RISING PITCH until...

G) OSWALD

SHOT by Jack Ruby. LOUD BANG!

INT. CHURCH - DAY

Dean lights a candle -- flame.

CUT TO:

SCREEN GOES WHITE.

FADE UP --

Hear END CREDITS SONG of Sammy Davis, Jr. singing last lines of "E-O-Eleven."

SAMMY (V.O.)

'Show me a man without a dream,
And I'll show you a man that's
dead.
Real dead.'

CUT TO:

EXT. LAS VEGAS STRIP - DAY

Reprise and re-stage actual last shot from Ocean's Eleven.

PAN DOWN TO the front of the Sands, where Frank, Dean, Sammy, Joey Bishop and Peter Lawford are walking TOWARD us, beneath the famous sign reading: "Presenting Frank Sinatra, Dean Martin, Sammy Davis, Jr. and the Clan."

SAMMY (V.O.)

'Once I had a dream,
But that dream got kicked in the
head.
Dream dead.
Some judge is apt to say,
I'm putting you away,
For four score years, plus seven,
In the meantime,
E-O Eleven.
E-O Eleven.
E-O Eleven.

(CONTINUED)

CONTINUED:

It reflects the collapse of the period. A social car crash. It was over. Just like Danny Ocean's gang watched their dreams go up in smoke, so were the dreams of the country going up in smoke. The country would never be so carefree again.

FADE OUT.

FADE IN:

INT. NBC TV STUDIO - DAY

SUPERIMPOSE: FIFTEEN YEARS LATER. 1975

We are back at the Dean Martin TV show that started the movie. Dean waves to audience.

DEAN

This was our last show and I wanna thank all of you for those cards and letters and for keeping us on the air all these years. Good night, folks.

CUT TO:

EXT. NBC TV STUDIO - DAY

Battery of cameras and interviewers catch Dean and Greg Garrison leaving studio. Partial repeat of earlier scene.

REPORTER

(to Garrison)

Does he have to do the roasts?

GARRISON

Hey, fella, he's got fifty million dollars. He doesn't have to do anything... He's been a star for thirty years.

Dean breaks free of reporters and goes to his car.

CUT TO:

EXT. BISTRO - NIGHT

Dean slips quietly into the restaurant side entrance where a chilly Jeanne meets him and they walk down the hallway and into private room.

(CONTINUED)

CONTINUED:

JEANNE
You finally got here.

DEAN
I said I was gonna show up.

JEANNE
We heard that before.

DEAN
Just fill me in, okay?

JEANNE
I better, because you're supposed to know what's going on with this family. Ricci's going out with Tippi Hedren's daughter. You remember Melanie? Deana made your mother's macaroni and beans and brought it here just in case you showed up. Dino's been going out with Dorothy Hamill. The skater. You'll love her. You know he just started making a movie with Ali McGraw and he wants to join the Air Reserve.

DEAN
Jeezus! You're making me dizzy.

CUT TO:

INT. BISTRO - PRIVATE ROOM - NIGHT

Dean and Jeanne enter the room with "Happy Birthday Gina" in bunting along the wall. The family and his kids' guests squeal with delight and surround "Big Dean."

CUT TO:

SNAPSHOT OF DEAN PAUL

in uniform standing next to cockpit of Phantom Jet.

DEAN-PAUL (V.O.)
It's like nothing in the world,
Pop. You're alive flying in the
clouds. You're flying like a
bird. Everything changes inside
you.

CUT TO:

DEAN

listening to Dean-Paul (out of uniform) who is seated with DOROTHY HAMILL.

DEAN-PAUL

You've got to let me take you up.
You'll feel on top of the world.

DEAN

(looks at watch)
Whoa! Whoa! I don't even know
what you're talking about...

TIME CUT TO:

SAME SCENE - LATER

Dean hugs Dean-Paul and other kids and heads for the door where his agent, Mort, waits.

DISSOLVE TO:

GINA'S HALF-EATEN BIRTHDAY CAKE

Dean is long gone. Dean-Paul is talking to girl friend, Dorothy.

DOROTHY

Is he always like that? My God.

DEAN-PAUL

He's a funny guy. I mean, he's
not the kind of person who hangs
around for hours of heart-to-heart
conversations.

DOROTHY

He seems so distant.

DEAN-PAUL

It's not that he doesn't care. He
cares very much. He just doesn't
want to hear about problems all
the time. If he doesn't hear
about them, they're not real.

CUT TO:

INT. DEAN'S LARGE BEDROOM - NIGHT

It is dark, but we hear Dean and Jeanne making love.

(CONTINUED)

CONTINUED:

Movement is barely visible in the dark.

DISSOLVE TO:

SAME SCENE - DAWN

Dean and Jeanne in bed with the dawn light illuminating their faces. She is looking at him. He is looking at the ceiling.

DEAN

I think I'm gonna marry the most beautiful woman in the world.

JEANNE

(unsure if he is kidding)

Are you?

DEAN

(dead serious)

Yeah. I am.

JEANNE

Are you stoned?

DEAN

I'm serious.

JEANNE

We just made love and you tell me something like that? After 23 years you say something like that here in our bed?

DEAN

Where else should I tell you? In the street? You wanna talk over dinner? You want a letter from some lawyer? Come on. We had 23 good years. You'll be fine. You look great for your age. It's not the end of the world. Just because we get a divorce that doesn't mean we can't still fool around together.

JEANNE

(jumps up in bed)

That's it! Get out! Get out!

CUT TO:

EXT. DEAN'S POOLSIDE PATIO - DAY

Jeanne being interviewed by press.

JEANNE

I was 19 years old when I first met him and I didn't know the first thing about him. Now, after 23 years of marriage with three children, I still don't know the first thing about him. There's either nothing there, or too much.

CUT TO:

EXT. MARCH AIR FORCE BASE - DAY

Dean and Dean-Paul, wearing his Captain's uniform, are standing outside Dean-Paul's Phantom jet fighter, posing. Photos are being taken by Air Force Reserve generals, colonels and their wives. Cathy Hawn, Dean's blonde 22-year-old girl friend, joins Dean and Dean-Paul in some of the picture-taking. Dean is smoking and no one is saying a word despite sign in b.g. reading "POSITIVELY NO SMOKING!!!"

CUT TO:

INT. COCKPIT

Dean-Paul showing Dean inside the complicated cockpit.

DEAN-PAUL (O.S.)

At Mach-three it's like your cheeks pull back over your ears.

DEAN (O.S.)

I know a couple of actresses who paid doctors a bundle to get that done.

TIME CUT TO:

EXT. AIR BASE REVIEWING STAND - DAY

Dean (still smoking), proudly standing with Cathy, watching Dean-Paul's plane make swoops and spins until the jet zooms right over the field and dips its wings in a salute. The group bursts into applause for Dean.

(CONTINUED)

CONTINUED:

DEAN
Don't clap for me.
(pointing skyward)
He's the one who's flying. I'm
afraid of elevators.

CUT TO:

EXT. HUGE WEDDING TENTS - DAY

Hundreds of white doves suddenly fly into the air from Beverly Hills Hotel. Hundreds at the 1973 wedding. Champagne and huge tins of caviar circulate. The gorgeous 23-year-old blonde, Cathy Hawn, in white, kisses 55-year-old Dean.

JEANNE (V.O.)
He married a black belt in shopping and adopted her five-year-old daughter. I've had twenty marvelous years with him. I'm in good health, and I have no financial problems. He's been very good to me. Now he's free, which is good. Now he can hide -- which is what he does best.

Doves in sky and clouds replaced by Phantom jet which disappears into clouds.

CUT TO:

EXT. SAN BERNARDINO MOUNTAINS - DAY

The PHANTOM JET CRASHES into the mountain and EXPLODES!

CUT TO:

INT. DEAN'S HOUSE - NIGHT

Jeanne opens the door and Dean is standing there, alone. They embrace. Jeanne is crying. Somber friends stand by.

CUT TO:

INT. DEAN'S DEN - DAY

Jeanne is seated with Dean.

(CONTINUED)

CONTINUED:

TV set is on showing aerial view of mountains and snapshot of a smiling Dean-Paul in his fighter pilot jump suit and holding his flight helmet.

TV ANNOUNCER (V.O.)
... despite the expanded search,
there has been no sign of the
plane or its pilot, Captain Dean-
Paul Martin.

DEAN
I know that kid. No matter where
it went down, you'll see, he'll
find his way out of there. If
there was ever a kid who could get
himself out of those mountains...
He could show up here in a cab and
I wouldn't be surprised.

CUT TO:

EXT. SAN BERNARDINO MOUNTAINS - DAY

Wreckage site with smoldering jet against the mountains
and emergency trucks, police, helicopters, ambulances.

CUT BACK TO:

INT. MARTIN DEN - TV SET

TV ANNOUNCER (V.O.)
Just in. After three days of
searching, the body of Reserve
Captain Dean Paul Martin, the 35-
year-old son of entertainer, Dean
Martin, has been found.
Preliminary reports say his F4-C
Phantom jet went down while on
combat maneuvers over the San
Bernardino Mountains.

CUT TO:

DEAN AND JEANNE

collapse in each other's arms.

(CONTINUED)

CONTINUED:

TV ANNOUNCER (V.O.)
It is ironic, because this was the
same mountain which claimed the
life of his father's friend, Frank
Sinatra's mother, in 1977.

Dean and Jeanne embrace and cry.

DEAN
I wanna die. I'm just waiting to
die, pal.

CUT TO:

EXT. VETERANS' MEMORIAL - DAY

Large cemetery in middle of Westwood, between Sepulveda
and Wilshire with all the military honors. As mourners
arrive a WOMAN, flanked by airmen in white gloves, is
holding a clipboard. She checks name.

WOMAN
Oh, Mr. Lewis.

She directs him toward the front row, but he resists and
makes himself inconspicuous against the rear wall.

CUT TO:

WOMAN
Mr. Bishop.

CUT TO:

CLOSEUP - NAME

"Joey Bishop."

BACK TO SCENE

WOMAN
Mr. Bishop, please.

Bishop is led down the aisle toward the front row by
airmen in full-dress, serving as ushers.

WOMAN
Mr. Lawford. This way.

CUT TO:

CLOSEUP - NAME

"Peter Lawford."

CUT TO:

LAWFORD

being led down the aisle by airman.

CUT TO:

WOMAN

WOMAN
(doesn't check
clipboard)
Mr. Sinatra. This way. Please.

CUT TO:

SINATRA

walks down aisle toward front row where he sits near Dean and Jeanne and colonels and generals.

Suddenly...

FOUR F-4 JET FIGHTERS

come SCREAMING overhead. They are flying very low and when they are directly above the funeral, three of the jets seem to be suspended as the fourth jet zooms off into the sky by itself.

DEAN

looks as plane zooms away.

CAMERA MOVES IN ON Dean's face: sound of PLANES FADE AWAY. We begin to hear DEAN-PAUL'S VOICE. FADE IN.

DEAN-PAUL (V.O.)
It's like nothing in the world,
Pop. You're alive in the clouds.
You're flying like a bird.
Everything changes inside you.

FLASHBACK - INT. BISTRO - PRIVATE ROOM - NIGHT

Snapshot of Dean-Paul in uniform standing next to cockpit of Phantom jet.

DEAN-PAUL (V.O.)
You've got to let me take you up.
You'll feel on top of the world.

CUT TO:

DEAN

listening to Dean-Paul who is seated with Dorothy Hamill.

DEAN
(looks at watch)
Whoa! Whoa! I don't even know
what you're talking about.

DEAN-PAUL
I'm talking about our country.
About America. We're the first
line of defense in case the
country is attacked.

DEAN
What defense? You've gotta be
thinking about your own defense.

DEAN-PAUL
I love you, Dad, but you know, I
don't think you ever give anyone a
straight answer.

DEAN
How can I? The world's crooked.

DEAN-PAUL
Not from where I look, Dad. It's
different. This is America.
We're all part of a team.
Everyone works together. We're a
team... We trust one...

DEAN
(interrupts)
Hey, let me tell you something.
Your grandfather fought to get out
of Abruzzi. I fought to get out
of Steubenville. We did it alone.
There was no team. Nobody helped
us! What are you doing? Fightin'
to get out of Beverly Hills?
(MORE)

(CONTINUED)

CONTINUED:

DEAN (CONT'D)
Kiddo, you gotta fight to stay in
Beverly Hills and that means you
gotta look out for yourself!
Forget those ideas.

DEAN-PAUL
I can dream, can't I?

CUT BACK TO:

FUNERAL - DEAN

DEAN
(to himself)
'I can dream, can't I?...' What I
should have said was, 'You're
right. You're my son. I love
you. If you can't have dreams and
believe in something, what the
hell are we doing bringing you up
out here in all this sunshine,
with your music, and blonde hair,
and perfect nose, and sweet,
sweet, heart.' Instead, I told
him...

CUT TO:

INT. BISTRO - PRIVATE ROOM - NIGHT

Dean and Dean-Paul talking.

DEAN-PAUL
... I can dream, can't I?

PAN TO:

DEAN

DEAN
Do you know what your grandfather
said about dreams? He said put
dreams in one hand and shit in the
other and you tell me which hand
is filled.

CUT TO:

EXT. SAN BERNARDINO MOUNTAINS - DAY

Repeat earlier scene.

The PHANTOM JET CRASHES into the mountain and EXPLODES!

CUT BACK TO:

FUNERAL

Dean puts his head down and we hear applause.

FADE TO:

SIGN (PRESENT)

reading: "1988 -- Together Again Tour."

CUT TO:

INT. CHASEN'S REUNION CONFERENCE - DAY

Sinatra, at 72; Dean, 70; and Sammy Davis, Jr., 65; surrounded by press. Dean is smoking. Looks quizzically.

CUT TO:

ANOTHER ANGLE

SAMMY

Ladies and gentlemen, we thank you
for coming here today.

DEAN

Is there any way we can call the
whole thing off?

Laughter.

DEAN (V.O.)

I shouldn't have done it. I knew
it was the biggest mistake of my
life.

INT. LA FAMIGLIA - NIGHT

Dean is talking to someone O.S. Maybe we see a shoulder.

(CONTINUED)

CONTINUED:

DEAN

What a fucking joke. It was over.
The act was gone. But in the end
I couldn't say no. I didn't want
to let Frank and Sammy down. In
my heart, though...

CUT TO:

INT. REUNION REHEARSAL HALL - DAY

Sinatra in baseball cap and black satin bomber jacket
with "DRINKING TEAM" on back. Dean is perched on a
stool. Sammy is finishing "The Candy Man."

SAMMY

'The Candy Man caaaan.'

SINATRA

Dean? It's you.

CUT TO:

DEAN

who remains on the stool, singing half-hearted.

DEAN

'Volare, oh oh.
Cantare, oh, oh, oh, oh,
Let's fly away to the crowds...'

But, before he finishes, he gets off the stool and walks
off stage and crumples in a chair and lights a cigarette.

CUT TO:

SINATRA

goes over to him and slaps him on the back.

SINATRA

That really sucked what you did up
there. Worst goddamn thing I ever
heard.

DEAN

(grinning)
No shit.

(CONTINUED)

CONTINUED:

SINATRA

We've got TelePromTers these days.
You don't gotta know the words.

DEAN

Yeah, but you gotta know how to
read.

Sinatra rolls his eyes into his head and walks to side.

CUT TO:

ARRANGER

whispers to Sammy.

ARRANGER

What's up with him, man?

SAMMY

That tragedy with his kid. Real
bad. We hoped this would help him
get through it.

ARRANGER

You think he'll last the tour?

SAMMY

Fuck, man, I'll be amazed if he
lasts through the rehearsals.

CUT TO:

INT. LA FAMIGLIA - NIGHT

Dean talking to someone O.S.

DEAN

I stunk. I like to rehearse on my
own, not in front of people, and I
didn't want Frank givin' me
orders. Fuck that. I was 70
years old.

CUT TO:

INT. OAKLAND CONCERT - NIGHT

Sinatra, Dean and Sammy on stage.

(CONTINUED)

CONTINUED:

SAMMY
(to Sinatra)
You're still the Chairman of the
Board, Frank.

DEAN
Yeah. You're the Chairman and
we're bored.

Great laughter and applause.

Dean puffs on his cigarette, but, unlike the familiar
gesture from the old act of tossing it to floor and
sticking his fingers in his ears, Dean flicks the butt
out into the open audience. The crowd roars.

DEAN
'... That whole damn world smiles
at you.'

CUT TO:

INT. OAKLAND CONCERT - BACKSTAGE - NIGHT

Sinatra takes Dean's arm and Sammy follows.

SINATRA
You come with me.

CUT TO:

INT. SINATRA'S DRESSING ROOM - NIGHT

SINATRA
What the fuck was that about?

DEAN
Huh?

SINATRA
That thing with the cigarette butt
into the audience? What are you
crazy? You don't ever do that to
an audience. You don't insult an
audience like that. What the hell
is wrong with you, Dean?

DEAN
Oh, fuck you, Frank. Who the fuck
cares? I'm tired. Gimme a break.

(CONTINUED)

CONTINUED:

SAMMY

Hey, guys. Let's the three of...

SINATRA

Let's nothin', Charlie. Let's fuckin' nothin'...

Sinatra storms out.

DEAN

Sorry, Frank. I'm just... sorry.

Sammy goes to Dean.

CUT TO:

INT. LA FAMIGLIA - NIGHT

Dean talking to someone O.S.

DEAN

But I was wrong. You don't do that. Someone coulda got burned or somethin'. Frank was right. I just fucked up. I was so scared out there. What was I doing? Why am I even up here? I don't even remember.

CUT TO:

INT. DEAN'S HOTEL SUITE - NIGHT

Sinatra comes into Dean's suite where Dean's tie is askew and he's making himself a drink. Girls and hangers-on wait in corridor laughing.

SINATRA

Let's go, Dag. We got a little party waiting.

DEAN

Not me. I'm staying here.

SINATRA

Come on, pallie. When'd you get so old? You're making me feel old.

DEAN

You are old.

(CONTINUED)

CONTINUED:

SINATRA

(softly)

How can you sit around like this?

DEAN

Why don't you let me try?

SINATRA

(changing tactics)

Okay. Maybe you're right. Fuck the party. But we gotta get some dinner.

DEAN

You go. I'm gonna get room service.

SINATRA

(explodes and starts
toppling every chair
in the room)

There's no room service! See! No fuckin' room service. Because there's no fuckin' place to sit down.

(calms down, almost
pleading)

What are you doing? You're letting go. You can't do that. Please. Dag. You've got to fight. You let go and you die. Is that what you want? You've got to love living, baby, because dying is a pain in the ass. Why do you think I'm here? I've got to stir you up. You've got to fight that rat bastard time.

Sinatra sees he gets no reaction. Saddened, he leaves. Dean sits quietly a moment, then dials the phone.

DEAN

(into the phone)

Mort? Get me a plane.

CUT BACK TO:

INT. LA FAMIGLIA - NIGHT

Dean back at table talking to someone O.S.

(CONTINUED)

CONTINUED:

DEAN

I checked into the hospital. I said I had a kidney problem. So Frank sent me a kidney. I don't know whose it was.

CUT TO:

OWNER

JOE PATTI, is laughing, hands him red wine.

JOE PATTI

Dino. I want you to meet an Italian doctor from Vermont. And his son, Dominick.

Dominick at 14 is star-stunned. He's at rigid attention. His white sports shirt collar is spread flat against his jacket collar and all the buttons on his jacket are buttoned up tight.

DEAN

It's too cold up there for Italians. What kind of doctor are you?

DOCTOR

A neurologist.

DEAN

Oh, I need you. I got vertigo. Vertigo, that's an Italian word isn't it? Everybody says I drink, but I sway because I got vertigo. Joe Patti won't give me a drink here anyway.

DOCTOR

You've got a glass of wine in your hand right now.

DEAN

Oh. Is that my hand?

When Dean looks up, the restaurant seems to have gotten crowded.

DEAN

How'd all these people get in my kitchen? Seriously, Doc, when I drink, I drink to forget.

DOCTOR

With your life, forget what?

DEAN

I don't know. I forgot.

(CONTINUED)

CONTINUED:

DOCTOR

Vertigo means the hallucination of movement. It can be so bad in some people that you, or they, actually fall down.

DEAN

I do. It's the only time I get a rest.

(points to his
own cufflinks)

You think these are cufflinks?
They're curb feelers.

DOCTOR

Do you still see Sinatra?

DEAN

Frank's my brother, but he's mad at me. He wants me to sing the whole damn song, but I don't remember the words to a whole song.

(starts singing in
an exaggerated
Italian accent)

'Hurry backa, hurry backa, so I
can go backa to worka...'

Dean looks at Dominick, who has not moved a muscle.

DEAN

(winks at boy)

Hey, Dominick, come here. Let's
straighten you out...

Dean unbuttons the boy's jacket and flares it out. He then flips the boy's shirt collar up, so that it's standing up a little in the back.

DEAN

... There. That's better. You want the collar soft and the jacket loose. Like you just got out of bed, except, without the creases.

Dean twirls the boy so he can see himself in a nearby mirror.

DEAN

When you look nice, Dominick, you can get in anywhere.

(adjusts kid's collar,
pauses)

Or... well... almost anywhere.

(CONTINUED)

CONTINUED:

Softly, a spotlight comes on Dean, whose eyes begin squinting at the sharp light.

DEAN

Who's that?

CUT TO:

LIGHT

CAMERA PANS TO the light which gets brighter and brighter. PULL BACK FROM the light and we begin to hear "BROTHER CAN YOU SPARE A DIME" and the young Dean Martin slips in and is singing in the sincere, solid, youthful voice we'd all like to remember.

DEAN (YOUNG)

'Once I built a railroad, made it
run
Made it race against time.
Once I built a railroad, now it's
done.
Brother, can you spare a dime.'

END CREDITS ROLL OVER end of song.

DEAN

'Once I built a tower to the sun,
Brick and rivet and lime.
Once I built a tower, now it's
done.
Brother, can you spare a dime?

Once in khaki suits, gee we
looked swell
Full of that Yankee doodle-y-dum.
Half a million boots, and sloggin'
through hell,
And I was the kid with the drum.

Hey, do you remember -- they
called me Al?
It was Al all the time.
Say, do you remember I'm your pal?
Buddy, can you spare a dime?

Buddy, can you spare a dime?

THE END