

"FACE THE MUSIC"

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FADE UP

EXT NEW YORK STREET - DAY

TIGHT ON sign that says, "Hard Hats Only". PULL BACK TO REVEAL it's on the fence of a construction site. TRUCK BACK FURTHER to see several stories of steel spiraling skyward...another man-made monument in glass, about to be born. Some of the men who made it are punching out at a time-clock. They walk away carrying their empty lunch pails. Finally, the last hard hat leaves. He nods to the night watchman who slams the gate shut. Hard. Maybe too hard. He walks out of FRAME. Silent Beat. We hear a clanging sound. Then the entire super structure collapses in a very loud moment. When the dust clears, we see the twisted rubble of someone's really big problem.

FADE OUT:

FADE IN

EXT. LONG ISLAND EXPRESSWAY - DAY

The Long Island Expressway is living up to its reputation as "the largest parking lot in the world". Traffic is at a standstill. It's hot, it's humid, you don't want to be there. PUSH INTO a late model Chrysler Fifth Avenue, facing eastbound. Inside we get our first glimpse of the MCKENNAS. The inside is thick with airconditioning and tension. At the wheel is VINCE, old before his time. And this ride is speeding up the process further. In the passenger seat sits MARILYN, his wife and mother of his two children, and a woman who he hasn't really spoken to in 25 years. In the back seat is Marilyn's mother, ROSE, who still thinks Marilyn is a teenager and treats her accordingly. If this movie is made in smellovision, please use Estee' Lauder mixed with old lady's sweat for her dress. She's sitting on the hump and puffing on Marlboro's. JANET, her granddaughter, sits to her left. She's not only very plump, but very pregnant. Although only twenty-three, her head is already into a condo in Orlando. To grandma's right is Janet's brother, CHRIS, dressed in a graduation cap and gown. He appears to be riding in another car. He's happy, positive, self-assured, and playing the Goldberg variations on his teeth. Vince can't take the sound of fingers on bicuspid any longer. He turns to Chris.

VINCE

Stop.

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CHRIS
What?

VINCE
The floor show.

Marilyn powers open her window.

VINCE
(continuing)
What are you doing? I got air conditioning.

MARILYN
I need fresh air.

VINCE
That's not fresh air. That's fumes.

ROSE
Put it up.

Marilyn closes it reluctantly. Janet starts to cough, waves away Rose's cigarette smoke.

JANET
You know you're killing yourself.

ROSE
(sarcastic)
Oh really. Cigarettes are bad. This is news.

There is another couple beats of strained silence. Chris starts tapping on his teeth again.

VINCE
Stop it...liar.

CHRIS
You talking to me?

VINCE
Are there any other liars in this car.

CHRIS
I'm not a liar.

VINCE
Oh. Then I'm the liar.

MARILYN
Why does there have to be a liar?

CONTINUED

CONTINUED

VINCE

There doesn't have to be a liar, but there is.

CHRIS

Can we at least talk about it?

VINCE

You want to talk about it. Here.

In a lightning fast fit of rage, Vince turns and swings at Chris knocking his cap and tassel off his head.

VINCE

(continuing)

End of discussion. \$60,000, you bum.

MARILYN

Vince, leave him alone.

ROSE

Stay out of it Marilyn.

Chris looks to his sister for support. She turns away pulling the pedi-nail off her index finger.

VINCE

Four years. Fifteen thousand dollars of lying a year.

CHRIS

Look, I tried to tell you a million times what I was doing, but you wouldn't listen.

He angrily opens the door and strides out onto the expressway. If there was a breeze, his graduation gown would be flowing. He walks off between the rows of non-moving vehicles.

VINCE

Hey, liar. Get back here. You're embarrassing me in front of the entire parkway.

Chris keeps walking off, without even a backwards glance.

EXT. MCKENNA HOME - DAY

It's a classic L.I. Colonial with several add-ons representing increasing levels of prosperity. A crape paper sign over the door says "Happy Graduation". A bunch of kids play baseball in the street.

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The guy hitting the balls to them is not a kid. He's 6'6" and extremely dumb looking. An older couple in a Deville pull up and start up the walk.

OLDER GUY

What's the boys name again?

OLDER WOMAN

Chris. What's the matter with you.

OLDER GUY

How much did we spend on him?

INT. MCKENNA HOME - DAY

It's party time. They're even letting people in the living room where the imitation French provincial couches have been pushed against the wall. You can't move two inches without bumping into a relative you don't want to see. SONNY HALAHAN, a building contractor and an old family friend, together with his very hot-blooded daughter, ERIKA, have Chris cornered by the food-filled dining room table.

SONNY

...So the guy hires me to build him a pool. So what do I do? I go to the bank and float a loan. Get it? In other words...

ERIKA

He gets it. He gets it. Dad, you've told that story a hundred times.

SONNY

So what. He's laughing, isn't he? You're laughing, right?

CHRIS

Yeah. Sure.

SONNY

Sure he is. Did I tell you this one? A piece of string walks into a bar and...

ERIKA

Dad, I've got to talk to Chris a second. I'll send him right back.

She grabs Chris' arm and leads him off.

SONNY

You got to hear the punch line, Chris. It's hysterical.

INT. BATHROOM

Erika pulls Chris inside and closes the door.

ERIKA
I just want to know what's going on.

CHRIS
What do you mean?

ERIKA
C'mon, Chris. I'm not stupid. I left messages at your dorm. You didn't invite me to your graduation.

CHRIS
(uncomfortable)
I tried to...

ERIKA
Let me finish. Something's wrong.

CHRIS
Nothing's wrong.

ERIKA
Will you just tell me the goddamn truth. After four years I at least deserve that. You got another girl?

There is a beat as Chris rallies his courage.

CHRIS
Yes.

ERIKA
You bastard.

In a rage she goes to slap him. He moves quickly and she accidentally smashes a large ceramic poodle that was sitting next to the sink.

ERIKA
Who is she? Who the hell is she?

CHRIS
I didn't mean to fall in love with her. We just have a lot in common. She plays the harp. She...

ERIKA
I don't give a flying leap what she does. Tony Toress been after me for two years and I never let him touch me.

CONTINUED

CONTINUED

She breaks into sobs as she tries to pick up the dog pieces from the floor.

ERIKA

So that's it. It's over.

CHRIS

Erika, I'm sorry.

ERIKA

Sorry? You're gonna be the sorriest person on the face of the Earth, bastard.

She throw the fragments at him. He looks at her sadly, turns to go, but suddenly she grabs him and kisses him passionately.

ERIKA

Take me. Take me now. One last time.

CHRIS

I don't think it's a good idea.

ERIKA

It's a bad idea, but I'm confused.

Chris finds her hard to resist, caught up in this sudden burst of fire. There's a knock at the door.

VOICE

Hey! Uncle Louie has to go.

CHRIS

(to Erika; pleading)

Uncle Louie has to go.

He pulls away from her and turns to leave as tears stream down her face.

CAMERA FOLLOWS Marilyn as she crosses through on the way to the kitchen. She's stopped by Rose.

ROSE

It's time for the cake.

MARILYN

It's not here yet, ma.

ROSE

You never think things through. And who's gonna have to clean up later...me.

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CONTINUED

A vital older man with a beet red face ENTERS. He looks around nervously.

ANGLE - ROSE AND MARILYN'S POINT OF VIEW

Rose spots her ex-husband shaking Chris' hand.

ROSE

Tell him to leave. He has no right here.

MARILYN

What do you want me to do? It's his grandson, too.

ROSE

Good. Stick up for him. Reward him for leaving me with babies.

Marilyn turns, looking out the bay window into the backyard.

HER POINT OF VIEW

through window. Sonny stands talking to Vince who sits stiffly on a folding chair with his back to the house. Marilyn goes and finds Chris who is cornered by his other grandmother.

OTHER GRANDMOTHER

Which grandma you like better...her or me.

Before he can respond Marilyn pulls him aside.

MARILYN

Please get your father to come in here. You don't know how worried he is about you. He can't sleep. He spent half the night pacing, the other half he was watching that old movie with that funny blond. What's her name? The one with the high voice. She died young. Anyway, tell him and Sonny to come in the house.

CHRIS

Like he'll listen to me.

Chris starts toward the back door. But is stopped by Janet.

JANET

What's with Erika?

CONTINUED

CONTINUED

CHRIS
Erika? Nothing.

JANET
She's locked herself in the bathroom.
Uncle Louie had an accident.

Just then Chris turns to see Erika. She looks at him
mouthing the word "bastard" and storms out the door.

JANET
(continuing, looking
o.s. at Mike)
Would you say hello to him.

CHRIS
Who?

JANET
Mike, my fiance. He feels out of
place.

Chris turns to find Mike, which isn't hard. He does look out
of place. He's the 6'6" gawky ball player we saw earlier.

CHRIS
Glad you could make it, Mike.

MIKE
Wouldn't miss it, Chris. I just want
you to know I love your sister.

CHRIS
I'm glad.

MIKE
Not 'cause she's great in bed or
anything like that. I really like
her. I mean her mind set.

CHRIS
Good for you.

Chris tries to get away, but Mike grabs him.

MIKE
(intensely)
I'd kill for her.

Chris gives him a little smile, trying to placate him. Make
no mistake about it, Mike is a little scary.

EXT. BACKYARD

SONNY
Don't worry.

VINCE
How can I not worry?

SONNY
I told you everything's covered.

VINCE
Everything's covered. That's what you told me in the first place.

SONNY
Will you stop. Just don't worry.

VINCE
How can I not worry?

Chris comes up to them.

CHRIS
Mom's worried about you. Come inside.

VINCE
What for?

CHRIS
'Cause what's a party without you playing the piano.

Vince's tough exterior breaks a little. Chris knows how to get to him.

INT. MCKENNA HOUSE - A FEW MINUTES LATER

The crowd is gathered around Vince who is playing the piano with gusto as Marilyn stands next to him singing Gershwin's "Summertime". Unfortunately she's a little shaky on the lyrics.

MARILYN
Summertime...la dah de dah la de dah
fish are la la and the cotton is la
de.

ANGLE - CHRIS AND JANET

actually enjoying their parents for a brief moment. Chris's grandfather puts his arms around them.

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GRANDPA NAT

She sings like an angel. When she was fifteen I got her on 'The Children's Hour'. They loved her.

Rose comes in silently, looks at them, then:

ROSE

Hold it. The cake is here.

The entertainment is abruptly over as everyone makes for the dinning room.

INT. DINNING ROOM - MINUTES LATER

TIGHT ON the cake. It has a caricature of Chris on it holding an attache case. Written in icing is "Congratulations Chairman of the Board". PULL OUT TO REVEAL the guests are all holding glasses of champagne.

ROSE

Tell him to make a toast.

Marilyn grabs Vince.

MARILYN

Make a toast.

Vince smiles and clears his throat. He's suddenly "on" and very charming.

VINCE

You know I'm a lucky guy. I got a lovely daughter gonna be married in a few weeks to a third baseman on the Utica Beavers. Finally. Let's hope the baby doesn't come before the wedding. And my boy Chris, the college graduate -- I've known him for... how long?

CHRIS

Twenty-one years?

VINCE

Yeah. Something like that.

The crowd laughs.

VINCE

I got to tell you this is some kid.

CONTINUED

CONTINUED

He pinches Chris' cheek. The pinch is somewhere between affectionate and painful. Chris pulls away from his grasp.

VINCE
(continuing)
From the time he said his first word
which was 'ashtray', I think.

More laughter.

VINCE
(continuing)
He always was asking questions. Why
is the sky blue? What holds the moon
up there? Who has a penis? Who has
a vagina? How big is his penis? How
big is... You get the picture. He
was a very smart kid. Always
scheming. Always full of B.S. Told
us he took a bath every night. Didn't
take one for five months. I thought
there was a wheel of bad cheese hiding
somewhere. Got the idea he was a
rocket scientist. Wired that negro
lawn jockey... this, of course, was
before we were enlightened...the head
was found in Queens. Told us the
NAACP came by and destroyed it.

Everyone laughs.

VINCE
(continuing)
This was some kid I'm telling you.

He gives Chris a very hard kiss on the cheek. Chris realizes
it's not unlike the kind of kiss Don Corelone gave to
someone before he had them murdered. He tries to pull away,
but Vince has his arm firmly around him.

VINCE
How he could he aggravate us with all
his lies and stories. He still can.
He's still full of crap. For example,
he took the money I made killing
myself in the goddamn construction
business...

Marilyn tries to signal him to stop but he's on a roll.

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VINCE

(continuing)

Told us he was going to be a Wall Street hot shot, but actually he was studying behind our backs to be a conductor.

MIKE

What, like on a train?

JANET

I told you. An orchestra conductor.

VINCE

My son, who instead of making a future in business is going to be a bum with a baton.

CHRIS

(embarrassed)

Dad. C'mon...

VINCE

Where do you come off to get a Fine Arts Degree. What the fuck is that?

CHRIS

(softly)

That's me. That's who I am...you don't even know me.

VINCE

Excuse me?

CHRIS

I said you don't even know who I am.

VINCE

So why did I pay \$60,000 for a strangers education?

CHRIS

I tried to be what you wanted. I couldn't. I've got to do what I'm good at.

VINCE

The only thing you're good at is lying.

CONTINUED

CONTINUED

CHRIS
(frustrated)
The only thing you're good at is
making buildings that fall down.

VINCE
(exploding)
That's it. The party's over.

In a fit of pure rage, Vince picks up the entire dinning room table and up ends it on Chris. The cake splatters him in the chest. All the china, silverware, etc. goes flying into the crowd. There's a stunned embarrassed silence which is broken by Rose.

ROSE
You know who's going to have to clean
this mess up...me!

On Chris' mortified look, we:

CUT TO

INT. LINCOLN CENTER - DAY

WIDE SHOT from the back of the balcony. The entire Philharmonic's on stage playing Bethoveens Symphony #5 in C Minor. Both the hall and the music are impressively beautiful.

MEDIUM SHOT - ORCHESTRA SEATS

The house is almost empty except for about fifteen guys all wearing conservative blue suits with batons in their pockets. They watch the stage like their lives depend on it. PAN OVER to find Chris. He's definitely the youngest one there by at least two decades...the two blue suits sitting behind him whisper cattily to one another.

BLUE SUIT ONE
(sotto)
That was a weak attack.

BLUE SUIT TWO
Tell me about it.

ANGLE - THE STAGE

The conductor, another blue suited guy, finishes the piece with a flourish. He turns nervously to the audience. The silence he hears is deafening.

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BLUE SUIT THREE

Bar 43, I know should have been fortisimo.

VOICE FROM AUDIENCE

That's alright. I liked your attack.

BLUE SUITE THREE

I could do it fortisimo.

ANGLE - THE AUDIENCE

We discover the voice belongs to ANATOLY MEDICOFF, a distinguished looking gentleman with a Russian accent. He sits in the back of the house excedding warmth and kindness.

MEDICOFF

Unnecessary, I loved it. I love you. And I always will. Good luck.

ANGLE - CHRIS

anxiously turning his baton like a high school cheerleader.

MEDICOFF (O.S.)

Christopher McKenna. Mr. McKenna.

Chris bolts out of his seat and moves quickly up to the podium. He opens the score, takes time to quiet his racing mind, and looks out at a sea of hostile musicians. He taps for quiet with his baton even though the room is completely silent. His arms hold shaking in the air and finally drop in a downbeat. The orchestra plays two notes and he cuts them off. He turns to the audience, angry at himself.

CHRIS

Do you mind if I try again?

MEDICOFF

You were doing fine, Mr. McKenna. Relax. Bethoveen will take care of you.

Chris turns and starts again, more confident this time. Feeling more powerful with every note, it sounds wonderful. The orchestra follows him perfectly. He gets carried away in the magic of the music.

INT. MEDICOFF'S OFFICE

The room is cluttered - books, scores, momentos of a full and fascinating life - Medicoff climbs a library ladder, pulls out a libretto, hands it to Chris.

CONTINUED

CONTINUED

MEDICOFF
Transpose in E Minor.

CHRIS
B flat, G sharp, F flat...

Medicoff tosses another score at Chris causing him to drop the one he's holding.

MEDICOFF
Transpose into A sharp.

CHRIS
B neutral, D deminished 5th, C seven, G...

Medicoff jumps down and picks up another sheet of music.

MEDICOFF
Hum.

CHRIS
Hum?

Medicoff nods. Chris starts humming what's on the page: a difficult Rimsky-Korsicoff Symphony.

MEDICOFF
You're hired.

CHRIS
Really. Oh my god. You won't regret this.

Medicoff writes something on a piece of paper, hands it to Chris.

MEDICOFF
You start tomorrow.

CHRIS
But this is for a copyist. I auditioned for a conductor.

MEDICOFF
No one can lead an orchestra unless they have at least a few gray hairs.

CHRIS
But Mozart was only twenty-two.

CONTINUED

CONTINUED

MEDICOFF

Bring me a 'Magic Flute', then we'll talk. Can I ask you a question?

CHRIS

Sure.

MEDICOFF

How the hell did you get in here?

CHRIS

The truth? I called and said I was Leonard Bernstein and I recommended myself.

MEDICOFF

You do Bernstein? I used to do such a good Stravinsky, I fired the whole wind section before they caught on. You're some card, aren't you?

CHRIS

It's been said about me before.

MEDICOFF

Okay. Tell you what. You can be my copyist. You have your foot in the door. Some day you conduct.

CHRIS

When?

MEDICOFF

Mr. McKenna, a conductor needs three things. One, a love a music which you have. Talent, which I think you have. And patience, which you don't have.

CHRIS

Okay. I'll make you a deal:

MEDICOFF

No deals. People are drooling on my shoes for what I just offered you.

CHRIS

(resigned)

When do I start?

MEDICOFF

Tomorrow. And bring your own fountain pen.

EXT. MCKENNA STRUCTURAL STEEL

A small skip loader tosses some steel girders on to a waiting long-bed truck. PAN OVER TO a dilapidated construction shack.

INT. MCKENNA OFFICE

It looks just as bad inside. Vince talks on the phone while a customer waits.

VINCE

Uh huh, uh huh. What are you telling me. Now you're conducting at the Philharmonic.

CUSTOMER

You said you'd have the number four gage in today.

VINCE

It'll be here, Al. I promise on my sons life.

(into phone)

Listen, I want you home for dinner tonight...because your Grandma made a sixteen pound turkey for no good reason. Okay?

He slams down the phone and suddenly is all charm with the customer.

VINCE

C'mon, let's have a light beer and some diet pretzels.

INT. COURTNEY'S APARTMENT

TIGHT ON Chris on phone.

CHRIS

Dad, I can't come tonight. Dad?

He slams the phone down, frustrated. PULL BACK TO REVEAL he's naked under the sheets of a very feminine looking bed. We hear ethereal harp music coming from the next room. He gets up and stands in the doorway.

CHRIS

Honey...honey?

HIS POINT OF VIEW

Back up against the windows is an angelic vision playing a golden harp. Her name is COURTNEY. She's blond.

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She's rich. She's naked. She looks up from the strings.

COURTNEY

Yes, honey.

CHRIS

I have to go home tonight, honey.

COURTNEY

Honey, why do you call where your parents live home? This is your home.

CHRIS

I guess I don't feel like it is because I haven't moved in yet and you're paying for it.

COURTNEY

Oh pooh. You're not going to punish me 'cause my father's helping me out

CHRIS

No. Of course not.

COURTNEY

Why do you jump every time your father wants you to do something? You're a man now.

CHRIS

I know that, honey.

COURTNEY

And you're an artist. A great artist. And artist's have to do what's best for their art. I love you.

CHRIS

I love you, too.

They kiss deeply. At the same time, Courtney tries to straighten out his hair the way she likes it.

COURTNEY

I'm going to beg my stylist to take you.

The doorbell rings O.S. Courtney crosses out of the room. Suddenly Chris realizes she's in the buff.

CHRIS

Honey, what are you doing?

CONTINUED

CONTINUED

COURTNEY (O.S.)

It's Gristedes. I thought we were going to eat in.

Before he can move, we hear the door open o.s.

COURTNEY (O.S.)

Hi. How much do I owe you?

Powerless, Chris tries to gesture her back into the room.

CHRIS

Honey?

INT. MCKENNA DINNING ROOM - NIGHT

Vince, Marilyn, Rose, Chris, Janet and Mike are all sitting around the table. They're in the middle of a "discussion". A discussion at the McKenna's means everyone's yelling at the top of their lungs.

VINCE

So let me get this straight. You walk in off the street, they hand you a baton and say go to work. I don't hire a janitor like that.

CHRIS

He said I was very talented.

MARILYN

The family's always been very musical.

ROSE

My side. Your father couldn't even whistle.

VINCE

But a job as a conductor. I don't believe it.

CHRIS

(defensive)

You don't believe me. You don't believe in me. You never have.

VINCE

Don't start in at the table. I don't want any arguments at the table. This meat is like rubber.

CONTINUED

CONTINUED

CHRIS

As soon as somebody speaks the truth,
you don't want to hear it.

VINCE

I love the truth -- I just never hear
it out of your mouth.

MARILYN

Will you two stop it. Eat up.

There's a momentary cease fire. Marilyn fills in the silence
with nervous singing (again with "la de la la" substituted
for words).

VINCE

Since they're taking people off the
street, why don't you take your mother
down there. She could sing Aida with
Pavaratti.

MIKE

(to Chris)

I'm happy for you. It's like you got
to play at Yankee Stadium without
having to go to Richmond. I gotta get
out of the minors.

VINCE

What's he worried about, he's only
thirty-five.

JANET

(defensively)

Thirty-one.

VINCE

So, he'll be thirty-five.

JANET

Will you stop being so mean.

MIKE

I don't mind. He's just kidding
around. Right, Vince?

VINCE

Yeah. It's all a big joke.

There's another uncomfortable silence, broken only by the
sound of Mike sucking on his chicken bones.

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MARILYN

So...guess who's dying of cancer?

VINCE

What is this, a game show, Marilyn?
We're trying to eat here.

MARILYN

I was just trying to change the
subject.

ROSE

Nice change. Baseball to cancer.

CHRIS

Look...I...I got more news. I'm not
moving back in the house.

VINCE

Sure you're not moving back. You're
a conductor now. You're probably
moving to an estate with gates to keep
your family out.

CHRIS

No. Just a one bedroom. I met the
girl of my dreams. I'm moving in with
her.

MARILYN

So you break up with Erika and now you
move in with some girl we never layed
eyes on.

CHRIS

I met her at school. She's beautiful.
She plays the harp. Her family's
involved in the arts.

VINCE

Involved, I see. So in other words,
she's rich.

CHRIS

That's not why I love her. We're soul
mates.

VINCE

A rich soul mate. You're lying again,
aren't you?

CHRIS

No. This is the truth.

CONTINUED

CONTINUED

VINCE

What's the truth? Which lie is the truth? Fine. Move. Don't help me in the business.

CHRIS

What are you talking about?

VINCE

I got problems. A shitload. I was hoping my business graduate son could lend me a hand.

CHRIS

But I'm not a business graduate.

VINCE

But I paid for a business graduate.

CHRIS

But I'm not.

VINCE

But you should be.

CHRIS

I'm twenty-one. I can do what I want.

VINCE

Not as long as I can stop you.

Chris gets up from the table. Vince gets up and grabs him. Chris tries to pull away, but Vince holds on to him in a vice-like grip.

ROSE

(to Marilyn)

Tell him to sit down. It's getting cold.

MARILYN

Come on. Let's have a nice dinner.

Chris breaks away, charges out the front door with Vince in close pursuit.

EXT. MCKENNA HOUSE - NIGHT

Chris dodges behind some bushes. Vince runs right after him. Chris fakes right, goes left, runs across the lawn. Vince stays right on his tail. Just as they get to the sidewalk, TWO MEN in cheap suits stand in front of them blocking their paths.

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CONTINUED

MAN

Vince McKenna?

VINCE

Yeah.

MAN

We have a warrant for your arrest.

CHRIS

Arrest? C'mon, this is just a family argument.

MAN

It's got nothing to do with this.

He slaps a pair of handcuffs on Vince's wrists.

CHRIS

Hey, wait a minute...

MAN TWO

You have the right to remain silent.
You have the right to an attorney...Just then the rest of the family comes running out as the
cops lead Vince around a car.

MARILYN

What is it?

CHRIS

They're arresting dad.

MARILYN

(shocked)

Arresting him?

VINCE

It's going to be alright. Just get
Sonny on the phone. He knows all
about it.

MARILYN

Sonny? What's going on.

VINCE

Don't worry. I got a lawyer. A
Senior partner.

They put him in the car. Neighbors come out to watch.

CONTINUED

CONTINUED

MARILYN

Oh my god.

She breaks down and cries. Rose holds her.

JANET

Daddy!

She too starts to cry burying her face in Mike's shirt.
Vince looks out the car window at Chris.

VINCE

I'll deal with you later.

The car takes off down the street as the family stands there trying to comprehend what has just happened.

INT. COURTHOUSE CORRIDOR - DAY

The family (Chris, Marilyn, Rose, Janet and Mike) all surround a very sullen looking Vince on a long wooden bench. With them is Vince's lawyer, BARKLEY, a middle aged know-it-all in an expensive suit and a "power" tie.

BARKLEY

So we got this straight. You plead guilty and we're home free.

CHRIS

But you said you were innocent.

VINCE

I was set up.

BARKLEY

Look. I deal with these things every day. More people break the city building codes than steal purses for chrissakes.

CHRIS

But he's not guilty.

BARKLEY

(confidently)

It's a plea bargain arrangement. The Judge and I are very tight. Guy won't take a sauna without me.

The bailiff comes out at a nearby courtroom, indicates for Vince to follow. The family walks along behind.

INT. COURTROOM - DAY

Vince and Barkley stand in front of the Judge's bench. The Judge doesn't look cheerful.

JUDGE

Mr. McKenna. You have pleaded guilty to a serious crime. The substandard structural steel you installed and marked up to way over its value is both an illegal and cynical use of public funds. The damage you have caused and the fraud you have perpetrated has cost the City over twenty-five million dollars.

ANGLE - CHRIS AND FAMILY

They react, shocked. This is the first time they have ever heard these figures.

ANGLE - VINCE AND THE JUDGE

VINCE

I was set up, your Honor.

JUDGE

By whom, Mr. McKenna?

VINCE

I won't say. It's a matter of honor, your Honor.

JUDGE

If you're so concerned with ethics, why don't you tell the Court who was paid off, how you swung this and other contacts, how you passed building inspections.

VINCE

I can't.

JUDGE

Then you're as bad as any common criminal and must be treated accordingly. You are hereby fined \$50,000 and ordered to serve three years, but no fewer than 18 months in the county correctional facility. Court adjourned.

He raps his gavel and exits. Vince stands frozen. For the first time, he looks vulnerable.

ANGLE - CHRIS AND FAMILY

Marilyn audibly gasps and as if on cue they all start to cry. All except Chris, who's reaction is not unlike his father's - total disbelief. He crosses to the defense table.

CHRIS
(to Barkley)
I thought you made a deal with the Judge?

BARKLEY
I did. He doesn't have to report until the first.

INT. THE SHAMMROCK PUB - DAY

TIGHT ON an emaciated looking tenor doing a drunken off-key version of something from the Rogers & Hammerstein song book.

ANGLE - THE MCKENNAS AND SONNY

they sit at a table away from the stage and the happy sing-along customers. Chris listens to the conversation with numb fascination.

JANET
We'll get another lawyer. We'll appeal.

SONNY
What's the sense. You'll just make trouble.

ROSE
What is he talking about?

MARILYN
What are you talking about? You didn't do it.

VINCE
Sonny's right. Whether I did it or not, this thing's too big. It's hard to hide. A building collapsed. They need a fall guy.

SONNY
Unfortunately it's Vince.

MARILYN
But three years. What am I going to do? I'm crazy when you're late for dinner.

CONTINUED

CONTINUED

She breaks down.

VINCE
(softly)
Mari, the time will go quickly.
You'll see.

ROSE
Quickly. Three years is a long time
to leave a to leave a family.

VINCE
It's not as if I'm going to a dude
ranch. I have to pay my debt to
society.

MIKE
You're very brave, dad. You know, it
may not be so bad. I heard they
rehabilitate people.

Everyone stops and looks at Mike with a "What a smuck" look
on their faces.

MIKE
(unconscious)
What?

MARILYN
But what's going to happen? We got
to pay that fine. And what about the
business?

VINCE
Don't worry. It's worked out. Sonny
will help when he can and Chris will
run the day-to-day.

CHRIS
(stunned)
What?

VINCE
This is a crisis. How's your mother
gonna eat?

CHRIS
I... I don't...

VINCE
You got to.

CONTINUED

CONTINUED

CHRIS

But I have a job...

VINCE

You also have a family.

PUSH PAST Chris' angry face to the stage. A new singer gets up and sings Neil Diamond's "Song Sung Blue". The singer is Mike. He stinks.

INT. MEDICOFF'S OFFICE - DAY

Chris stands uncomfortably facing Medicoff, who is seated behind his desk.

MEDICOFF

Of course I understand. When I was a little older than you I too had to put my life on hold for similar reasons.

CHRIS

Why?

MEDICOFF

Stalin. He detained my parents in a labor camp.

CHRIS

For how long?

MEDICOFF

Fifteen years. I had to sell religious objects, underground. So three years is not so bad.

CHRIS

But I've wanted this since I was ten. I used to put on my father's records and wave my arms around in front of a mirror 'till they almost fell off.

MEDICOFF

Another secret mirror waver. Me, too. Look, let me assure you the music won't let you go. Let me give you something.

He opens his desk, takes out a baton and hands it to Chris.

MEDICOFF

(continuing)

You keep this. A reminder.

Chris smiles sadly and exits the room.

INT. COURTNEY'S PARENT'S APARTMENT - NIGHT

TIGHT ON a plate of designer hors d'orderves. PULL BACK TO REVEAL a monied crowd in a monied apartment. The walls are covered with art (with a capital "A"). In the b.g. somewhere, a Central American politician is droning on about civil rights violations in his homeland. Several people have their check books out. If the room could lean to the left, it would. WE FIND Chris trying to seem at ease, talking to Courtney and her chi-chi parents.

COURTNEY'S DAD

(sympathetically)

My grandfather owned a mine that collapsed. Nobody bothered him.

COURTNEY

(pointing to Chris)

Mom, doesn't this jacket look perfect?
It's Zenya.

COURTNEY'S MOM

You're lucky Courtney was born with exquisite taste. Although, I'm not so crazy about her shoes.

COURTNEY

Mother, you were there when I bought them.

COURTNEY'S FATHER

She's got you there, my little harpest.

He kisses Courtney on the lips. Maybe it lasts half a beat too long for Chris' confort zone.

COURTNEY'S FATHER

(continuing; to

Chris)

So, are we enjoying ourselves at the Philharmonic?

COURTNEY

Dad, can you excuse us for a minute.

She pulls Chris off while adjusting the back of his hair.

COURTNEY

(continuing)

Just don't say anything.

CHRIS

Why not? It happened.

CONTINUED

CONTINUED

COURTNEY

They wouldn't understand you giving up your art. And quite frankly, neither do I.

CHRIS

I have no choice. The important thing now is that I have you.

COURTNEY

Oh, Chris. This is such a test. I've been living with musicians since I was sixteen and a half.

Chris' eyes turn a bright shade of insecure as Courtney turns from him to a passing tray of mini-quiches.

DISSOLVE TO:

Lamb-ka-bobs. PULL BACK TO SEE we are in:

EXT. MCKENNA BACKYARD - EARLY EVENING

Marilyn and Rose are helping Vince who is cooking the ka-bobs over the barbeque. Everyone except Chris is trying to pretend everything is the same but a gloom hangs over them.

ROSE

You know how much you'd pay for a meal like this in a restaurant.

VINCE

The meat looks good.

CHRIS

Why are we not talking about it? Why are you people so incapable of facing anything that all we ever talk about is meat?

ROSE

Don't start in.

CHRIS

We're pretending he's not going in the morning.

JANET

Maybe Dad doesn't want some big open discussion.

CONTINUED

CONTINUED

MIKE

Yeah. Some guys don't like being jailbirds.

Everyone shoots Mike a look. Silence as Vince sits down and bits into a ka-bob.

ROSE

It's soft like butter, right?

MARILYN

That's cause I marinated it in...

CHRIS

I can't take this. Is anybody scared.? Upset? Worried about what the neighbors think?

VINCE

The hell with the neighbors.

MARILYN

Maybe we should tell them you ran off with another woman. They'll talk but don't think they won't come running over for coffee and cake when we reconcile.

ROSE

Why couldn't he just be another one of those people the Iranians took?

JANET

You have to be in Iran. Then they take you.

VINCE

Just tell them I went off to some island.

MARILYN

Great. And what do I say when you come back without a tan?

MIKE

He took a hat?

VINCE

Who said he's stupid.

CONTINUED

CONTINUED

CHRIS

So you went off to an island with a hat. Just as long as we have the story straight. You people are unbelievable.

VINCE

What the hell do you want from us?

CHRIS

Nothing. I want nothing from you. I don't even want to be here.

Chris gets up from the table and exits inside.

JANET

Dad. He didn't mean that.

MARILYN

He didn't mean it.

ROSE

He meant it.

The uncomfortable beat which follows is broken by Vince's sigh.

VINCE

Marilyn. Did I hear you mention something about stewed fruit.

INT. CHRIS' BEDROOM - NIGHT

The room hasn't been changed since Chris' boyhood. Chris lies in bed staring up at the ceiling. Janet enters.

JANET

You know you're really something upsetting him like that.

CHRIS

You're getting everything you want. A kid, a big forty buck a head wedding. What am I getting. A chance to be him.

JANET

You're getting a chance to be a major asshole.

Janet exits. Slams the door.

CONTINUED

CONTINUED

CHRIS

Shit.

Chris burries his head in his pillow.

INT. MCKENNA HOUSE - NIGHT

We pick up Vince coming down the stairs in his boxer shorts. He looks restless as he heads into the kitchen. Sitting at the table, slurping tea, is Rose in a ratty robe and hairnet. Not one of her better looks.

VINCE

I couldn't sleep.

ROSE

Who sleeps?

VINCE

My stomach.

ROSE

Future incarceration can do that to a person.

VINCE

Bet you never thought your daughter would end up with a guy like me.

ROSE

Yes I did. You want tea?

Vince nods gratefully. She pours him a cup and when she hands it to Vince it rattles in the saucer. She's kind enough not to mention it.

VINCE

What if they put me in a cell with a murderer?

ROSE

So you'll write a book.

INT. VINCE AND MARILYN'S BEDROOM - NIGHT

Marilyn sits up in bed watching T.V. She looks upset.

ANGLE - THE SCREEN/VCR

A videotape is playing back a scene of happier times. Chris and Janet are three or four years younger. The family is opening Christmas presents.

CONTINUED

CONTINUED

CHRIS
Dad, open it already.

JANET
It's from both of us.

Vince opens a box and takes out the ugliest shirt of all time. Vince can't help but react.

JANET
Do you like it? Chris picked it out.

Vince slips the thing on. Looks in the mirror. Manages a smile.

VINCE
What's not to like?

He puts his arms around Chris and Janet.

ANGLE - MARILYN

The tears rolling out of her eyes are instantly embedded in the night cream on her face.

INT. MCKENNA HOUSE - THE FOLLOWING MORNING

The doorbell rings. Again. Now in non-stop impatient spurts. Someone wants in bad. Chris, wearing coveralls that says "McKenna Steel" on the back, opens the door. Standing there is a very serious, very intense, very tall uniformed cop. This is JOHNNIE TORILLO, the hoodlum from high school who's still bullying people except now from the other side of the law.

CHRIS
Can I help you?

JOHNNIE
Ain't you Chris McKenna from North High?

CHRIS
(confused)
Yeah?

JOHNNIE
You thought you were so cool because you was academic and I was shop.

CHRIS
Do I know you?

CONTINUED

CONTINUED

JOHNNIE

Johnnie Torillo. I sat behind you in Algebra and you covered your papaer like you had the secret to the goddamn universe or something.

By now Janet, Marilyn, and Rose have gathered by the front door.

CHRIS

That's not why you're here.

JOHNNIE

Still a genius. Seems a certain Vince McKenna didn't show up for prison duty this morning.

MARILYN

What? He left here to meet his lawyer at 6:30 this morning. The lawyer took him cause Chris has to go take over at Vince's business and Janet has a fitting for...

ROSE

He doesn't need the whole story.
(to Johnnie)
He's in jail. Look again.

Rose starts to close the door. Johnnie stops it from closing.

JANET

He never met up with his lawyer and he never showed at Rikers.

MARILYN

Oh God. Something happened to him.

JOHNNIE

We got a warrant.
(to Chris)
Your old man is in trouble, hot shot.

Johnnie whistles for his partner who follows Johnnie into the house. Chris looks at Marilyn and Rose.

CHRIS

He can't even go to jail like a normal human being.

INT. MCKENNA HOUSE - ABOUT AN HOUR LATER

Johnnie and his partner have searched the place. Of course, Rose is already cleaning up the mess. During the following, Johnnie continues to look behind every drape.

MARILYN

I can't imagine what happened. He kissed me goodbye. 'Don't forget to water, Mari,' he said. Then he left.

ROSE

They couldn't take their shoes off first. I just mopped in here.

Johnnie shoots her a look. Rose doesn't back down.

ROSE

(continuing)

Go to your own house and make a mess.

JANET

Maybe Dad got into an accident or something.

MARILYN

We got to find him. Should I report him to missing persons?

CHRIS

Ma. They're not going to put him on milk cartons. He's a fugitive.

JOHNNIE

(threatening)

I'm gonna find him and I'll be watching the house for anything funny. You got that Mr. King of the Prom.

CHRIS

I wasn't King of the Prom.

JOHNNIE

Yeah, but you probably wanted to be... I'll be back.

Johnnie and his partner leave. The second they do Marilyn loses it.

MARILYN

Jesus. What could have happened to him?

Chris, Janet, and Rose look at her bewildered. Nobody has an answer.

INT. MCKENNA STEEL - DAY

TIGHT ON Medicoff's baton. It's leading "Finlandia" by Sibelius. PULL BACK TO REVEAL Chris imagining he's Zubin Mheta, as he waves his arm in front of a radio. A Latino driver comes in breaking the fantasy.

DRIVER

It's not out there, dude.

CHRIS

You check out back?

DRIVER

Twice. Your old man promised the stuff today. Ramos is going to be pissed.

CHRIS

The important thing is not to panic. How big is Ramos?

DRIVER

Average.

CHRIS

Okay. That's good. I don't know why.

DRIVER

But his foreman is built like the world trade center.

CHRIS

Swell. Listen, why don't you relax. Have a Calistoga. I'll look.

He runs off.

INT. STEEL YARD - A MOMENT LATER

Chris and a couple of workers are climbing over a mountain of steel reebar and girders.

CHRIS

Guys, this stuff couldn't just disappear. Are there records of inventory?

WORKER

Sure.

CHRIS

I knew it. Where?

CONTINUED

CONTINUED

WORKER

In your old man's head.

CHRIS

Too bad that's attached to my old man's body which unfortunately is also missing...

WORKER

You're taking over the business proves you've got your old man's balls.

CHRIS

Yeah. And he wasn't finished with them yet.

Frustrated, he kicks some pipes forgetting they're made of steel. It hurts.

INT. SONNY'S CAR - THE SAME TIME

About a block away from the steel yard. Sonny is behind the wheel. Erika's next to him with her arms folded. She's not budging.

ERIKA

No.

SONNY

It's a favor to your me.

ERIKA

Forget it.

SONNY

When my father asked me to do something I jumped.

ERIKA

Your father never asked you to talk to somebody who dumped you.

SONNY

You can't look at it as getting dumped.

ERIKA

How am I supposed to look at it, Pop?

SONNY

You know the old story. Boy chases girl. Boy gets girl. Boy loses girl. This is the boy loses girl part.

CONTINUED

CONTINUED

ERIKA

There was no losing here. He dumped me.

SONNY

Please, Errie. Get out of the car and find out what happened to his father.

ERIKA

How come you want to know so bad?

SONNY

He's a friend of mine and I'm sick with worry.

ERIKA

(disbelieving)
Yeah. Right.

She opens the door.

ERIKA

I'm gonna do it for one reason only. I haven't finished yelling at him.

She slams the door and heads toward the yard.

INT. MCKENNA OFFICE - SAME TIME

Chris is looking through a file cabinet filled with invoices and bills. RUTH, the octogenarian bookkeeper, is by his side.

CHRIS

(examining the files)

I don't understand this. Why is every piece of paper co-signed by Uncle Sonny.

RUTH

I don't ask questions. It's none of my business.

CHRIS

It sure seems like it was Sonny's.

Chris turns to find Erika standing in the doorway.

CHRIS

(surprised)

Erika.

CONTINUED

CONTINUED

ERIKA

So what? You didn't have to do it in the bathroom.

CHRIS

What?

ERIKA

Dump me.

CHRIS

I didn't. We grew apart.

ERIKA

Yeah. Like I was really exploring new horizons.

CHRIS

After all the time we went together, there's no reason we can't be friends.

ERIKA

Yes there is. You make me nauseous.

CHRIS

Then why are you here?

ERIKA

My father wants to know where your father is.

CHRIS

Really? That's why you came here?

ERIKA

Can you think of a better reason?

CHRIS

Tell your father thanks for his concern but I don't know where he is. He disappeared.

ERIKA

If that's the way you want it.

CHRIS

I don't want it that way. It's just the way it happened.

ERIKA

Fine.

CONTINUED

CONTINUED

CHRIS

Fine.

They stare at each other for a tense beat. Then Erika turns and exits. Chris sighs. The the door slams back open.

ERIKA

You want to to to the Sherwood Diner.
Grab something to eat?

CHRIS

Friends?

ERIKA

What else?

INT. MOTEL ROOM - TWO HOURS LATER

It's like every cheap motel you've ever been in if you're the type who enjoys cheap motels. Chris and Erika have just finished making love. He looks troubled.

ERIKA

I can't believe I let you do this to me.

CHRIS

It was your idea.

ERIKA

You don't have a mind of your own?

CHRIS

You were very convincing. You took your clothes off.

ERIKA

So now I'm putting them back on.

She gets up and angrily starts getting dressed.

CHRIS

I don't get you. I told you a thousand times I have a girlfriend. You said you didn't care.

ERIKA

I know. I'm crazy. I'm still bat shit over you. But I'm going to turn this sick situation around. Next time I'm gonna hold back a little bit and the time after that a little bit more.

(MORE)

CONTINUED

CONTINUED

ERIKA (Cont'd)

I'll be so healthy in a year you'll be lucky if I give you tongue.

CHRIS

Why did I go along with this. I say I'm in love with one person and the next second I'm doing things with another person.

ERIKA

Maybe this proves there's an ify situation somewhere.

CHRIS

It's not ify. I'm just confused.

ERIKA

You weren't so confused ten minutes ago.

Chris looks at her guiltily. She's right.

ERIKA

So it's not a total waste, where's your father.

CHRIS

I don't know. If I did, I would tell you.

She softens.

ERIKA

You would?

CHRIS

Sure.

That's all she needs to hear. She starts undressing and throws herself on top of Chris. He resists..but not for long.

INT. MCKENNA HOUSE - NIGHT

Chris and the family sit around the table, eating dinner. Vince's chair is conspicuously empty. They eat in silence for beat then:

MARILYN

Chris, how's the...

CONTINUED

CONTINUED

CHRIS
The meat's fine, Ma.

Silence. Then:

MARILYN
Summertime. La la la de la la. Fish
are la la..la.

PUSH IN on Chris. He feels like he's at the gateway to hell.

Montage:

SOUND: Marilyn humming - singing "Summertime". It's
Marilyn's version, lyrics missing.

EXT. LONG ISLAND EXPRESSWAY - DUSK

It looks exactly the way it did when we last saw it. No
one's going anywhere.

ANGLE - CHRIS

He sits there behind the wheel of Vince's car. Stiffling in
the summer heat, he loosens his tie, looks at the weary faces
of the drivers of the stalled cars around him, realizes his
worst dream has come true. He's one of them.

EXT. STEEL YARD - DAY

Chris is with a couple of hard hats. We can't hear what
they're saying, but they're pissed.

INT. COURTNEY'S APARTMENT - NIGHT

Chris is getting dressed to go home. We can't hear what
she's saying, but she's pissed.

EXT. MCKENNA BACKYARD - EVENING

Chris is barbequing for the family. (We've see this before
with Vince at the helm). We can't hear what the family is
saying, but they're pissed as usual.

INT. COURTNEY'S APARTMENT

Chris ENTERS, covered in grease after a hard days work.
Courtney turned off by the grime. Won't let him kiss her.
He gets mad. She gets pissed. Won't talk to him.

INT. OFFICE - STEEL YARD - DAY

Chris is working on the books with Ruth. Even Ruth is
pissed.

EXT. MCKENNA HOUSE - DAY

Chris is walking up to his front door. Torillo is there, pissed.

INT. CHRIS' BEDROOM - NIGHT

Chris is lying in bed, beyond pissed.

INT. NEW YORK STATE THEATRE

The music cross fades from Marilyn's humming to a full orchestral version of the Gershwin classic. Chris is watching a rehearsal from the back of the house. He sees Medicoff give instructions to the new copiest. He's not pissed anymore. Just depressed.

EXT. LINCOLN CENTER - NIGHT

Chris is a solitary figure as he crosses out to the street. He turns back to the buildings and shouts to them angrily:

CHRIS

I'm coming back, you bastards.

Then he turns back into the night.

End Montage.

INT. CHRIS' ROOM - NIGHT

Chris dials his phone. We hear the phone ring several times on the other end.

INT. COURTNEY'S APARTMENT - NIGHT

CAMERA PANS PAST the ringing phone. No one's there.

BACK TO CHRIS

He hangs up frustrated. He tries to go to sleep, but can't. Anger is keeping him awake. After a few beats he hears some noise. At first he ignores it but then he can't. He goes into the hall and follows the noise which leads him to a staircase to the attic. He sees Vince halfway up the stairs, sitting and eating the leftovers that the family had for dinner. Chris is shocked. Vince is more casual.

CHRIS

Dad?

VINCE

No. You're seeing things.

CONTINUED

CONTINUED

CHRIS

What's going on? Where you been?

VINCE

I've been thinking things through while hiding in the air-conditioning duct.

CHRIS

You've been hiding in there for the last two weeks?

VINCE

Where else was I going to go?

CHRIS

Jesus, everyone's been worried to death.

VINCE

I haven't been having the time of my life either. It's cramped in there.

CHRIS

(going nuts)

So what about prison? They're looking for you.

VINCE

I couldn't do it. I was going to, but it hit me. It's really jail, a place where the dregs of society go. They don't have doors on the johns. You can't even take a crap in peace and you know I've always had a bowel problem.

CHRIS

You can't hang out in the air-conditioning duct for the rest of your life. -

VINCE

I know that. I have a plan. Ten days from now your mother and I will be in Rio.

CHRIS

Rio? Rio de Janiero?

VINCE

Yeah. That Rio. The Rio that people who never want to be found again go.

CONTINUED

CONTINUED

CHRIS

(angry)
You're thinking crazy. You always
have to do these crazy things.

VINCE

(just as angry)
Don't worry. It'll work out. I'll
be outta here. You'll never have to
see my face again.

Chris' look tells us he's not unhappy about that.

VINCE

But first, I need you to pick me up
a few things.

He hands Chris a list.

CHRIS

Fake passports. Are you fucking
crazy?

VINCE

Don't forget the tuxedo. I'm not
going to look like a shlep at your
sister's wedding.

CHRIS

You're going to the wedding?

VINCE

I worked my rear off to finance it.
I want to be there.

CHRIS

But the cops...

VINCE

I got a plan.

CHRIS

Another plan. Where am I going to get
fake passports?

VINCE

Use your head college boy... You
wanna get rid of me? This is your
chance to get me to another continent.

Big smile from Vince.

CUT TO:

EXT. POCKET PARK IN BROOKLYN - DAY

Grandpa Nat is playing a tough game of cards.

CARD PLAYER
(to Grandpa)
What're you looking at, Nat?

GRANDPA NAT
My Grandson is hiding behind that
tree. He's waiting for me to notice
him.

He puts down his cards.

CARD PLAYER #2
You can't quit in the middle of a
hand.

Grandpa gets up and goes to Chris.

GRANDPA NAT
Twenty years I've been waiting to talk
to the kid. Pretend I lost.

He goes over to Chris.

GRANDPA NAT
Hi ya, kid.

CHRIS
I don't know what to call you.

GRANDPA NAT
You came all the way to Brooklyn. You
don't have to call me anything.

He puts his arm around Chris.

CUT TO:

EXT. POCKET PARK - A BENCH

Chris and Grandpa have been talking for awhile.

CHRIS
That's not how Grandma Rose told it.

GRANDPA NAT
After being separated for forty years
we don't have our stories straight.

CHRIS
Why did I have to come from such a
fucked up family?

CONTINUED

CONTINUED

GRANDPA NAT
Everyone comes from a fucked up
family.

CUT TO:

EXT. AN APARTMENT BUILDING

It has seen better days and doesn't want to admit it.

CHRIS
You sure we're not walking into a
trap?

GRANDPA NAT
I used to be sure. The day I turned
seventy, I wasn't sure of anything.

CHRIS
Suddenly this feels like a mistake.
I should never have come to you.

GRANDPA NAT
Why did you?

CHRIS
Rose said you were a gangster.

GRANDPA NAT
(proudly)
I was a a socialist with connections.

CUT TO:

INT. ELEVATOR

It's going too slowly, jerking. Chris wants out.

CHRIS
And you think these people are
trustworthy?

GRANDPA NAT
Would I take you to a forger whose a
crook?

CHRIS
So, whaddya say? I'd like to see
something in a passport.

CUT TO:

INT. LUKE BENNET'S APARTMENT - ABOUT AN HOUR LATER

It's tacky as if someone meant it to be tacky. There's an assortment of characters, the kind who have nothing to do during the day. Chris sits nervously on the couch. Grandpa reads the newspaper.

CHRIS
(nervously)
What's taking so long?

GRANDPA NAT
They said it would take time. You got something you want to do? I'll save your seat.

Chris takes out the list Vince gave him.

CHRIS
Yeah. Okay. Be back soon.

He starts to leave.

GRANDPA NAT
And, kid, I was a furier, not a crook. I just know these guys from living so long.

Chris takes off.

DISSOLVE TO:

INT. ELEVATOR - AN HOUR LATER

Chris is carrying the tuxedo Vince ordered. The elevator stops. Before getting out he sees the police have raided the place. Everyone, including Grandpa, is being taken out, their hands on their heads. Grandpa signals for Chris not to talk. He goes back down the elevator with the cops and the men they caught. Grandpa signals with his eyes that Chris should take the passports out of his pocket. Chris does, scared to death. He puts them into the tuxedo pocket.

EXT. APARTMENT BUILDING - DAY - IMMEDIATELY FOLLOWING

Chris thinks he's safe and starts running to the subway. After a half a block he hears someone is chasing him, turns around and sees it's Torillo.

Chris runs like he's never run before over fences, under trucks, through crowds on the streets of Brooklyn. Johnnie Torillo chases him yelling things like "halt" and "you gotta listen I'm a cop". Finally Chris runs into an alley. When he sees there's no way out he stops. Johnnie, victorious, stands there pointing the gun at Chris.

CONTINUED

CONTINUED

CHRIS

I give up.

JOHNNIE

You give up? So. I'm supposed to let you go just because you're crying uncle. This isn't the schoolyard, buddy, where you and your big shot friends used to play in the best part of the playground with your new Spaldings.

CHRIS

I don't know what you're talking about.

JOHNNIE

I'm talking about third grade. Spring. You had a new pink ball, didn't you McKenna?

CHRIS

So. Shoot me.

JOHNNIE

Not so fast. I'm taking you in. I might have been expelled twenty-two days before graduation but I'm a good cop and something tells me you know where your father is. That's a fat man's tuxedo.

CUT TO:

INT. POLICE STATION - DAY - ABOUT AN HOUR LATER

Johnnie has handed Chris over to two investigators, those guys in the brown who despite their lack of style are attractive to women. Johnnie Torillo stands in the corner with a smirk.

INVESTIGATOR ONE

Start from the top.

CHRIS

How many times do I...

INVESTIGATOR TWO

As many times as we ask you to.

CONTINUED

CONTINUED

CHRIS

Aren't you guys supposed to be playing good cop, bad cop? Shouldn't one of you slap me around and then the other one comes in and pretends he's my friend and offers me a cigarette?

INVESTIGATOR ONE

Why do you have to be such a smart ass, kid?

JOHNNIE

He was always like that, one of those kids yelling out the answers because he couldn't wait to be called on.

INVESTIGATOR TWO

Well, let's see if you have the answers now. Where is your father?

CHRIS

I don't know.

INVESTIGATOR ONE

You realize if you're lying you could be in big trouble.

INVESTIGATOR TWO

We can detain you in a very unattractive cell for refusing to cooperate... Now, who's the tuxedo for?

JOHNNIE

Thirty-eight waist.

CHRIS

I told you. It's for my ex-boss, Mr. Medicoff, a very important conductor at Lincoln Center. Did you ever see a conductor without a tux? They don't stand in front of a thousand people in a sports jacket.

INVESTIGATOR TWO

And what would you say if I told you that we have brought this Medicoff down to the station to verify your story.

Chris tries not to show his nervousness.

CONTINUED

CONTINUED

CHRIS
I would say thank God because now I
wouldn't have to go all the way uptown
to deliver it to him.

INVESTIGATOR ONE
Bring in Mr. Medicoff.

Chris closes his eyes. He's in trouble. Johnnie smugly
strolls out of the room.

CHRIS
He's a very busy man. This is
Brooklyn.

Johnnie comes back with Medicoff.

CHRIS
Maestro, I'm really sorry to cause you
problems.

MEDICOFF
I expected you to drop my tuxedo off
at twelve o'clock. What're you doing
sitting here?

Total relief from Chris.

CUT TO:

EXT. POLICE STATION - TEN MINUTES LATER

CHRIS
Maestro...

Medicoff signals that Chris should keep quiet. He motions
that he should get in his limousine which is parked around
the corner. Chris gladly follows.

MEDICOFF
When the cops call you in, it's nice
to have a car and driver.

The chauffeur opens the door and Medicoff, always the
gentleman, urges Chris to get in first.

INT. LIMO

MEDICOFF
So, Mr. McKenna, we meet again.

CONTINUED

CONTINUED

CHRIS

I had no idea they were going to drag you down to the station. You of all people. I'm sorry.

MEDICOFF

Sorry? It was fun.

CHRIS

You were so quick.

MEDICOFF

(proudly)

I am a good liar. I learned in the old country.

Medicoff laughs.

MEDICOFF

(continuing)

Those jerks believed a conductor rents a tuxedo.

He laughs his head off.

CUT TO:

INT. MCKENNA HOUSE - THE STAIRWAY TO ATTIC

Vince has the tuxedo jacket on over his pajamas. Chris watches.

VINCE

You think it looks like a rental?

CHRIS

You care more about the tuxedo which I rented in five minutes than for the passports which I risked my life to get.

VINCE

It's bigger. A passport you flash and you're outta there. Forty thousand dollar wedding. I don't want shiney lapels.

CHRIS

You're not actually going to be in the center of the affair.

CONTINUED

CONTINUED

VINCE

It's the point. I can't help having a mind for details. Did you get the hundred thousand?

CHRIS

What hundred thousand?

VINCE

The hundred thousand from Sonny.

Chris takes a piece of paper out of his pocket.

CHRIS

There's some scribbling on the bottom.

Vince pulls the paper out of Chris' hand.

VINCE

Scribbling. Right there 'get an extra hundred thou' from Sonny. I need money to get out of here. You want me out?

Chris looks at it.

CHRIS

An extra hundred thousand? Dad, you took a pay-off, right?

VINCE

Pay-off is such a fancy word. I took the fall for Sonny.

CHRIS

Why?

VINCE

For my family. College, weddings, air-conditioning.

CHRIS

You're innocent?

VINCE

No, Sonny and I were in it together. The difference is he's a big contractor who can afford to pay his way out of anything.

CHRIS

But why couldn't you just make the money honestly?

CONTINUED

CONTINUED

VINCE

I did the best I could. But he didn't pay me enough to go to jail.

CHRIS

You're not going to jail.

VINCE

Yeah. But he don't know that.

Vince posses happily with his tuxedo. PUSH IN ON CHRIS, more worried than ever.

CUT TO:

EXT. SONNY'S HOUSE - DAY

This is the tacky mansion that Vince would have had if he were as big a crook as Sonny. Chris pulls up and ENTERS.

INT. SONNY'S DEN

Sonny sits on his big desk. Chris is dwarfed by the enormous leather chair he's in.

SONNY

(agitated)

I'm going to ask you once more. Where is he?

CHRIS

I don't know. If I knew, I would tell you.

SONNY

But you heard from him?

CHRIS

He was in an unmarked telephone booth. He told me to ask you for the money and then wait for further instructions.

SONNY

(almost calmly)

Tell him he's dead.

CHRIS

What?

SONNY

When he calls, tell him he's fucking dead.

CONTINUED

CONTINUED

CHRIS

It would be really hard for me to tell
my own father...

SONNY

Get outta here.

CHRIS

By the way, is Erika home?

SONNY

If I so much as catch you anywhere
near here, you're dead, too.

CHRIS

Well, thanks for everything, Uncle
Sonny.

EXT. SONNY'S HOUSE

As Chris gets into his car, he doesn't hear an urgent rapping
on an upstairs window. As he drives off, we PAN TO the
source of the sound. Erika stands there, frustrated,
watching Chris' car move out of sight.

EXT. SUNRISE HIGHWAY - NIGHT

Chris' car heads down the street. Coming up quickly behind
him is a late model El Dorado.

EXT. CHRIS' CAR - NIGHT

Chris checks his rear view mirror, realizes he's being
followed. He makes a sharp turn into a parking lot. The
other car stops and waits for him. He turns into a one-way
alley going the wrong way and comes out the other side.
Looks around.

ANGLE - THE STREET

No one's there.

INSIDE THE CAR

Chris breaths a sigh of relief. He starts to pull away just
as the other car appears from out of nowhere right next to
him. Chris looks inside. A couple of guys, who could be
described by the word "thug", sit in front. Sonny waves at
him calmly from the back seat.

CHRIS

Okay. You want to follow me? Follow
this.

CONTINUED

CONTINUED

He jams on the accelerator and takes off over a lawn taking out several hedges in the process.

EXT. THE STREET

Chris drives on to the sidewalk, over the double yellow line onto the L.I. Railroad tracks. He blasts out of the way of the 7:17 just in time. He looks behind him. Nothing there but speeding train.

ANGLE - MCKENNA HOUSE - A FEW MINUTES LATER

Chris pulls up. He gets out and sees Johnny Torillo's car there. As he walks past, he notices Johnny fast asleep, and he's snoring yet. As he opens the door he looks behind him and spots Sonny pulling up. He sighs wearily and hustles inside.

INT. MCKENNA HOUSE

CAMERA FOLLOWS Chris up the stairs. He runs to the attic and bangs on the air-conditioning duct. Vince lets him in. The two of them are squeezed together tightly. Much too tightly for a father and a grown-up, pissed-off son.

VINCE

Did you bring the cash?

CHRIS

No. But I brought you a death threat from Sonny.

VINCE

In other words, he turned you down.

CHRIS

In other words, I don't want to be involved in this anymore.

VINCE

Somebody threatens to kill me and you want to run away. That's just what I'd expect.

CHRIS

What do you mean that's what you'd expect. I've gone through...

VINCE

I. Me. Me. I. Me. Me. Me.

CHRIS

You. You. You. You. You. You.

CONTINUED

CONTINUED

The doorbell rings O.S.

VINCE
Who's that?

CHRIS
Sonny. I almost killed myself trying
to lose him.

VINCE
You let him follow you.

CHRIS
Who let? The guys got radar.

VINCE
I send you out for a simple errand and
you lead him to me.

CHRIS
(pissed)
That's it.

Chris tries to get out but Vince pulls him back as the
doorbell rings again.

VINCE
Stay here.

CHRIS
No.

He tries again but just as he does, Rose passes by the grate
and turns on the air-conditioner. A blast of cold noisy air
hits them.

CHRIS
It's freezing.

VINCE
Tell me about it. Last night she had
it on minus thirty.

ROSE
(callling O.S.)
Marilyn. The door.

MARILYN (O.S.)
Who is it?

SONNY
It's me

CONTINUED

CONTINUED

VINCE

He's got nerve coming over this late.

Stay on Vince and Chris' transparent faces as they struggle to hear what's going on downstairs.

MARILYN (O.S.)

Sonny. How come you're here? You want tea?

SONNY (O.S.)

That's okay.

VINCE

Tea? Why doesn't she just offer the bastard a meal for Chrissakes.

MARILYN (O.S.)

You hungry?

SONNY (O.S.)

No, thanks. Where is he?

MARILYN (O.S.)

Who?

SONNY (O.S.)

Vince. Where's Vince?

MARILYN (O.S.)

I don't know. I've been worried out of my mind.

Vince looks at Chris guiltily.

VINCE

I'll make it up to her.

SONNY (O.S.)

You really don't know where he is?

MARILYN (O.S.)

I only wish.

SONNY (O.S.)

One thing about you, Marilyn, you always tell the truth. It's been a long time since we've been alone.

MARILYN (O.S.)

A long time.

CONTINUED

CONTINUED

SONNY (O.S.)
I haven't forgotten.

Vince turns crimson. Chris doesn't want to hear anymore. He moves to go. Vince pulls him back.

VINCE
(through gritted
teeth)
Stay.

SONNY (O.S.)
I was so crazy about you. You were
the prettiest girl on Parsons Blvd.

MARILYN (O.S.)
What about Fran Buffalino?

SONNY (O.S.)
Nothing compared to you. You were
sizzling that summer.

If Vince had 74 foot arms he'd choke Sonny. Unfortunately, because they're 71 feet short all he can do is take his rage out on Chris. He grabs Chris' thigh in a vice-like grip.

MARILYN (O.S.)
Sizzling. I was sizzling?

SONNY (O.S.)
Hotter than the grill at Eddie's
Luncheonette.

MARILYN (O.S.)
Eddie's Luncheonette. I forgot.

SONNY (O.S.)
I haven't.

MARILYN (O.S.)
It was a long time ago.

SONNY (O.S.)
You still sizzle, Marilyn...more than
ever.

Marilyn giggles. Almost a girlish giggle. Vince cuts off the circulation in Chris' leg. Chris wants to say something about it, but considering the circumstances, he decides against it. Beat. Silence.

VINCE
Why are they so quiet?

CONTINUED

CONTINUED

CHRIS
Maybe she's getting tea.

VINCE
He doesn't want tea. They're kissing.

CHRIS
No they're not.

VINCE
I hear smooching sounds.

CHRIS
It's in your head.

SONNY (O.S.)
How come we never got together?

MARILYN (O.S.)
You know why.

SONNY (O.S.)
Vince.

MARILYN (O.S.)
My mother told me I loved him. She
was right.

Vince is visably moved.

VINCE
(softly;
remembering)
Grandma has to tell her everything.

SONNY (O.S.)
And now...he ran out on you.

MARILYN (O.S.)
He didn't run. Vince is the bravest
guy I ever met.

VINCE
She's a saint, a goddess...

A beat, then:

MARILYN (O.S.)
Oh.

SONNY (O.S.)
You didn't like that.

CONTINUED

CONTINUED

MARILYN (O.S.)
It's not a matter of not liking.
Sonny, you'd better go home.

SONNY (O.S.)
Vince may never come back. A woman
like you shouldn't be lonely.

VINCE
He's dead. They'll just extend my
sentence.

Vince tries to get out. Now it's Chris who holds him back.

CHRIS
Wait.

MARILYN (O.S.)
Thanks for remembering. Now get out
of here.

SONNY (O.S.)
I'll be back.

MARILYN (O.S.)
Good night, Sonny.

VINCE
Close the door. Close the door.

The door slams. Vince breaths a sigh of drained relief.

CHRIS
When are you going to tell her?

Beat as Vince looks at Chris then towards Marilyn's
approaching footsteps.

VINCE
Chris...go to bed.

EXT. MCKENNA HOUSE

Sonny and friends take off. Johnny Torillo opens his eyes
for a brief moment. He checks out the house and goes back to
sleep.

INT. VINCE AND MARILYN'S BEDROOM - A FEW MINUTES LATER

Marilyn bearly gets into bed. She rolls over and finds Vince
lying under the covers. Shocked she tries to scream but no
sound comes out.

CONTINUED

CONTINUED

VINCE

Marilyn, that noise wouldn't scare off a stranger.

MARILYN

How did you...

VINCE

I've been hiding.

MARILYN

Where?

VINCE

The air-conditioning shaft.

MARILYN

Here? The whole time?

VINCE

Where else was I going to go.

MARILYN

You didn't tell me. I was scared to death and you didn't tell me.

She starts to get out of bed but Vince holds her down.

MARILYN

(continuing; angry)

Let go of me.

VINCE

How would it have been if you knew? You couldn't handle it. You're not a good liar, Marilyn.

MARILYN

But you are.

VINCE

That's no great virtue.

MARILYN

I don't believe it. My God, I should have known. There's been meat missing.

VINCE

Look, I wanted to protect you. I didn't want you to be part of this.

CONTINUED

CONTINUED

MARILYN

I'm part of you. I'm part of this.
You're always protecting me. Who do
you let protect you?

VINCE

I'm scared, honey.

MARILYN

I know.

She puts her arms around him, holding him tightly. He
nuzzles against her like a little boy.

VINCE

You still have the face of an angel.

VINCE/MARILYN

...And the body of Satan.

They smile warmly, reliving some shared memory. Then he
kisses her shoulder.

MARILYN

It's been a long time.

VINCE

Too long.

He grabs her and kisses her passionately.

MARILYN

Vince, I've missed you.

VINCE

Me, too, Sweetheart.

They sink into each others arms and we imagine they have a
very good time.

EXT. MCKENNA HOUSE - DAWN

The sun comes up over suburbia. PAN PAST Torillo's car. The
stake-out king is still fast asleep. PUSH IN ON Chris'
window.

INT. CHRIS' BEDROOM - MORNING

TIGHT ON a clock radio. The clock says five forty-five.
Suddenly "Les Noces" by Stravinsky comes blaring out. Chris'
hand enters the frame and wearily slams down the snooze
button.

ANGLE - CHRIS

He rolls over to come face-to-face with Vince who's sitting on the floor next to the bed. Chris is surprised, to say the least.

VINCE
Time to get up.

CHRIS
I got a clock to tell me that. What are you doing here?

VINCE
You gotta get me that money.

CHRIS
Forget it.

VINCE
Not for me. For your mother. I fell in love with her all over again last night. I need that money so we can have a life in Rio.

CHRIS
(giving in)
Okay. Okay.

VINCE
You'll do it?

CHRIS
How can I say no to love?

INT. DINER - NIGHT - LATER THAT DAY

Chris is eating a large dinner. Erika is having coffee.

ERIKA
So talk.

CHRIS
I'm eating.

ERIKA
It never stopped you before. Your whole family talks while they eat.

CHRIS
You saying we don't have good table manners.

ERIKA
I'm saying I've seen better.

CONTINUED

CONTINUED

CHRIS

You're mad.

ERIKA

Mad? What have I got to be mad about?
You know I'm vulnerable so you keep
hurting me. You know I'm in pain.
So you keep calling. That doesn't
make me mad, just hostile.

CHRIS

Look. Let me make this fast. This
is between our parents.

ERIKA

Really?

CHRIS

Will you stop making it harder than
it has to be. Please ask your father
for one-hundred thousand dollars for
my father.

ERIKA

You're using me again.

CHRIS

I don't know how else to do this.

ERIKA

I hate you Chris McKenna. I've never
hated anyone as much as I hate you.

INT. MOTEL ROOM

We see Erika and Chris at the same motel room again. They
have just finished making love.

ERIKA

Good. Now I hate myself as much as
I hate you.

Chris kisses her shoulder.

CHRIS

You don't mean that.

ERIKA

You're right. The truth is I hate
myself and love you.

CONTINUED

CONTINUED

CHRIS
(half kidding)
That's better.

ERIKA
Do you love me?

CHRIS
I adore you. I think you're terrific.
You're the greatest. You're cute and
have a terrific personality.

ERIKA
I'm not hearing love. I am such a
disturbed person.

CHRIS
Yeah, well I'm pretty disturbed
myself. I don't know what I'm doing.

ERIKA
This is the last time, I mean the very
last time I'm going to let you have
me.

She gets on top of him and starts to drive him crazy. Just
then Sonny bursts into the room. He faces the two of them in
bed.

SONNY
I knew you were in bed with him.

ERIKA
It doesn't take a genius to figure
out what two hot kids are doing...
in a motel.

SONNY
Did you find out where his father is?

ERIKA
He says he doesn't know.

SONNY
He knows.

ERIKA
He wants me to ask you to give his
father one-hundred thousand dollars.

CONTINUED

CONTINUED

SONNY

Think, Erika, think. If he doesn't know where he is how come he knows he wants money.

ERIKA

(mad at Chris)

Hey, yeah.

Sonny puts his hand in his coat. Chris tenses nervously. Then, Sonny pulls out an envelope and tosses it on top of Chris. Chris looks inside. There's lots of bills.

SONNY

It's all in there. Take it and get out...and he better be in jail tomorrow.

Chris hops up and puts on his pants.

CHRIS

I was just leaving anyway.

ERIKA

Sure. Cut the night short.

CHRIS

(to Erika)

We'll talk later.

SONNY

(to Erika)

No you won't.

Chris exits.

SONNY

I don't want you seeing him no more.

ERIKA

I don't want to either, but I got to.

SONNY

What do you mean you got to?

ERIKA

Love. Dad, you can't control it.

SONNY

(looking off;
sentimentally)

I know.

CUT TO:

EXT. CHURCH - DAY

Guests are arriving for a wedding.

INT. BRIDAL SUITE

Janet has on a wedding gown that would have matched Lady Di's (had Lady Di been, God forbid, pregnant). She fusses with her hair in the mirror as Marilyn looks on.

MARILYN

You look beautiful, honey.

JANET

No I don't. Not with this nose.

MARILYN

What are you talking about? There's nothing wrong with it.

JANET

After the baby comes, Mike's promised me I can get it fixed.

MARILYN

That's ridiculous. I've got a beautiful, perfect daughter.

JANET

(softly)

I've got a beautiful, perfect mother.

MARILYN

(pointing to her own nose)

Even with this nose?

JANET

On you it looks smaller.

Just then Rose and some of Janet's friends come in.

-ROSE

They're all pouring in here. Where the hell did you get all these friends?

MARILYN

At my wedding, there was just five of us. Remember, Mom?

ROSE

I remember. I had to pay for it.

CONTINUED

CONTINUED

MARILYN

We eloped and took along our parents.

ROSE

Sure. Vince's father was the only one with a car.

JANET

I wish Dad was here.

MARILYN

(sadly)

So does he.

She hums melancholically and then buries her face in a kleenex. Janet gets up to comfort her.

ROSE

(sotto)

Marilyn, stop it. People are here.

INT. CHAPEL - DAY

Mike, all dressed up in his tux, nervously makes his way to the Confessional. He enters the booth and closes the curtain. He can make out the shadowed outline of the clergyman on the other side.

MIKE

Forgive me, Father, for I have sined. It's been ten years since my last confession. Hell, it's been ten years since I've been in a church. Let's see...a lot's happened. I cheated on my SAT'S to get into college. I paid Danny Goldstein to go to classes as me and get me C's. I balled the coach's wife during the intercollegiate games. Also, his daughter, but just once. Then when I got into the pros I...

ANGLE - OTHER SIDE OF THE CONFESSIONAL

TIGHT ON THE EYES OF THE PRIEST listening intensely. PULL BACK TO REVEAL it's no Priest. It's Vince. If there wasn't a rule against killing someone inside a Confessional, he'd do it. As it is he's trying to figure out how to bend the rules a little.

INT. BRIDAL SUITE

The door opens and Grandpa Nat comes in.

CONTINUED

CONTINUED

GRANDPA NAT

I know men aren't supposed to be in here, but...

JANET

It's alright. Come in, Grandpa.

ROSE

(furious)

What's he doing here?

MARILYN

It's his Grandaughter. Since Vince isn't here, I asked him to give her away.

ROSE

How dare you let him be a part of this. Where's he been for forty years?

GRANDPA NAT

Look, I know how you...

ROSE

You don't know how I do anything. What am I supposed to do? Forget what you did to me, to this family?

GRANDPA NAT

Not forget. Forgive. It's been long enough.

ROSE

You want me to say the wounds are healed? That's it? Well, it doesn't work that way. I don't work that way.

MARILYN

Ma, stop it. Why don't you go into the other room and...

ROSE

No. I'm not going into some other room like I did something wrong. I'm just going.

Rose turns and moves quickly out the door. Everyone goes to race after her.

GRANDPA NAT

No. Let me.

Nat goes after her.

EXT. CHURCH - DAY

Rose goes down the stairs in a fury. Nat catches up to her, grabbing her arm.

ROSE

Let go of me.

GRANDPA NAT

Rose, will you talk to me goddamnit?

Rose pulls away and in the process loses her footing causing both she and Nat to fall down the rest of the stairs. They both land in a painful heap at the bottom.

ROSE

If I broke anything you're dead.

GRANDPA NAT

I should be easy to kill. I can't move my arm.

Marilyn, Janet and the others come running out.

JANET

Oh God. Somebody get an ambulance.

INT. CONFESSIONAL - DAY

We get the feeling Mike has been on a roll in a non-stop monologue to clear his conscience.

MIKE

...Then I got a couple of girls pregnant. But I paid to take care of them..

The Confessional shakes a little.

MIKE

Father, are you okay.

ANGLE - THE OTHER SIDE OF THE BOOTH

Vince is rocking back and forth angrily. His knuckles in his mouth.

VINCE

(muffled)

Yes.

MIKE (O.S.)

Almost done. I'm confused, Father. I love Janet. A lot. I'm glad we're getting married. It's just that...

CONTINUED

CONTINUED

VINCE

It's just that what?

ANGLE - OTHER SIDE OF THE BOOTH

MIKE

Last night the guys threw me a bachelor party. And you know, this hooker jumped out of a cake. And I didn't do much. I mean, not like what the other guys did. But I took her phone number. I'm not going to call. She was just cute. Okay, that's it, Father.

ANGLE - VINCE

his hand wants to kill so badly it's snapping a trigger on an imaginary .38.

MIKE

Father, what's my penance.

Vince can barely get the words out.

VINCE

Forget it.

Intercut: Vince and Mike.

MIKE

Forget it? No, Father. I want to be absolved. I want to start this marriage clean.

VINCE

Okay, five hail Mary's.

MIKE

Just five? You sure?

VINCE

Sure. Yeah. Go.

MIKE

This ain't bad, ya know, Father. I gotta do this more often and I promise I will.

Mike exits the booth. PUSH IN ON Vince watching him go.

VINCE

My daughter's gonna marry a shit for brains.

EXT. CHURCH

Rose and Nat are carried on gurneys into a waiting ambulance.

ROSE

I don't want to go in there with him.

NATHAN

Fine. Drop her off. Come back for me.

The paramedics shake their heads and close the door. The yelling of protests continues from inside as the ambulance takes off down the street. Chris comes up with Courtney in a cab. He is surprised to see the whole wedding party watching the ambulance depart.

CHRIS

What happened? Who's in the ambulance?

MARILYN

Grandma and Grandpa.

CHRIS

Together? Are they alright?

MIKE

The guy said they both broke an arm.

CHRIS

Broke an arm? How?

JANET

Does anything in the family surprise you? I gotta get married before something else happens.

Everyone starts back inside. Chris follows. Courtney calls to them from the bottom of the steps.

COURTNEY

Hi. I'm Courtney.

Everyone's too upset to notice her. Chris comes back to get her.

CHRIS

(defensive)

Now this is gonna be a crazy family type thing. Not what you're used to.

COURTNEY

Don't be silly. I think they're funny.

INT. WEDDING CHAPEL - DAY

The wedding procession moves down the aisle in the crowded church. Chris stands next to his mother on the stage right near the bride and groom. The priest begins the service.

PRIEST

We are gathered here today to bring together Janet Melinda McKenna, daughter of Marilyn and Vince McKenna, and...

At the mention of Vince's name, Marilyn grabs Chris' arm and pulls him close.

MARILYN

(sotto)

I can't take this. What if we're caught?

CHRIS

Ma, it's gonna be fine.

MARILYN

(loudly)

What if it isn't?

Everyone looks over at Marilyn, who makes like she doesn't know who was talking.

PRIEST

And to Michael Paul Polanski, son of Milos and Eve Polanski, Janet and Michael have shown their love before God.

Erika, who is one of the bride's maids, inches her way up to Chris.

ERIKA

(sotto)

Why did you have to bring her to the wedding?

CHRIS

When are you going to accept that I'm with her?

ERIKA

When are you going to accept that you're an asshole?

CHRIS

I accept it.

CONTINUED

CONTINUED

ERIKA
(loudly)
You're full of shit.

Again, the service stops. Erika looks around, embarrassed, and the priest continues.

ANGLE - FROM INSIDE THE CONFESSIONAL

Vince watches the ceremony through the iron divider.

ANGLE - JANET AND MIKE

The bride looks over at the groom angrily. Obviously they're continuing an earlier argument.

JANET
I know you did it last night.

MIKE
I didn't do anything.

JANET
Jimmy Gallo told Cynthia.

The priest just keeps going, now oblivious to the bickering.

ANGLE - MARILYN

She looks up. Something catches her eye toward the back of the house.

ANGLE - CONFESSIONAL BOOTH

Vince sticks his head out as he watches the ceremony. He is sad, happy, angry, anxious and paranoid all at the same time. He gives his wife a secretive little wave.

ANGLE - MARILYN

Forgetting herself, gives him a wave back. The others on stage all look to where she is waving.

ANGLE - THE AUDIENCE

including Johnny Torillo. They see the people on the stage toward the back of the house, so naturally several of them follow suit. Johnny Torillo notices this and looks where everyone else is looking.

ANGLE - CONFESSIONAL

where Vince stood is now a very confused looking nun, wondering why everyone is looking at her.

INT. CHURCH - RECEPTION HALL - DAY

The magic sound of Jack O'Casey and his band fills the room with a smaltzy version of "Lucy In The Sky With Diamonds". It's the usual Irish wedding. Everyone is screaming drunk. O'Casey steps up to the mike.

O'CASEY

And now the first dance by our bride and groom, Mr. & Mrs. Michael Polanski.

Everyone cheers as Mike and Janet come out and dance cheek-to-cheek.

JANET

Something's up. I can feel it.

MIKE

I told you. I didn't do nothing.

JANET

No. Something strange is going on.

MIKE

Yeah. I think it's the chicken. It didn't taste right to me either.

JANET

Forget about it. Just come here.

She kisses him, which isn't easy 'cause her stomach's in the way. The crowd oohs and aahs.

O'CASEY

Joining them the bride's mother, Mrs. Vince McKenna, joined in her husband's absence by her son, Chris.

Chris leads Marilyn out to the dance floor. More cheers as slowly other relatives join them dancing nearby.

MARILYN

I don't even speak Spanish.

CHRIS

So you'll learn. By the way, they speak Portuguese.

MARILYN

Oh my God, Portuguese. I've never even heard it.

CONTINUED

CONTINUED

CHRIS

Ma, you'll figure it out. How hard
can it be.

MARILYN

All my friends, my family. I'll never
see them again. That's going to be
very hard.

INT. BATHROOM - CHURCH

Courtney stands by the mirror adjusting her makeup. Erika
comes in and stands next to her, studying her every move.
Courtney becomes aware of this and starts feeling
uncomfortable. Beat.

ERIKA

You're good looking.

COURTNEY

Thank you.

ERIKA

And you smell good.

COURTNEY

It's Joy.

ERIKA

Can I try it?

Courtney hands her the bottle of perfume. She sprays it on
herself.

ERIKA

Now I smell like you. You love Chris?

COURTNEY

That's kind of personal.

-ERIKA

You better love him, lady, 'cause
looks go and perfume is cheap.

She walks out. Courtney tries to absorb what just happened.
She looks at the bottle of perfume.

COURTNEY

It's a hundred dollars an ounce.

INT. RECEPTION HALL

Chris is standing there talking to his other Grandmother.

CONTINUED

CONTINUED

OTHER GRANDMOTHER

Which Grandma do you like better. Her or me?

Just then Courtney crosses to Chris.

COURTNEY

Excuse me. Chris, can't we go now?

CHRIS

How can I go. It's my sister's wedding.

COURTNEY

I just thought we could do something else.

CHRIS

How about some champagne? It's imported.

As they cross to the bar, Chris looks up and sees his father waving to him from inside an air-conditioning duct. Vince opens his mouth and sticks his finger inside indicating he's hungry. Chris nods.

ANGLE - BUFFET TABLE

Chris tosses some hors d'oeuvres on a plate and moves toward the backstage area, passing Marilyn.

MARILYN

Where are you going?

CHRIS

He's hungry.

Johnny Torillo approaches them.

TORILLO

Hey, nice affair. Musta cost you a lot of bread.

CHRIS

Nah. We got everything wholesale.

TORILLO

You're not fooling me, McKenna. I just want you to know that.

CONTINUED

CONTINUED

CHRIS

How could I fool a smart guy like you?
I didn't let you cheat off me because
I didn't want to give you the wrong
answers.

TORILLO

What, are you being funny now?

CHRIS

Obviously not.

Marilyn starts humming absentmindedly. She looks O.S.

MARILYN

Wait a second. This is perfect.
Don't move, either of you.

She races off. In a second she's back with two of the
slutiest looking girls this side of the Mustang Ranch.

MARILYN

I want you to meet Chris' second
cousins, Joan and Rachael. Girls,
this is Johnny. He's available and
cute. Right?

JOAN

You're embarrassing us, Aunt Marilyn.
So, you want to dance with one of us.

Before Torillo can answer Joan grabs him and pulls him onto
the dance floor. Marilyn walks off with Chris.

MARILYN

Sluts. Thank God their father died
before they reached puberty. I'm
going with you.

CHRIS

Ma, it's better you stay here. Keep
an eye on things.

MARILYN

You want me to watch people drink all
the liquor your father paid for with
his freedom and now we have to leave
the country for?

CHRIS

Ma.

CONTINUED

CONTINUED

MARILYN

I'm telling you, I can't take this.

Chris moves off. Sonny, who was sitting nearby, gets up and follows in the direction Chris just exited.

INT. BACKSTAGE

Chris climbs the stairs to the air duct. He knocks. The grating swings open. Chris hands Vince the food.

VINCE

Did you bring me any of those cocktail franks?

CHRIS

Right here.

VINCE

What about those little cheesburgers?

CHRIS

They're out.

VINCE

Damnit. I had my heart set on them.

CHRIS

You want me to go back?

VINCE

Forget it. Nice affair, huh?

CHRIS

Everyone seems to be enjoying themselves.

VINCE

Sure. At these prices, they should be. The musicians are lousy, though.

CHRIS

Actually, they stink.

Just then Sonny appears on the stairs right next to Chris. Both Chris and Vince are surprised to see him.

SONNY

Nice party, Vince. Too bad you're missing it.

CONTINUED

CONTINUED

VINCE

I'm not. You can see everything from up here.

SONNY

Right. You know I've been looking for you.

VINCE

You shoulda looked up.

SONNY

Okay. We made a deal. I even paid you more.

VINCE

I'm going right after the party.

SONNY

The party's over. We've been friends. Closer. We've done business together. I'm not going to get myself crazy. Let's go. I'll drive.

VINCE

Wait. Let me kiss my daughter.

SONNY

What? No more family around.

Chris, picking up on his father's B.S.

CHRIS

He promised my sister he'd kiss her. It's bad luck for a marriage if a father doesn't kiss the bride.

SONNY

Look. I don't wanna hear nothin' outta you, Chris. Okay. But I'm right with you.

Chris and Sonny help Vince out of the vent.

INT. CATERING HALL

Johnny Torillo is reluctantly being lead around the dance floor by both horny cousins. Johnny sees Chris pull his mother and sister aside and lead them off.

INT. CHAPEL

Vince waits with Sonny as Marilyn, Chris, Janet and Mike enter.

JANET

Daddy.

She goes running to him, hugging him intensely. Just then Johnny Torillo enters. His gun drawn.

TORILLO

Alright. Hold it there. Everybody.

Unfortunately the two horny cousins come in right behind him. Joan blows in his ear.

JOAN

Whatcha doin'?

Johnny drops his gun, which gives Vince enough time to grab Marilyn's hand and bolt for the door.

SONNY

Vince?

Chris goes charging out the door with Janet and Mike. Sonny and Johnny and the horny cousins right behind them.

EXT. CHURCH - DAY

Chris pushes his parents into the "just married" limo. Sonny tries to grab Vince but Mike shoves him away. He and Janet get in the front seat next to Chris and they all take off. Torillo goes to shoot, but several of the guests are in the way throwing rice at the departing car. Torillo races for his car. Sonny gets in his Cady. where his two "hired hands" have been waiting. They narrowly miss hitting the cop car as they take off down the street. Courtney comes out of the church. She's smashed out of her mind. She looks down the block.

-COURTNEY

(calling O.S.)

Chris?

She turns to find Jack O'Casey, the band leader, holding his instrument, smiling at her. Courtney smiles back.

COURTNEY

Nice Clarinet.

INT. LIMO - DAY

Chris is driving quickly looking at the advancing cars in his rear view.

CHRIS
What time's the plane?

VINCE
Forty-three minutes. Get on the Parkway.

JANET
It's gonna be packed.

MARILYN
Take Sunrise Highway.

VINCE
Sunrise? We'll get to the airport next year. Take the Parkway.

Suddenly Chris' car comes to a screaming halt.

EXT. THE CAR

We can see Chris' car is caught in a traffic jam. Torillo pulls up along side. Sonny stops a discrete distance behind them. Chris shifts the car right down an embankment onto the parkway. Torillo is blocked in by cars on all sides. Sonny punches the steering wheel in frustration.

INT. LIMO - DAY

VINCE
(to Chris)
Nice move. You probably threw the wheels out of alignment.

MARILYN
What's the difference? It's a rental.

CHRIS
Can you ever say anything nice? Give me one word of praise?

VINCE
Praise? Get me to the plane on time. I'll cover you with compliments.

Chris shakes his head and steps on the accelerator.

INT. KENNEDY AIRPORT - DAY .

Vince and Marilyn say goodbye to Chris, Janet and Mike as the other passengers board behind them.

MARILYN

Water the plants. Defrost the refrigerator.

VINCE

Marilyn, we're not going for a week in the Poconos. Just sell the house fast. The business, take your time 'till you get a good price.

CHRIS

How much is good?

VINCE

Call me with an offer. I'll tell you.

ATTENDANT (V.O.)

(over loud speaker)

Last call for flight four ninety-one to Rio de Janerio.

VINCE

Well, okay. We better go.

MARILYN

Call Grandma and Grandpa. I'm worried about them.

JANET

Don't worry, we'll take care of it.

MIKE

Yeah. Don't worry. And if we don't ever see you again, have a nice life.

Marilyn starts to sob.

JANET

What the hell is the matter with you?

MIKE

What?

MARILYN

He's right. I'm never going to see them again. I just know it.

VINCE

What are you talking about. They'll come visit us.

CONTINUED

CONTINUED

Chris goes to shake his hand, Vince grabs him in a bear hug.

VINCE

What a kid.

He hugs Janet. Mike goes to hug him. Vince gives him a playful punch on the shoulder. Vince takes the still sobbing Marilyn by the arm and goes to the ramp just as the doors close. Chris, Mike and Janet start to walk away.

MIKE

Well, we got a bed waiting for us at the Parker Meridian.

JANET

Yeah. And we're not going to leave it for three days.

CHRIS

I can't believe it. They're gone.

Just then Sonny comes running up.

SONNY

Where is he?

Chris points out the window to the plane as it rolls away from the gate. Sonny runs madly to the bolted door and pounds on it in frustration. Torillo comes charging up, sees the plane out the window and Sonny pounding on the door. Sonny stops pounding when he sees Torillo.

SONNY

(calling O.S.)

I'm gonna miss you!

Torillo turns and as he passes Chris he shoots him an "I'm not through with you yet" look, and steams off ahead of them.

EXT. AIRPORT PARKING LOT - DAY

Chris, Mike and Janet look up as the plane takes off above them. They get into the car.

INT. LIMO

As Chris pulls away a familiar voice come out of the back seat.

VINCE (O.S.)

Are we being followed?

Chris slams on the breaks.

CONTINUED

CONTINUED

CHRIS

Dad?

VINCE (O.S.)

Just keep driving. Is there anyone
behind us?

JANET

(looking)

No. We're alright.

VINCE

Okay, Marilyn.

Vince and Marilyn pop back up from the floor of the back
seat. Everyone looks at them in shock.

VINCE

I couldn't go. I couldn't go before
seeing my first grandchild.

MARILYN

We couldn't leave you...any of you.

She hugs Janet and Chris, almost causing him to lose control
of car.

CHRIS

This is unbelievable.

VINCE

You're not happy to see us back?

CHRIS

You were gone five minutes. Every cop
in the world is going to be looking
for you. And what about Sonny? Where
the hell do you think you're going?

VINCE

I don't know. I haven't figured it
yet. Just keep driving.

JANET

But what about our honeymoon?

VINCE

What about it? Let's do it.

MIKE

All of us?

CONTINUED

CONTINUED

VINCE

Sure. We're a family, aren't we?

CHRIS

Jesus Christ.

EXT. PARKER MERRIDIAN HOTEL - NIGHT

Establish shot of busy West 56th Street and this mecca of modern hotel chic.

INT. HOTEL ROOM - NIGHT

PAN ON JANET fast asleep. PULL BACK TO REVEAL that she's sleeping scrunched up on the bed. PAN to find Mike next to her. PAN AGAIN. Vince is crowded right next to him. He's snoring loudly. Mike nestles up against him in somulistic pleasure. PAN TO FIND MARILYN stretched out on chair cushions on the floor nearby. PAN TO FIND CHRIS sitting on a chair in another corner. He stares at everybody in wide-eyed disgust. He gets up and crosses into the bathroom.

INT. BATHROOM

He sits on the commode and dials the phone.

INT. COURTNEY'S APARTMENT

It's dark. A light pops on over the phone. Courtney enters FRAME and speaks into the receiver.

COURTNEY

Hi.

Intercut with Chris.

CHRIS

Sorry about this afternoon. I had to leave in a hurry.

-COURTNEY

I could see that.

CHRIS

You get home okay?

COURTNEY

I got a ride.

CHRIS

I know the last few weeks have been a nightmare but it's almost over.

CONTINUED

CONTINUED

COURTNEY
That's nice.

CHRIS
I love you.

COURTNEY
I'm glad.

Just then Vince enters the bathroom.

VINCE
Who are you talking to?

CHRIS
Can't a person make a phone call in peace.

VINCE
Sure. Use a phone booth. I gotta pee.

CHRIS
(into phone)
I gotta go. Call you later.

COURTNEY
Make it tomorrow. I'm tired.
She hangs up.

CHRIS
Courtney. Courtney?

He slams down the phone, frustrated. He starts to cross out of the room.

CHRIS
Dad, I gotta go somewhere for a couple of hours.

VINCE
I don't like her.

CHRIS
Who?

VINCE
That girl.

CHRIS
You never met her.

CONTINUED

CONTINUED

VINCE

Yeah. But I saw her at the wedding.

CHRIS

You saw her from the top of a vent.
Not her best angle.

VINCE

I've also heard you talk to her on the phone.

CHRIS

When?

VINCE

Every night. You can hear everything inside the walls of a house.

CHRIS

You spied on me?

VINCE

Sorry. I forget to wear my ear plugs.

CHRIS

I don't believe this. There's no privacy in this family.

VINCE

Families are not about privacy. You got secrets from your family, you're hiding from yourself.

CHRIS

Don't talk to me about hiding.

VINCE

I'm not hiding from the people I care about. That's why I don't want to leave them.

CHRIS

Did it ever occur to you some of them may want to leave you?

Chris exits and goes out the door.

INT. HOTEL CORRIDOR - NIGHT

Chris starts down the hall. He turns to find Vince right behind him.

CONTINUED

CONTINUED

VINCE

Leave me. No one's stopping you.
With family you can always come back.
That girl's not family. She's full
of herself. She's got no room for
you.

CHRIS

All of a sudden you're telling me
about girls. Where were you when I
was fourteen?

VINCE

When you were fourteen, you weren't
ready to listen.

CHRIS

Come on, Dad. You never cared and you
don't care now. You're the one with
no room.

VINCE

So now I got a vacancy.

CHRIS

It's too late.

The elevator comes. Chris gets in and the door slams shut. Vince stands there. For the first time in years Vince looks unsure of himself. Suddenly the other elevator swings open. Torillo is standing there. Fortunately he looks right through Vince and starts moving down the hall. Vince hops into the elevator. As the doors start to close a dim bulb goes off in Torillo's head. He turns in time to see Vince wave goodbye to him. Then he makes a made dash for the stairwell.

INT. PARKING GARAGE - DAY

Chris gets in and starts the car. Then once again he hears a voice from behind the back seat.

VINCE

Drive fast.

CHRIS

What are you...

VINCE

Just do it.

Chris sees the reason for Vince's panic. Coming right at him a very winded Torillo charges up. Chris slams on the accelerator and takes the car out the exit ramp. Torillo gets in his car and follows right behind.

EXT. HOTEL - DAY

Torillo's car comes barrelling onto Fifty-seventh Street. He looks for Chris and the car. He only finds bumper-to-bumper cross-town traffic. This confuses him alot.

TORILLO

Shit.

ANOTHER ANGLE - THE STREET

Chris has driven the limo up on the opposite sidewalk. In typical New York style, the pedestrians casually accept this and calmly step out of the vehicles way. He rounds a corner and heads uptown on Sixth Avenue.

EXT. COURTNEY'S BUILDING - NIGHT

The limo pulls up and parks. Chris gets out followed by Vince.

CHRIS

Why can't you just wait in the car.

VINCE

I made a snap judgement. You love her. I love her.

Chris gives him a suspicious look.

VINCE

What if that cop followed us. It's not safe out here.

CHRIS

(relenting)

Come on.

VINCE

I'm dying to meet her.

They enter the building.

INT. APARTMENT CORRIDOR

Chris lets himself in with a key. A harp and a Clarinet do a respectable rendition of Satie's "Gymnopedie".

INT. APARTMENT

Chris and Vince enter.

CHRIS

Honey?

CONTINUED

CONTINUED

We follow them into the living room. Sitting there stark naked are Courtney and the Jack O'Casey. They stop playing when they see they have an audience. Vince and Chris are surprised to say the least.

COURTNEY

Hi, Chris. This is Jack. Jack, Chris. And that's your Dad, isn't it?

JACK

Hey, how you guys doin'?

VINCE

This is the love of your life?

CHRIS

Honey, can I talk to you for a minute?

He takes her by the hand and leads her into the kitchen.

VINCE

O'Casey. Why does that sound so familiar?

INT. KITCHEN

CHRIS

Are you two just playing naked or is there more involved?

COURTNEY

I'm sorry, Chris. But you have to face it. We've grown apart.

Chris is stunned at the familiarity of that statement.

COURTNEY

(continuing)

I need creative energy around me and you're in plumbing now.

CHRIS

Steel. I'm going to be out of it very soon.

COURTNEY

Very soon is a long time.

Just then Jack O'Casey starts playing his clairanet again.

VINCE

I just remembered where I heard that noise before.

CONTINUED

CONTINUED

Vince walks over to him, grabs the horn, and breaks it in two over his knee.

VINCE
(continuing)
You stink and you get paid too much.

Vince crosses to Chris.

VINCE
Let's get outta here. I hate looking
at ugly bodies.

Vince crosses out. Chris takes one last look at Courtney and exits.

INT. LIMO - NIGHT

Vince is driving. Next to him Chris sits almost comotose.

VINCE
You think we should go back to the
hotel?

Chris continues to stare O.S.

VINCE
Me either. Let's go hear some real
music.

EXT. HARLEM STREET - NIGHT

The limo rolls to a stop in front of a very funky little club called the "Blue Note". Vince leads Chris inside.

INT. THE BLUE NOTE - NIGHT

Vince and Chris enter. The place is packed, smokey. RALLO, the very cool looking black host, crosses to them.

RALLO
Vincent, my man. What's shakin'?

VINCE
Nothing, Rallo. This is my son,
Chris.

RALLO
Perfect timing. We're just starting
another set.

CONTINUED

CONTINUED

Rallo leads them to a table down front just as the six guys on stage start wailing a very heavy rendition of Brubeck's "Blue Rondo Ala Turk". A couple of musicians give Vince a little wave. Chris looks at his father completely blown away.

CHRIS

You come here often?

VINCE

Pretty much.

CHRIS

When?

VINCE

You know my bowling league? It doesn't exist. I hate bowling.

CHRIS

Why the hell do you lie about it? I thought a family doesn't have secrets.

VINCE

It shouldn't.

Chris shakes his head.

VINCE

Look. I had a family. I had to be responsible. I knew I'd never make dollar one pounding the keys. So I got into business. As it turns out, I wasn't very good at that either. But the music I couldn't give up.

CHRIS

Then why the hell did you try to stop me?

VINCE

'Cause I thought you'd have babies some day.

The group finishes their tune to wild applause. Rallo comes up to the mike.

RALLO

We have with us tonight a part-time member of our group. A very fine man on the Eighty Eights, Mr. Vince McKenna.

CONTINUED

CONTINUED

Vince gets up and again Chris is completely dumbfounded. Vince whispers something in Rallo's ear. Rallo smiles.

RALLO

Hey, it's father-son night. Vince tells us his boy Chris is very together on the flute. Chris?

Chris shakes his head, but everyone shouts encouragement so he hops up on stage. The horn player gives him a flute.

CHRIS

(to Vince, sotto)
I'm going to kill you.

VINCE

You're in good company.

The band starts to play Charlie Parker's "Birdland". Vince really gets into it. He's great. Chris jumps in and wails. Everyone's impressed, especially Vince who looks over at Chris and gives him a small smile.

INT. LIMO - LATER THAT NIGHT

Vince is behind the wheel.

VINCE

Feel better?

CHRIS

A little. You were right about Courtney. She didn't have room for me.

VINCE

Maybe if she put in another bedroom.

Chris shoots him a pained look.

VINCE

So what's with Erika?

CHRIS

Nothing.

VINCE

There you go with the secrets again. By the way, it's no secret you're crazy about her.

CONTINUED

CONTINUED

CHRIS

I am? I don't even know that. Why are you so sure?

VINCE

The people that love you know who you love.

Chris looks at his father and is moved.

VINCE

I'm talking about your mother. She told me.

CHRIS

Oh. I don't know what the hell I am going to do.

VINCE

Let me tell you a story. Long ago, a certain guy was nuts about a certain girl. Her mother hated this guy's guts. She wanted royalty or something for her daughter. So the guy went over to the girl's house in the middle of the night and took her away from her mother.

CHRIS

What happened to the mother?

VINCE

She's been getting back at him ever since.

Chris and Vince share a smile. Then Vince makes a sudden U-Turn.

VINCE

So, come on. Let's go get you your woman.

CHRIS

Why are you doing this? Sonny will...

VINCE

Forget Sonny. I owe you one.

CHRIS

One?

VINCE

Okay. Several. Come on.

EXT. SONNY'S HOUSE - NIGHT

The limo pulls up with it's lights out. Vince and Chris quietly exit the car, run across the lawn and go to a window at the side of the house.

VINCE
(sotto)
Here?

CHRIS
(sotto)
Here.

Chris tries the window. It's locked. Vince takes out a pocket knife. He jams it under the sill, in two seconds it's open.

CHRIS
I gotta feeling you've done this before.

VINCE
Couple times.

Vince gives Chris a boost inside.

INT. ERIKA'S BEDROOM - NIGHT

Chris moves silently over to Erika's bed. The way that the moonlight filters over her face she looks like a sleeping virgin (ha ha). It's at this moment that Chris knows for sure that he loves her. He bends down to kiss her and in an instant Erika grabs a ten-inch kitchen knife from under her pillow, puts an arm-lock around his neck, and has the blade against his throat.

CHRIS
Erika?

ERIKA
Chris?

CHRIS
What the hell are you doing?

ERIKA
Protecting myself from guys who crawl through windows.

She lets him go.

ERIKA
What are you doing here?

CONTINUED

CONTINUED

CHRIS
I want you.

ERIKA
Now?

CHRIS
No. Maybe forever. Come on.

He starts to pull her up.

ERIKA
Wait a second. After your screwed me around, just because you say you want me I'm supposed to trust you? You think I'm crazy?

CHRIS
Yeah.

ERIKA
You're right. God I got a self-esteem problem.

They kiss passionately.

EXT. HOUSE - TWO MINUTES LATER

Erika, dressed now, is helped out the window by Vince.

ERIKA
Mr. McKenna. You shouldn't be here. My Dad's really pissed. I've never seen him this beserk.

VINCE
The man's over-reacting.

Chris jumps out behind her and as they get half way across the lawn they are all suddenly blinded by a shaft of light from a high-intensity-flashlight that's held by Sonny.

SONNY
Vince, back from South America so soon?

VINCE
You know me. I hate spicy food.

SONNY
Nice of you to come by, you double crossing rat fuck.

CONTINUED

CONTINUED

CHRIS

Hey, come on. Don't talk that way in front of Erika.

SONNY

You kidding. She knows more gutter language than I can ever dream up. So what are we doing here? Forming a car pool to take you to Rikers?

VINCE

Look. Chris is in love with your daughter. He wants to be with her.

SONNY

What? What the hell is he talking about?

ERIKA

I'm crazy about him, Dad.

SONNY

So, in other words, you rip me off for over three hundred g's and now you want my kid.

VINCE

He wants your kid. You let them be together, I go to jail tonight.

SONNY

The hell I will.
(to Erika)
Get over here.

Sonny roughly pulls Erika away from Chris. Vince sees red and slugs Sonny with all his might in the jaw. Sonny staggers back.

VINCE

The problem with you is you're not a romantic. And by the way, I got this on very good authority.

SONNY

Romance? I'll show you romance.

Sonny attacks Vince with an upper cut to Vince's mouth. It starts to bleed.

CHRIS

Dad?

CONTINUED

CONTINUED

VINCE

Stay out. This is between me and
lover boy.

What follows is a down and dirty fist fight between two middle-aged guys from the streets. They still remember the moves. It's just that their bodies can't follow through so well. Finally, both of them are drenched with sweat and exhaustion. Vince does manage to get off a quick round house punch to Sonny's solar plexes, knocking him to the ground.

VINCE

Let's go.

ERIKA

(concerned)

Daddy?

Erika pulls away from Chris. Strokes her father's head gently.

VINCE

He'll be alright. He just got the
wind knocked out of him.

ERIKA

Daddy, I'm sorry. I'm addicted to the
guy.

SONNY

Go. Get the hell out of here.

She takes Chris' hands and they join Vince in the car, which quickly takes off down the street. PUSH IN ON SONNY watching them go.

SONNY

You're dead.

EXT. MANHATTAN STREET - NIGHT

The limo moves down the East side.

INT. LIMO

In the back seat Chris and Erika are making out like their tongues depended on it. They finally come up for air.

ERIKA

You think you could play Handel's
Symphony in B Flat for me some time?

CONTINUED

CONTINUED

CHRIS
You know Handel?

ERIKA
Who doesn't? I'm also into Schubert
in a big way. The guy had to be very
hot.

Chris looks at her amazed.

ERIKA
Don't be so surprised. As soon as I
found out about your harp player, I
got books, I got records. Did you
know Mozart wrote 'Little Night Music'
while he was killing time writing his
Requiem Mass?

CHRIS
You're incredible. Oh, driver? Once
around the park please.

He kisses her hungrily.

CHRIS
And I thought I grew out of you.

ANGLE - VINCE

He watches them through the rear view mirror and smiles.

VINCE
You kids feel like going back to the
hotel?

CHRIS
(muffled through
kissing lips)
What about the cops?

VINCE
I think it's time to face the music.

EXT. PARKER MERRIDIAN - DAWN

Vince, Chris and Erika all exhausted enter the hotel.

INT. HOTEL ROOM - DAWN

Vince, Chris and Erika come into the room. Marilyn, Mike and
Janet stand there staring back at them anxiously.

CONTINUED

CONTINUED

VINCE

What? I'm sorry we're late. We stopped and went bowling.

Chris shoots him a look.

VINCE

(continuing)

...About this bowling business. I...

Just then Johnnie Torillo comes out from behind the door, his gun drawn.

JOHNNIE

Freeze, dirt bags!

VINCE

(non-plused)

Put your gun away. It's bad luck around newly weds.

JOHNNIE

I knew if I waited here long enough you'd come back.

CHRIS

The guy's brilliant. You've come a long way since metal shop.

JOHNNIE

That's right. And not only do I get the jailbird here, but I get to put all of you in the hole for harboring him.

MARILYN

Oh my God, Vince.

VINCE

Listen. Let's make a deal.. You want me. Take me in, leave them out of it.

JOHNNIE

No deals. Okay. Everyone, put your snow suits and your mittens on. Let's go.

MIKE

You're never going to be able to take all of us in.

JOHNNIE

Oh, yeah. Why not?

CONTINUED

CONTINUED

MIKE

Cause you can't fit all of us in your car.

Mike's got Johnnie there. As these two mental giants ponder this, Janet suddenly screams out in pain.

MIKE

My God, honey. what is it?

JANET

I think my water just broke.

MARILYN

Get a doctor.

VINCE

Put her on the bed.

(to Johnnie)

Come on, give us a hand.

As Johnnie goes to help, Janet jumps all over him kicking and scratching. Marilyn grabs his gun and holds it on him.

CHRIS

(surprised)

Ma?

MARILYN

You're not putting anybody in jail. Janet, are you alright?

JANET

Yeah, Ma. I'm fine.

VINCE

Marilyn, give me the gun.

MARILYN

I've got him covered. Nobody's taking you away from me. Nobody.

JOHNNIE

Now take it easy, Mrs. McKenna. You're getting yourself into some serious trouble.

MARILYN

(re: Torillo)

I'm already in it. What are we going to do with him?

CONTINUED

CONTINUED

VINCE

I don't know.

MIKE

Why don't we toss him out the window?

JANET

We're on the second floor. He'd probably just break a leg.

CHRIS

Are you all going crazy? He's a cop. Maybe you don't know this. There's a law. You can't go around killing cops.

JOHNNIE

That's right. It's a law. Look, if you just surrender now you only resisted arrest.

MARILYN

Oh, shut up.

Marilyn pounds him over the head with the pistol butt. Torillo goes down like a stone.

CHRIS

Ma, what did you do?

MARILYN

(breaking down)

I'm sorry. I can't take the tension. I wasn't cut out for it. Did I kill him?

Vince checks Torillo out.

VINCE

It's okay. He's going to be okay. I may not be, but he is.

Suddenly Janet lets out with another painful scream.

MIKE

Now what is it?

JANET

I think my water broke for real.

INT. PARKER MERRIDIAN LOBBY - DAY

Torillo still unconscious is propped upright between Mike and Chris. They have their arms around his limp body. Vince carries the bags, Marilyn props up Janet, who screams out in pain. Several people in the lobby stare at them.

CHRIS
She's giving birth.
(pointing to
Torillo)
He's nervous. It's his first child.

EXT. PARKER MERRIDIAN - DAY

The guys jam Torillo into the back seat. Janet joins them. Vince gets behind the wheel next to Marilyn.

INT. LIMO - DAY

Janet's moaning as her contractions are coming closer together.

JANET
Oh, Mike. I hope we make it.

MIKE
We'll make it.

MARILYN
(to Vince)
Can't you go any faster?

VINCE
God damn cross town traffic. I hate
this city.

Suddenly there's more moaning coming from the back seat, and it's a lot lower pitched.

CHRIS
Our friend is waking up.

TORILLO
What the hell do you people think
you're doing?

CHRIS
Going to the hospital.

Torillo rubbing his head.

TORILLO
Did I get hit that bad?

CONTINUED

CONTINUED

CHRIS
Not for you. My sister. The baby.

TORILLO
For real?

CHRIS
For real.

TORILLO
What do you think you're going to do with me? You're all in a lot of trouble now, which I gotta tell ya I'm real happy about.

VINCE
Hey, why don't you sit back and enjoy the scenery, or I'll set my wife on you again.

Vince looks ahead of him.

VINCE
God damn it.

MARILYN
What?

VINCE'S POINT OF VIEW THROUGH THE WINDSHIELD

Traffic is blocked in every direction, as fire trucks stop at a building nearby.

BACK TO SCENE

VINCE
We're not going anywhere.
Janet screams again.

JANET
Mike, I think this is it.

MIKE
What do I do? I stopped going to Lamaze classes.

TORILLO
Untie my hands. I'm a cop. I'm trained to deal with situations like this.

Chris looks over at Vince who nods.

EXT. ROOSEVELT HOSPITAL - LATER - ESTABLISHING

The limo sitting over by the emergency room door. CAMERA
TILTS UP and PUSHES IN on a six story window.

INT. ROOSEVELT HOSPITAL - DAY

Inside the nursery we see bassinets of new born babies.

ANGLE - LOOKING THROUGH WINDOW

Chris, Mike and Vince stand at the window, deeply moved.

VINCE
Hi, little fella. He's got
my...mouth.

CHRIS
Let's hope not.

There's someone sobbing O.S. They turn to find Johnnie
Torillo sitting on a bench nearby balling his eyes out.

TORILLO
Man, that was so beautiful. I'll
never forget that experience as long
as I live.

MIKE
Yeah. We both owe you a lot. That's
why Jan and I have decided to name him
after you.

TORILLO
Really? You're going to name him
Johnnie Torillo?

MIKE
Yeah.

Erika and Marilyn come down the hall, helping Rose and Nat
who both have their right arms in a cast. Their left arms
are entwined in one anothers.

CHRIS
Grandma and Grandpa, together?

ROSE
Where is he? Let me see him?

GRANDPA NAT
That's him over there.

ROSE
How can you tell?

CONTINUED

CONTINUED

GRANDPA NAT

He has Vince's mouth.

Rose smiles at him affectionately. Marilyn comes up and puts her arms around both of them.

MARILYN

Isn't it wonderful?

CHRIS

What?

MARILYN

Grandma and Grandpa.

CHRIS

What do you mean? I thought they hated each other.

ROSE

Go figure. He kept coming into my room. I told the nurses to keep him out.

GRANDPA NAT

Forty years she kept me out. That's enough.

ROSE

He kept talking to me. He talks nice. Always did.

GRANDPA NAT

We got married too young. Her parents pushed us.

ROSE

And what about yours?

GRANDPA NAT

My father was a nice man, but an idiot. I always told you this would happen, didn't I?

ROSE

Who listened to you. I was seventeen.

CHRIS

What did you tell her, Grandpa?

CONTINUED

CONTINUED

GRANDPA NAT

I told her then it was the wrong time for us. But that some day we'd grow old together.

ROSE

Don't gloat. You also predicted World War II would last three weeks.

Marilyn bursts into happy tears.

ROSE

Marilyn, knock it off. You'll louse up your mascara.

(to Nat)

Let's go outside. They don't let you smoke in this damn place.

ANGLE - VINCE AND TORILLO

Torillo is still weeping softly.

VINCE

Can you pull yourself together and take me in?

TORILLO

Sure. And you can forget the kidnapping charge. It's okay. These things happen.

VINCE

Look, on the way, I'd like to make a little stop if it's okay?

TORILLO

I got all day.

EXT. LINCOLN CENTER - LATER

Sonny's car pulls up. He gets out of his car with two guys who could only be identified by the word thug. Sonny sees Vince's limo parked in front of the building. Sonny and his two friends start walking toward the entrance.

INT. HALLWAY - MEDICOFF'S OFFICE

Chris sits on a bench nervously. Just then Medicoff's office door bursts open and Vince, Torillo, and Medicoff walk out.

MEDICOFF

Well, Leonard Bernstein. You're going to lead the rehearsal in ten minutes.

CONTINUED

CONTINUED

CHRIS
You're kidding? But I don't have any
grey hairs.

MEDICOFF
Forget the grey hairs. Money talks,
bullshit walks.

Medicoff exits.

CHRIS
Dad, how did you?

VINCE
What could be better. I gave him a
payoff from what I had left of my
payoff. For that kind of loot you
better be good.

CHRIS
Dad, I don't know what to...

VINCE
Forget about it.

INT. NEW YORK STATE THEATRE - DAY

The Philharmonic is playing Vavaldi's Four Seasons. PAN
ACROSS the woodwinds, to Chris. He's waving his arms,
leading the orchestra with confidence and sensitivity.

ANGLE - THE WINGS

Vince and Medicoff watching him. Torillo's off to the side,
tapping his foot to the music. Just then Sonny and his two
buddies, who are carrying .38's, come up behind them.

SONNY
Hello, rat fuck.

VINCE
Sonny?

SONNY
This breaks my heart. I gave you a
ton of money. Then I even gave you
more to take the rap. I've been more
than fair with you, but you have not
done the same for me.

VINCE
I'm going to go to jail right after
this movement.

CONTINUED

ANGLE - THE STAGE

Chris builds the piece to a majestic crescendo. There is a beat of silence when the music ends, followed by thunderous applause. Chris bows, taking it all in.

ANGLE - VINCE

He hugs Marilyn, which we now see is not easy. He's cuffed to Torillo. He kisses her and then Torillo leads him away. Chris takes one final bow, as we:

FADE OUT:

THE END

CONTINUED

SONNY

It's too late for that. I can't trust you. I'm sorry. You're dead.

Torillo steps up behind him. Sonny spins around and turns ashen when he realizes he just confessed in front of a cop.

TORILLO

I don't think so, pal.

Torillo moves quickly and knocks the gun out of one of the thugs hands. The other guy is ready to shoot him, but Vince is all over him. Sonny tries to grab the fallen guy, but Medicoff belts him in the mouth sending him sprawling.

ANGLE - CHRIS

He looks O.S. and sees the melee. He loses his place in the music for a beat, then frantically manages to find it again.

ANGLE - THE WINGS

Vince and Torillo are now all holding the guns on Sonny and friends, who look a lot worse for wear. Medicoff is rubbing his wrist in pain.

VINCE

Are you okay?

MEDICOFF

No. I think I did something funny to it. For another ten grand your kid can take over tonight.

Chris looks over and sees Vince give him the "high" sign.

MATCH DISSOLVE TO:

INT. NEW YORK STATE THEATRE - NIGHT

Before a capacity crowd, Chris continues to lead the orchestra. He's wearing a rented tuxedo. He looks great.

ANGLE - THE AUDIENCE

The family, including Erika, Vince and Torillo, watch with pride. Medicoff sits next to Rose and Nat. He's wearing a matching cast on his arm.

MEDICOFF

This kid's gonna have a career.