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Nick Cage
Sarah Jessica
Parker

Aug Start +

HONEYMOON IN VEGAS

Screenplay

by

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LOBELL/BERGMAN PRODUCTIONS

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May 24, 1991

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FADE IN:

1 EXT. MT. SINAI HOSPITAL 1

SUPERIMPOSE: MT. SINAI HOSPITAL 1979

VOICE (NURSE)
You can see her now.

2 INT. CORRIDOR/HOSPITAL 2

JACK SINGER, in his twenties, addresses the nurse.

JACK
How's she doing?

The nurse just shakes her head, walks away. Jack enters the room.

3 INT. HOSPITAL ROOM - ANGLE BEA SINGER 3

BEA SINGER, Jack's mother. A monster. Even in mortal sickness.

BEA
Why weren't you in here before?

MASTER

JACK
The doctor said...

BEA
Fuck the doctor.

JACK
Mom, you should save your strength.

BEA
(gripping Jack's hand.)
Jack, if I go...

JACK
Mom, you're not...

BEA
If I go, I want you to make me a
promise.

Jack leans forward, expectant.

BEA (cont'd)
Say, "I promise."

JACK
I promise.

(CONTINUED)

3 CONTINUED:

3

ANGLE--BEA

BEA
You'll always love me.

ANGLE--JACK

Their clutched hands in the foreground.

JACK
Of course, mom.

ANGLE--BEA

BEA
And you'll never get married.

ANGLE--JACK

JACK
Mom, I can't promise that.

ANGLE--BEA

BEA
No girl can love you like I did,
Jack. You'll be unhappy...Your
father walked out on me... Don't do
it...

ANGLE--JACK

JACK
Mom, don't say that!

ANGLE--BEA

BEA
Promise me, Jack--never.

ANGLE--JACK

JACK
Mom, that's a *huge* thing to ask.
(her hand goes limp)
Mom?

ANGLE--BEA

Her eyes are shut. A slight malicious smile on her lips.

ANGLE--JACK

Stricken.

(CONTINUED)

3 CONTINUED:

3

JACK
Mom! Don't leave me like this!

DISSOLVE TO:

4 CLOSE MIDDLE-AGED MAN

4

SUPERIMPOSE: NEW YORK CITY 1991

Call him SIDNEY TOMASHEFSKY. Balding, sweaty. Sports jacket, flannel shirt...Mops face with a handkerchief. This is hard for him to say.

SIDNEY
My wife's having an affair with Mike Tyson.

REVERSE

Behind a desk is Jack Singer, now a private investigator in his mid-30s. He is making a serious effort to keep a straight face.

JACK
Mike Tyson Mike Tyson?

MASTER

Jack's office. Somewhere on Broadway. A comfortable, if decidedly low-rent, establishment.

SIDNEY
Yeah.

JACK
How long do you think this has been going on, Mr. Tomashefsky?

SIDNEY
Since he lost to Buster Douglas.

JACK
That's almost two years ago.

SIDNEY
That's right.
(takes photo from his jacket)
That's her. That's Millie.

Jack takes the photo and studies it.

(CONTINUED)

4

CONTINUED:

4

JACK
Beautiful girl.

INSERT--PHOTO

A Polaroid of a plump housewife with bangs and thick glasses,
seated on a couch, a bag of Dorritos in her lap.

MASTER

SIDNEY
When I think of the two of them...

JACK
Calm down; let's just think this
through...
(slides picture back)
Now, my first question, obviously--
you've seen them together?

SIDNEY
What?

JACK
You've seen them together? Your wife
and Tyson?

Sidney rises. He's very agitated.

SIDNEY
. You don't believe me?

JACK
Of course I do. I just need some
place to start...

SIDNEY
Everybody thinks I'm nuts--the guys
at the plant, everybody. They tell
me she's sneaking around with Freddy
Ramirez at the Sunrise Motel. But I
know it's the champ. She wouldn't
cheat with a piece of shit like
Freddy Ramirez. Beautiful girl like
that.

JACK
I'm sure she wouldn't, but, hey, for
openers, maybe I follow this Ramirez
around...

SIDNEY
You're all the same!

(CONTINUED)

4 CONTINUED:

4

JACK
Mr. Tomashekfsy...

SIDNEY
Nobody believes me!

He leaves the office...

JACK
Don't slam the door.

...and slams the door, rattling the glass in the pane.

JACK (V.O.)
My name is Jack Singer and I'm a
private investigator. Because I'm
talking to you like this,
narration...

Jack gets up, puts on his coat.

JACK (V.O.)
You probably think this is going to
be one of those dopey private eye
stories. Forget it.

5 INT. CORRIDOR/OUTSIDE JACK'S OFFICE

5

Jack locks up, adjusts the glass on the door.

JACK (V.O.)
The fact is most of my cases are
matrimonial-type deals like Mr.
Tomashefsky's.

He walks down the corridor to the elevator.

ANGLE--ELEVATOR

An "OUT OF ORDER" sign is pasted to the elevator. Jack takes the stairs.

JACK (V.O.)
There's no gun fights, no rich old
men in wheelchairs, no Maltese
falcons.

6 EXT. APARTMENT BUILDING DAY

6

A man and woman exit an East Side building and begin to kiss.

(CONTINUED)

6 CONTINUED:

6

JACK (V.O.)
Just married people cheating on each other.

ANGLE--PHONE BOOTH

Jack is taking photos with a tiny camera.

7 INT. MANHATTAN HOTEL - LOBBY

7

Jack sits in a chair reading *The National*. PAN LEFT--

ANGLE--ELEVATOR

An older businessman and a young blonde emerge from the elevator and cross the lobby. As they cross in front of Jack, he casually rises, spritzes some Dristan mist into his nose, and follows them.

JACK (V.O.)
The principal danger in my line of work is that I catch a lot of colds. And a screwed-up view of relationships. Which I already had, thanks to my crazy mother and her dying wish. It's not a glamorous life, that's the bottom line.

8 EXT. HOTEL - DAY

8

Jack starts up the street. He sneezes.

JACK (V.O.)
So why am I talking about it? Because I do have a story to tell and it's a pip, as they used to say-- about me and my girlfriend of five years, Betsy Nolan.

9 EXT. SKELTON SCHOOL

9

A private school in Manhattan. End of school day. Kids are pouring out.

JACK (V.O.)
She teaches second grade at the Skelton School, and she's the love of my small-but-significant life.

10 INT. CORRIDOR/SECOND FLOOR

10

BETSY NOLAN, a teacher, about 30, is speaking with a distraught female PARENT.

(CONTINUED)

10 CONTINUED:

10

BETSY

Howard moved out?

PARENT

Last Thursday. After dinner. We had a veal roast... After coffee he went and got a suitcase--already packed....

BETSY

Oh my God...

PARENT

He said "I'm leaving" and...

BETSY

David's been so quiet. I asked him if something was wrong...

Jack appears in the background, waves. Betsy holds up a warning hand. He hangs back.

BETSY (cont'd)

He said 'no,' but I could just tell...

PARENT

(now crying)

I was ashamed to tell you.

BETSY

Judy, if there's anything I can do...

PARENT

She's nineteen, this girl, with tits out to here. How can I compete with that?

The parent breaks down, in Betsy's arms. Betsy just looks to Jack, shakes her head.

11 EXT. STREET/WEST VILLAGE - DAY

11

They've been food-shopping. The wagon is loaded up.

JACK

You know how often I hear that story? Every day.

BETSY

It's so awful. Besides David, they have a two year old...

(CONTINUED)

11 CONTINUED:

11

JACK
That's my point.

BETSY
About what.

JACK
People get married and then they do
the most hideous, unbelievable things
to each other.

BETSY
Not all people. Come on, Jack,
that's your mother talking.

JACK
I dreamt about her last night.

BETSY
Was she naked again?

JACK
Hey, I only had one dream where she
was naked. And she was vacuuming.

BETSY
You said she had a great body.

JACK
I'm going to throw up; I said you had
a great body.

They continue down the street, out of earshot. We watch them go.

JACK (V.O.)
I have a place downtown, where Betsy
and I spend a lot of time, but she
keeps her own apartment. She's so
great. When I play poker...

12 INT. JACK'S APARTMENT - NIGHT

12

A poker game is in progress--a half dozen guys around a table,
covered with professional green felt. Betsy brings some beers,
sodas for the guys.

JACK (V.O.)
She helps with the food and she's
funny with the guys...

JACK
The kid's on fire tonight.

(CONTINUED)

12 CONTINUED:

12

BETSY
(peers at his hand)
Now the ones with those pretty
crowns, they're called kings?

JACK
(kisses her hand, smiles at the
other players)
Is she the best?

PLAYER
She's the best; now shut up already.

JACK (V.O.)
When I get seats to a Knicks game...

13 INT. MADISON SQUARE GARDEN - NIGHT

13

Courtside. Screaming

JACK (V.O.)
...she's right there, going nuts with
me.

BETSY
That was a blatant foul!

JACK
Ref, what is this, the World
Wrestling Federation?

BETSY
He bit him. Tell him.

JACK
You tell him.

BETSY
It's better coming from you.

JACK (V.O.)
And sometimes, if she's off from
school, she'll go out with me on a
tail job.

14 EXT HOTEL - DAY

14

Jack leans against a parked van, reading *The Post*. PAN RIGHT--

ANGLE--BETSY

Betsy leans against the van, reading a school text.

(CONTINUED)

14 CONTINUED:

14

ANGLE--HOTEL - DAY

A fat businessman emerges from the hotel with a young secretarial-looking blonde on his arm.

ANGLE--JACK/BETSY

He nods. The couple passes by.

BETSY

Look at that fat pig. And he has four kids?

JACK

Little louder; they might not have heard you.

Betsy covers her mouth, embarrassed, starts out after them. Jack pulls her back.

JACK

Wait a beat...Now.

They start to walk. Betsy sneezes.

BETSY

I'm freezing. I can't believe you do this all the time.

JACK

Don't walk so fast.

BETSY

It's hard, being inconspicuous.

JACK

It's a gift. Your problem is, you're much too beautiful for this kind of work. Me, I'm Everyman.

(whips out his mini camera)
Here we go.

BETSY

Oh, God.

THEIR POV

The blonde nuzzles fatso. Lots of tongue.

BETSY/JACK

BETSY

I'm getting nauseous.

(CONTINUED)

14 CONTINUED:

14

JACK

If you begin vomiting, they'll spot us.

BETSY

This is so depressing. But it doesn't mean we'd wind up like this, Jack.

JACK

No. Not necessarily.

BETSY

They're getting a cab.

HER POV

Fatso and the blond getting into a taxi.

MASTER

Jack seems a little down.

JACK

It's okay. I have the pictures.

15 INT. JACK'S BEDROOM- NIGHT

15

Jack and Betsy in bed. Jack still seems blue.

BETSY

Your job plays right into it. You see all those people cheating on each other, so you can say, "See, she was right. Marriage stinks."

JACK

Why did she have to say that to me on her goddamn *deathbed*?

BETSY

I don't know, sweetie. But you've just gotta put it behind you.

Jack sighs. Betsy pulls him closer to her.

BETSY

Come here, you big lug.

CUT TO:

16 EXT. WEST VILLAGE STREET

16

It's raining.

JACK (V.O.)

A year later, things with us started
to get shaky.

Jack races down the street. No hat, no umbrella.

17 ANGLE--ANSWERING MACHINE (INT. JACK'S APARTMENT)

17

BETSY'S VOICE

I feel like I might be coming down
with something...

PAN UP to Jack.

JACK (V.O.)

She was finding excuses not to come
over. And when she did come over...

18 INT. BEDROOM

18

Jack is reading. Betsy is asleep.

JACK (V.O.)

--things weren't the same.

19 EXT. LITTLE ITALY

19

Jack walks down the street with SAL RIGO, AKA SALLY MOLARS, a
bookie-dentist of his acquaintance. Sally wears his dentist togs.

JACK

She's slipping away.

SALLY

You don't marry her soon, Jack, it's
short odds you lose her. Speaking of
which, you owe me fifty for the Notre
Dame game.

JACK

(takes out his wallet)
Sally, I love her.

SALLY

So marry her. Not the end of the
world. Close, but not the end.

JACK

I'm going nuts. My old man goes out
for the Post, he never comes back...

(CONTINUED)

19 CONTINUED:

19

SALLY

Jack, you gotta say to yourself, "My father was an asshole, my mother was whacko. They're dead, I'm alive. Onward and upward."

JACK

I wish it was that simple. It's like I have this strait-jacket on.

20 INT. SKELTON SCHOOL - DAY

20

Betsy is hanging kids' pictures on a bulletin board with a fellow teacher, ELAINE.

BETSY

I love him, but I don't know if he's capable of change.

ELAINE

Press the issue.

BETSY

Then he'll run away.

ELAINE

If he really loves you, he won't. Find out now. You're better off either way.

BETSY

(deep breath)
You're right; I have to confront this.

CUT TO:

21 INT. RESTAURANT - NIGHT

21

Jack and Betsy are having dinner at a neighborhood place. They are very quiet. Finally, Betsy speaks.

BETSY

This isn't good, Jack.

JACK

Order something else.

BETSY

I'm talking about us.

(CONTINUED)

21 CONTINUED:

21

JACK
We're just going through a down
phase.

BETSY
It's bigger than that. I feel like
I'm counting on something that may
never happen. Jack, we've got to go
to the next step.

JACK
(fiddles with his food)
Is this like an ultimatum?

BETSY
I won't be a girlfriend forever.
There's too much that I want. Kids,
family. I've gotta know what the
deal is with us.

JACK
I'm in love with you; doesn't that
count for anything?

BETSY
It counts for a lot. But I won't
wait forever.

JACK (V.O.)
A couple of nights later...

22 EXT. SUBURBAN HOUSE - NIGHT

22

JACK (V.O.)
...we were at Betsy's parents' house
for dinner.

23 INT. BETSY'S PARENTS' HOUSE - DINING ROOM - NIGHT

23

Betsy's father, BILL NOLAN, is legally blind, wears dark glasses.
Her mother, ESTHER, is serving him pasta.

BILL
Is this linguini?

ESTHER
It's spaghetti. I know you hate
linguini.

BILL
You're the greatest.

Bill takes her hand.

(CONTINUED)

23 CONTINUED:

23

ANGLE--JACK

He looks across the table at Betsy.

ANGLE--BETSY

She looks at him like this is going to be their last meal in this house.

JACK (V.O.)

And I knew, right in my gut, that it was marry her or lose her.

24 INT. CAR - NIGHT

24

They are stopped at a light. Jack looks terrified. Betsy points to the light.

BETSY

Light's green.

JACK

Let's get married tomorrow.

Betsy looks at him.

JACK (cont'd)

Let's just do it. Get on a plane, go to Vegas and do it. Now--you're on your Easter break...

Cars start honking.

BETSY

You're serious?

JACK

I must be. My legs are paralyzed.

BETSY

Oh, sweetie!

They embrace, kiss wildly. The honking gets louder.

25 EXT. CAR - NIGHT

25

Cars are backing up behind Jack's Pontiac. More honking

JACK (V.O.)

The die was cast. If I'd just said "City Hall," the story would end here. But I didn't...

DISSOLVE TO:

26 EXT. HILTON HOTEL/LAS VEGAS - NIGHT
MUSIC: "VIVA LAS VEGAS"

26

A sign on the hotel marquee reads:

"WELCOME, ELVIS IMPERSONATORS"

BOOM DOWN: Elvis impersonators stream into the hotel. We now face the main driveway of the Hilton: a stretch limo pulls up.

A gaudily uniformed doorman runs up and opens the rear door the instant the limo comes to a stop.

A natty man in a silk suit steps from the car, followed by another man, attired in a Fila warm-up suit. The natty man is TOMMY KORMAN, a semi-retired garmento in his late 40s. The gentleman in the Fila outfit is JOHNNY PEP.

JACK (V.O.)

... and Tommy Korman the gambler was
 about to enter my life.

Tommy spritzes some Binaca into his mouth and smiles.

TOMMY

Home sweet home.

27 INT. HILTON LOBBY - NIGHT

27

The two men cross the busy lobby, walk toward the front desk. Elvis impersonators of every nationality wander about.

TOMMY

Look at all these Elvises. It's a
 fuckin' zoo.

JOHNNY

It's a fuckin' zoo.

An impeccably tailored BUDDY WALKER intercepts them.

WALKER

Mr. Korman? Mr. Pep?
 (extends hand)

Buddy Walker, welcome to the Hilton.
 I've replaced Tony Carmelo, I didn't
 know if you'd heard.

TOMMY

I hadn't heard.

WALKER

I wondered if I could I have a word
 with you.

(CONTINUED)

27 CONTINUED:

27

Buddy takes Tommy under the arm. Johnny steps forward. Tommy shakes his head and Johnny steps back. Buddy walks Tommy away

WALKER

Tommy, we have a small problem.
Penthouse A isn't available...

Tommy--instant rage--grabs Walker by the balls.

WALKER

Oh, God.

TOMMY

Buddy, I'm exerting a *slight* pressure
on your testicles...

WALKER

Yes...Please.

TOMMY

Very slight, compared to the
alternatives. Here's what I'd like.
You're listening?

Walker is reduced to nodding; sweat pours off his face.

TOMMY (cont'd)

I'd like Penthouse A, where I've
stayed for fifteen years, made up for
me as quickly as possible.

WALKER

(a hoarse croak)

The President of Brazil is in there.

TOMMY

I don't care if Ming the fuckin'
Merciless is in there. You get him
out now, okay?

(Walker nods in assent)

Great.

(lets go of Walker's nuts, extends
his hand and smiles)

Now I'll shake your hand.

CUT TO:

28 EXT. MCCARRAN FIELD VEGAS - DAY

28

An American Airlines flight from New York arrives...

29 CLOSE SLOT MACHINE (INT. AIRPORT/VEGAS - DAY)

29

Three cherries appear.

Betsy is playing an airport slot machine. Quarters start pouring out! Betsy shrieks.

BETSY

Oh my God!

(opens a button on her blouse; the
change pours into her cleavage)
Isn't this what you're supposed to
do?

JACK

People frequently get naked in this
airport.

ANGLE--BETSY

Beams at him. The quarters keep coming.

BETSY

I'm really happy.

ANGLE--JACK

He beams at her. He's pretty happy too.

JACK

God, you're gorgeous.

CUT TO:

30 EXT. POOLSIDE/THE HILTON - DAY

30

Tommy and Johnny walk around the pool, wearing hats.

JOHNNY

This is some heat. Hundred and ten
easy.

TOMMY

Yeah, but it's a dry heat. That's
what these shmucks say--"A hundred
and fifty but dry." You can't see
straight, it's so fuckin' hot.

A pool attendant comes up to them.

POOL GUY

Would you gentlemen like chaises?

TOMMY

(looks around)
Chaises?

(CONTINUED)

30 CONTINUED:

30

POOL GUY

Yes, sir.

TOMMY

What's your name?

POOL GUY

Gary, sir.

TOMMY

Gary, there's no more ozone layer.
You could be arrested for
manslaughter, letting people lie out
here.

POOL GUY

Yes, sir.

TOMMY

Remember that.
(slips a bill in his shirt pocket)

POOL GUY

Thank you, sir.

Tommy and Johnny continue circling the pool.

TOMMY

Donna and her sun baths, remember?

JOHNNY

Who knew back then?

TOMMY

Nobody knew.
(He stops, looks around the pool.)

31 FLASHBACK/SLOW-MOTION

31

Poolside. Early 1980s. A younger Tommy is talking to his wife, DONNA, who's baking in the sun. Donna is a deeply-tanned dead ringer for Betsy Nolan!

TOMMY (V.O.cont'd)

Vegas, Miami, she'd be out there all
day, with the Sidney Sheldon books
and the coconut oil. The doctors
said they never saw skin like that.
Like a saddle bag.

32 EXT. POOLSIDE/THE HILTON - DAY

32

TOMMY
(still with Donna)
We got a game tonight?

JOHNNY
Not yet.

TOMMY
That's okay.

JOHNNY
You all right?

TOMMY
I'm fine...

JOHNNY
She was a great girl, Donna.

TOMMY
Yeah. I should've got her out of the
sun.

CUT TO:

33 EXT. HILTON

33

Jack and Betsy get out of a cab. They kiss, smitten.

34 INT. LOBBY/HILTON

34

Tommy and Johnny cross the lobby of the Hilton. Standing near the front desk is a 50ish black man wearing a "Hilton" baseball cap. He is shaking hands with guests. It is former heavyweight champion CLAUDE WILLIAMS.

TOMMY
There was a fighter.

JOHNNY
There was a fighter.

TOMMY
And look at him now. There's no
justice in this country.

JOHNNY
I wanna say hello to him.

Johnny walks toward the ex-champ. Tommy spots something, turns.
WE GO MOS.

(CONTINUED)

34 CONTINUED:

34

HIS POV--SLOW MOTION

Betsy and Jack cross the lobby. Their luggage is on a cart pushed by a bellboy.

ANGLE--TOMMY

He is stunned. PUSH IN.

HIS POV

Betsy laughing.

MASTER

Tommy is transfixed. Johnny carries on a conversation with the ex-champ, who is bobbing and weaving.

TOMMY'S POV

Jack and Betsy are at the check-in desk. She looks around the room, kisses Jack on the neck.

MASTER--JOHNNY/WILLIAMS

WILLIAMS

Then I start working his body...

Tommy grabs Johnny's sleeve

JOHNNY

What?

TOMMY

Over there.

TOMMY'S POV

Betsy's all over Jack. Another contingent of Elvises, from India, has arrived.

TOMMY (V.O.)

Everything, her legs...it's Donna.

JACK/BETSY - AT DESK

BETSY

Look at all these Indian Elvises.

JACK

They loved his movie, "Blue Calcutta."

(CONTINUED)

34 CONTINUED: (2)

34

CAMERA MOVES: In the distant background, Tommy staring.

BETSY
This is unbelievable.

JACK
You're unbelievable. I want to get
you in that room, tear the bedspread
off...

ANGLE--JOHNNY/TOMMY

TOMMY
Feel my hand.

JOHNNY
You're shaking.

TOMMY
This is God giving me a second
chance. No question about it.

JOHNNY
What if they're married.

TOMMY
Look at them...

ANGLE--HIS POV

They're walking toward the elevators arm in arm, lovey-dovey.

TOMMY (V.O.)
No way they're married.

The elevator doors open. Iranian Elvises emerge from elevator.
Betsy and Jack get in, laughing.

ANGLE--TOMMY

TOMMY
See who's around and set up a game.
Immediately. This is a miracle.

CUT TO:

35 ANGLE--CORRIDOR

35

The BELLHOP sticks his key in a door marked "Ali Baba Suite" and
pushes the door open. A lavish, gaudy, once-in-a-lifetime suite.
The bellhop stands to one side.

(CONTINUED)

35 CONTINUED:

35

BETSY

Yikes.

They enter the suite. We FOLLOW to--

36 INT. SUITE

36

Mirrors everywhere. Gilt. Ornate telephones.

JACK

We're in the big-time, kid.

The bellhop pushes a button and the drapes open, revealing a view of the Vegas strip.

BETSY

My class would die if they saw this...

37 BEDROOM

37

Mirrored ceiling. Betsy stares up at it.

BETSY

This is going to be interesting.

JACK

(sotto to bellhop)

We're not actually married yet.
Under Nevada law...

BELLHOP

(not sure if it's a joke)
No problem, sir.

38 CORRIDOR

38

The bellhop emerges, putting a bill in his pocket.

BELLHOP

Thank you very much, sir.

Jack watches him go, hangs a "do not disturb" sign, shuts the door.

39 INT. BEDROOM/LATER

39

In bed, spent. Betsy is curled around Jack.

BETSY

Mmmm.

(CONTINUED)

39 CONTINUED:

39

JACK

(stares at ceiling mirror)
Think there's a camera behind there?
Which Bond movie was that,
"Goldfinger?"

BETSY

I really liked the mirror. I mean
not as an everyday item, but as a
novelty, wow...

JACK

I never realized I had such a
beautiful round behind. Or was that
you?

BETSY

That might've been me. Mmm.
(snuggles closer, sneaks look at
watch)
Only two-thirty.

JACK

Maybe we should get some lunch. Then
gamble a little. And then...get
muh..muh...

BETSY

How are you feeling about getting
muh?

Jack looks pale, but Betsy, her head on his chest, can't see him.

JACK

I'm ready.

BETSY

I'm going to call my folks during
the ceremony, so they can hear it.

JACK

That's sweet.

BETSY

I'm very happy, Jack. I want you to
know that. I know how difficult this
has been for you, what a huge step it
is. I really know that.

They move together again. PUSH IN ON JACK. He sighs; it's still
a big thing for him.

40 LATER/LIVING ROOM/LOW ANGLE

40

An envelope is in the foreground, on the rug. WE HEAR shower water running. Jack, in a hotel terry robe, comes out, picks up the phone.

JACK

Hello, this is Howard Hughes in the Ali Baba Suite. You can take the "do not disturb" off our phone now. Thanks.

Jack hangs up the phone, turns, spots the envelope. He walks over, picks it up.

ANGLE--ENVELOPE

It's an envelope of the size usually containing an invitation. "Jack Singer" is spelled out in fancy calligraphy.

ANGLE--JACK

Curious.

CUT TO:

41 INT. TOMMY'S PENTHOUSE

41

Huge penthouse. Waiters place coffee, fruit, danishes on a buffet; a poker table is set up in the center of the living room. Tommy and Johnny confer. Tommy seems very nervous.

JOHNNY

Izzy Itzkowitz is in Atlantic City...

TOMMY

I don't care about Atlantic City!
Who's here ?

JOHNNY

Sid Feder.

TOMMY

Who else?

JOHNNY

Tony Jackson, Eddie Wong are set.

Tommy goes to the window, bites on his thumbnail. He's agitated.

TOMMY

You're sure this guy got the invitation?

JOHNNY

Slipped it under his door an hour and a half ago.

(CONTINUED)

41 CONTINUED:

41

TOMMY

What if he doesn't show?

JOHNNY

Tommy, he'll show. Relax.

TOMMY

I can't relax! All I can see is her face! Over and over! She's haunting me.

CUT TO:

42 EXT. POOLSIDE RESTAURANT

42

Betsy studies a menu. She wears a sun dress; her eyes are covered by shades. Jack re-reads the letter.

JACK

Poker game for new guests. Four to six. That could be fun--you can get in a swim, I play...and then we're off.

BETSY

Where should we go?

JACK

They have all these chapels around here. We'll pick the most outrageous one.

(takes Betsy's hand)

BETSY

Your hand is wet.

JACK

I'm nervous, but I'm okay. I can do this.

BETSY

Maybe we should go now.

JACK

In this heat? It's a hundred and eight degrees. Come on, we waited this long, we should do it right: wait till the sun sets, get dressed up.

BETSY

Jack...please.

(CONTINUED)

42 CONTINUED:

42

JACK
It's not just another excuse. Hey,
we're here to get married.

BETSY
And to be together.

JACK
Absolutely.

BETSY
So why do you have to play poker?
Let's just just hang out together.

JACK
It'll relax me, a fast game with some
yokels. Maybe I'll make a few bucks.
And listen...

(reads)
"Two thousand dollars in credit from
the hotel." So you're like covered
if you get murdered on a hand. This
is just a promotional thing,
basically. Relax. It's two hours,
then we get married. End of story.

BETSY
(bad feeling)
I don't know.

CUT TO

43 CLOSE HANDS--SHUFFLING A DECK OF CARDS

43

PAN UP to a smiling Tommy.

TOMMY
Glad you could join us.

INT. TOMMY'S PENTHOUSE

Jack is seated at the poker table with Tommy, Johnny Pep, TONY JACKSON (black, wearing an Elvis jumpsuit and jewelry), EDDIE WONG, (oriental and similarly attired), and SID FEDER, who looks like Jerry Tarkanian. A WAITER stands next to a table covered with coffee, juice, soda, danish, and fruit.

JACK
My pleasure.

TOMMY
All these Elvses around, it gets
confusing, huh, Jack?

(CONTINUED)

43 CONTINUED:

43

JACK

I haven't seen so many sideburns
since "West Side Story."

Everybody laughs.

TOMMY

Very funny. That New York wit,
right? Nothing like it.

JACK

(shrugs)

So, Tommy, you organize this for the
hotel?

TOMMY

That's right. I'm retired from the
dress business and I play for fun.
Johnny there and I, we just like to
help the hotel out in terms of making
the guests feel at home. So a two-
hour card game...

JOHNNY

Nobody gets too badly hurt.

SID

(an animal)

Let's play. Come on.

TOMMY

(smiles; Mr. Amiable)

Natives are getting restless, so
let's get going. This is just for
fun, five dollars-ten, table stakes
on the last card, three raises per
man.

ANGLE--JACK

JACK

(pales)

Table stakes? That's pretty heavy.

ANGLE--TOMMY

TOMMY

We find that in a two-hour game,
nobody gets too badly burned, plus
there's the line of credit from the
hotel. And, listen, you hit a bad
streak, nobody minds if you leave.
We're on vacation here, right? No
pressure.

CUT TO:

44 EXT. POOLSIDE - DAY

44

Betsy is seated beneath an umbrella. She's reading a Dick Francis novel. She looks up at the hotel.

ANGLE--PENTHOUSE/HER POV

EXT. POOLSIDE - DAY

Betsy is nervous. Something about this. PA announcement.

PA
Betsy Nolan, telephone. Betsy
Nolan...

CUT TO:

45 TIGHT ON A KING

45

A king of spades, pan left to a king of diamonds, pan left to a king of hearts.

CLOSE--JACK

He is holding the kings. Beads of sweat on his forehead.

MASTER

TOMMY
(pleasantly)
Want me to turn up the air
conditioning.

JACK
No, thanks. See the raise..
(exhales)
and bump twenty.

Tony Jackson and Johnny fold.

TONY
(sings)
"A fortune won and lost on every
deal. Viva Las Vegas!"

EDDIE
See it.

TOMMY
Raise a hundred...

ANGLE--JACK

His chips are already almost shot.

(CONTINUED)

45 CONTINUED:

45

JACK

See it.

MASTER

EDDIE

See it.

Tommy reveals his cards.

TOMMY

Well, the good Lord was kind enough
to give me a full boat, fives over
jacks.

EDDIE

Shit.

Eddie tosses out his cards. Jack throws his out.

JACK

I have twenty dollars left, after two
hands.

(starts to rise)

I probably should go...

TOMMY

You're playing perfect. Some bad
luck.

JOHNNY

You're playing perfect; some bad
luck.

JACK

I don't have this kind of money to
lose!

TOMMY

You know what concerns me? You're
gonna go back to New York with a bad
feeling about Vegas.

JACK

I really won't.

SID

Guy's scared. Happens.

JACK

It's not a matter of scared.

'CONTINUED)

45 CONTINUED: (2)

45

TOMMY

Is it just money?

JACK

Yes. It is just money.

TOMMY

Here...You've activated your line of credit with the hotel.

(grabs some chips)

Take a thousand. If you lose again, this thousand is on the hotel. You win, you give it back. Fair enough?

He shovels the chips over to Jack, who reluctantly sits back down.

TOMMY (cont'd)

Don't panic. That's the most important thing.

46 EXT. POOLSIDE - DAY

46

BETSY

(into phone)

Well, this afternoon he wanted to play in this poker game they have for new guests...

(takes Coke from a waiter)

Thank you.

(into phone)

You know, like an introductory game. You never heard of that, Dad?

CUT TO:

47 ANGLE--ACE OF CLUBS

47

Again, we are microscopically close to the cards. Pan right from the ace of clubs--ace of hearts, ace of diamonds, eight of hearts, eight of diamonds. Full house!

ANGLE--JACK

Holding the boat. A slight smile on his lips.

MASTER

SID

See the hundred and raise two hundred.

EDDIE

I'm out.

(CONTINUED)

47 CONTINUED:

47

TOMMY
I'll see it.

JACK
See the two hundred and raise...a
hundred.

SID
See the hundred...
(fingers stack of chips)
Raise a thousand.

TOMMY
Too rich for me.
(tosses his cards away)

ANGLE--JACK

A moment of decision.

ANGLE--SID

Expressionless.

ANGLE--JACK

JACK
See the thousand.
(to Sid)
We're it, huh?

ANGLE--SID

SID
Just us chickens.

ANGLE--JACK

JACK
(smiles, reveals cards)
Boat. Aces over eights.

MASTER

Tommy whistles, admiringly.

SID
(throws in his hand. disgusted)
Shit.

JACK
(rakes in the pot)
Excellent.

(CONTINUED)

47 CONTINUED: (2)

47

TOMMY
You played that...
(makes circle with thumb and
forefinger)

JACK
Thanks. I'm in a regular game back
in the city.

TOMMY
Hey, that's obvious. You're a
natural.

CUT TO:

48 EXT. POOLSIDE

48

BETSY
(on phone)
I'll call you right before the
ceremony. Say seven, seven-thirty
which is ten, ten-thirty your
time...So don't go away. Of course
I'm excited, what do you think?

49 CLOSE SEVEN OF CLUBS

49

Again we are microscopically close. PAN RIGHT--the seven of clubs
is followed by an eight, then nine, then ten, then jack--all of
clubs! A nearly unbeatable straight flush.

ANGLE--JACK

He's staying calm this time. Only a tell-tale biting of his lip.

MASTER

EDDIE

Fold.

He tosses in his cards, as does Tony, who continues singing "Viva
Las Vegas."

TONY
"A fortune won and lost..."

SID
Could you shut the fuck up?

TOMMY
Sid, there's no reason for that kind
of language.
(to Tony)
What did you think about Elvis and
all those drugs.

(CONTINUED)

49 CONTINUED:

49

TONY
Satan made him do it.

TOMMY
That's what I think.
(winks at Jack)
I'm gonna raise it five hundred.

ANGLE--JACK

JACK
See the five hundred. Raise...
(takes deep breath)
two thousand.

ANGLE--TOMMY

TOMMY
Two thousand? You sure?

ANGLE--JACK

A big nod. The waiter discreetly fills his coffee cup.

MASTER

TOMMY
You must have tremendous confidence.

JACK
I have tremendous confidence.

Jack pushes all his chips into the pot.

JOHNNY
Say goodnight, Gracie...
(tosses in his cards)

SID
I thought this was a friendly game.
(checks cards)

ANGLE--SID'S CARDS

Three kings.

MASTER

SID
See it, and raise it three grand. I
think you're full of shit.
(pushes in his chips)

(CONTINUED)

49 CONTINUED: (2)

49

JACK

(smiles)
That's your constitutional right.

TOMMY

I'll see the the five grand...and
raise it...eight...

EDDIE

Nice light game...

TONY

"Bright lights, poker, the roulette
wheel..."

JACK

Tony? Please.

TOMMY

We may have to institute a ban on
singing here.

JACK

(deep breath)
I'll see the eight grand...
(stares at cards)

JOHNNY

Mind if I look?

JACK

Yeah. I do. I mean, I trust you...

TOMMY

Johnny, leave him alone.

Johnny raises his hands. He understands.

JACK

...and I'll raise you ten...Could I
borrow twenty-one grand?

TOMMY

Twenty-one grand?

JACK

Yeah.

TOMMY

You can buy a fuckin' Volvo for
twenty-one grand. Turbo.

(CONTINUED)

49 CONTINUED: (3)

49

JACK

I know.

TOMMY

You sure about this, Jack? I mean,
you're a free man and I don't know
your financial situation...

JACK

I'm sure about this. Trust me.

Tommy slides over a ton of chips.

JOHNNY

You got real guts, kid.

JACK

It's not guts; it's realism.

SID

(folds)

This is disgusting.

TOMMY

Ten to me...and...what the hell,
fifteen more.

CUT TO:

50 EXT. POOLSIDE - DAY

50

Betsy checks her watch, again looks up to the penthouse.

CUT TO:

51 CLOSE JACK

51

Now he's sweating.

MASTER

A massive pile of chips in the center of the table

SID

Sixty-five grand in there.

TOMMY

Jack, what's the good word?

JACK

I'll see it

(deep breath)

...and raise ten...Twenty-five
thousand more, please.

(CONTINUED)

51 CONTINUED:

51

TOMMY
This guy has some balls, huh?
(Tommy shovels more chips across
to Jack)
My hat's off to you, I mean that
sincerely.

Jack shoves all the chips into the center of the table.

JACK
(to Tommy)
To you.

TOMMY
Decision time.
(studies cards)
Tick-tock, tick-tock...Okay.
(pushes a ton of chips into the pot)
Whatcha got, kid?

ANGLE--JACK

He smiles.

JACK
Sorry, man.
(he puts down his cards)
Straight flush to the jack.

ANGLE--TOMMY

Shows his hand.

TOMMY
To the queen.

He has the eight, nine, ten, jack, and queen of hearts!

TOMMY
Tough break.

ANGLE--JACK

His world has collapsed.

WAITER
Would you like a fruit plate?

CUT TO:

52 EXT. POOLSIDE

52

Betsy jumps into the pool, begins swimming.

CUT TO:

53 INT TOMMY'S PENTHOUSE

53

Empty now but for Jack and Tommy. Jack is still seated at the table. Tommy is at the buffet, pouring himself a Diet Coke.

TOMMY

Sure you don't want a Diet Coke?

JACK

No.

TOMMY

Pellegrino water, some bullshit like that?

Jack shakes head.

TOMMY (cont'd)

Anybody--the best player in the world--would have gotten killed with that hand.

Jack can't speak.

TOMMY (cont'd)

The fact remains, you owe me sixty-five thousand dollars and you say you don't have it.

JACK

I don't. Not even close.

TOMMY

Okay. Now I'm not assessing blame here--you did what you had to do with those cards--but you're on the brink here of a tremendous amount of trouble.

JACK

If I go to a loan shark...

TOMMY

Loan shark won't give it to you if there's no way you can pay back. If there is a way, then pay me.

JACK

I can't.

(CONTINUED)

53 CONTINUED:

53

TOMMY

Non-payment of debts, that's extremely serious everywhere, among people. Among countries, governments, they don't give a shit, am I right? They stiff everybody. But *individuals* are expected to pay debts, particularly gambling debts. That's the essence of gambling, am I right? You risk *something*. If you go in and bet money you don't have and you can't get, that's the lowest...

(sits down opposite Jack)

People get badly injured that way.

(beat)

I'm talking physically.

JACK

(hoarsely)

Maybe we could work out something, over a period of a couple of years...

TOMMY

(suddenly incensed)

Jack, what do you think, you're buying a washer-dryer? You owe Tommy Korman sixty-five thousand dollars!

JACK

Listen, I'll wrack my brain...

Tommy now smiles--swift change of mood--and puts his hand over Jack's.

TOMMY

You don't have to. I wracked mine already.

JACK

You have a solution?

TOMMY

I do. (*big smile*) I want your girl friend for the weekend.

ANGLE--JACK

What is he talking about?

JACK

Betsy? How do you know Betsy?

(CONTINUED)

53 CONTINUED: (2)

53

ANGLE--TOMMY

TOMMY

I don't, but I saw her in the lobby,
and my wife Donna, may she rest in
peace, looked exactly like her. They
could be twins. I'll forgive the
entire sixty-five bills if I can
spend the weekend with her.

ANGLE--JACK

JACK

We're getting married tonight!

ANGLE--TOMMY

Shakes his head.

TOMMY

After the weekend you can marry her.
Not tonight. Not if you agree to
this. I want her or the money by
eight o'clock.

(finishes his Coke)

I'll be a perfect gentleman, Jack. I
just want her company.

ANGLE--JACK

JACK

She won't agree to this.

ANGLE--TOMMY

TOMMY

If she loves you, she'll agree to
this.

54 EXT. POOL/LATE AFTERNOON

54

Jack emerges from the hotel, looks around. Betsy steps INTO
FRAME, towelling off. She waves.

BETSY

Over here!

Jack begins to walk slowly to where Betsy is seated. Very slowly.

CLOSE JACK

A shock victim.

(CONTINUED)

54 CONTINUED:

54

ANGLE--BETSY/JACK'S POV

Her face is expectant, cheerful, inquisitive...

CLOSE JACK

Ashen...sweating...

ANGLE--BETSY

Her look turns to concern, apprehension.

BETSY
What happened?

ANGLE--JACK

He has difficulty speaking.

JACK
We've got to have a serious talk.

CUT TO:

55 CLOSE-UP BOXER

55

He is wearing headgear and getting smashed in the face.

VOICES
Let's go, champ...Come on,
champ!...Muchacho! Muchacho!

INT. HOTEL/BALLROOM/FIGHT TRAINING HEADQUARTERS

Middleweight champion RUBEN MUCHACHO, he of the white-fringed trunks and boots, is sparring with a pock-marked, tubby sparring partner. Claude Williams meets and greets the "fight crowd:" cigar-faced men and their heavily-made-up women. Jack and the now-outraged Betsy circle this room.

BETSY
Are you out of your mind?

JACK
I said you wouldn't do it...

BETSY
Is that what you really said?

JACK
Of course! What do you think?

(CONTINUED)

55 CONTINUED:

55

BETSY

And he actually said, "If she spends a weekend with me, you owe me nothing?"

JACK

Yes.

BETSY

I'm so nauseous...

JACK

You don't think this is totally killing me?

BETSY

I just had a feeling when you left...then I sort of talked myself out of it, but something about this...

JACK

Listen, forget I even mentioned it...There's options.

BETSY

Like what? Neither of us has any money...God, Jack...What did he say, he wants me to walk around in her clothes?

JACK

He wasn't that specific.

BETSY

How could you do put me in this position?

JACK

What do you think, I knew it was coming? I was completely blind-sided!

BETSY

I still don't understand; you went in with five hundred dollars, we had this whole discussion...

JACK

I had a straight flush!
You know what a straight flush is?
It's like unbeatable.

(CONTINUED)

55 CONTINUED: (2)

55

BETSY
Then maybe the game was fixed.

JACK
It wasn't fixed. I lost!

BETSY
Don't yell at me!

56 INT. RING

56

The sparring partner turns around, wiggles his behind, screams at the champ.

SPARRING PARTNER
Maricon! Fight like a man!

ANGLE--MUCHACHO

His eyes widen with hatred.

INT. RING.

Muchacho goes after the sparring partner with a vengeance.

MASTER ROOM

In the background, Muchacho is now beating the sparring partner to a pulp. The crowd is screaming. Handlers try to pry them apart.

BETSY
I hate this place!

CUT TO:

57 EXT. CANYON/LATE AFTERNOON

57

A natural wonder. Families on tour. Betsy and Jack at the railing.

BETSY
I won't sleep with him. No matter who he is

JACK
Are you crazy? Of course not!
That's not even a consideration.

BETSY
No?

JACK
No!

(CONTINUED)

57 CONTINUED:

57

BETSY

What if he holds a gun to my head?

JACK

Betsy, he's a gambler, not a gangster. He's a garment center guy originally.

BETSY

A garment center guy, now that's a relief...

JACK

I'm not saying it's great...

BETSY

Look at all these families here.
(bursts into tears, screaming)
I'm a whore, Jack! You've made me into a whore!

People start edging away from them, putting their hands over their kids' ears.

JACK

Honey, you don't think is killing me?
I don't know what to do.

BETSY

You brought me to Las Vegas and you turned me into a whore!

People are fleeing them now.

JACK

Hey, let's forget about this. It's insanity. Somehow, I'll get the money...

BETSY

From who? My parents don't have it...

(takes out a pack of gum)
One weekend, he said.

JACK

Maybe if I play blackjack.

BETSY

No more gambling! One weekend, he said.

(CONTINUED)

57 CONTINUED: (2)

57

JACK

Yes.

BETSY

(beat)

I can't.

JACK

And I don't want you to. This is
nuts. I'm gonna call Sally Molars.
(heads toward car)

CUT TO:

58 INT. SEEDY DENTIST'S OFFICE/LITTLE ITALY - NIGHT

58

Sally is drilling an elderly patient, in his ancient office/
apartment. Opera plays on his radio. He sings along. The phone
rings. Sally turns down the radio, shuts off the drill.

SALLY

(to patient)

Memento.

(picks up phone)

Dental Health Associates.

59 EXT. ROADSIDE/PHONE BOOTH/SUNSET

59

JACK

Sally, it's Jack...Listen, I'm in the
midst of an emotional disaster
here...Vegas...Long story.... Listen,
what are my chances of getting sixty-
five grand by eight o'clock Mountain
time...Really...

60 INT. DENTIST'S OFFICE

60

Sal examines a set of dentures.

SALLY

Bad week here, Jack. I got killed on
the Indiana game--that was a twelve
point spread; lotta money come in on
Purdue at the last minute...Who do
you owe? No shit.
(covers phone; to patient)
Jack Singer owes Tommy Korman sixty-
five grand.

The patient crosses himself.

61 PHONE BOOTH

61

JACK

Really.
(to Betsy)
He's heard of him.

BETSY

Great. I'd hate to be shackled up
with a small-timer.

JACK

(covers phone)
You're not "shacked up." Will you
stop making it worse than it is?

BETSY

I can't make it worse than it is!

62 DENTIST'S OFFICE

62

SALLY

Don't screw around with him,
Jack...He's got an alternative?
Good. Then take it, don't ask no
questions...

63 EXT. CAR DESERT/DUSK

63

The car by the phone booth. Desert sands blow. Jack and Betsy
stare out into oblivion.

BETSY

If he tries to touch me, I'll kill him.

JACK

Hey, he tries to touch you, I'll kill
him.

(wind blows sand in his face)
This is unbearable.

64 STAGE/HILTON HOTEL NIGHTCLUB

64

A German Elvis is singing "Teddy Bear."

TABLE

Tommy and Betsy are sitting down. Jack stands between them,
dying.

JACK

Anyhow, you two, uhm...

TOMMY

We're fine.

(CONTINUED)

64 CONTINUED:

64

JACK

I'll be up in the room...

BETSY

Okay...

JACK

Or maybe hanging around the casino...

TOMMY

Great.

JACK

So...I'll...

(taps Betsy on the shoulder)

I'll see you, in what...

(checks watch)

like two, two and half hours?

TOMMY

Tops. It's a "get-acquainted"
meeting.

JACK

Okay...

(he walks away)

ON JACK

Walking away from the table, his eyes still glued to Betsy. He trips over some steps, falls flat on his face.

ANGLE--TABLE

BETSY

So I understand you're an ex-garmento who now gambles for women.

TOMMY

Your eyes are even the same. When she was angry, there were little highlights in her eyes, like on Sixth Avenue, you know, that stuff they put in the pavement that sparkles.

BETSY

I have eyes like Sixth Avenue.

TOMMY

That's a compliment.

(CONTINUED)

BETSY

Here's what I think: the game was fixed.

TOMMY

Are you hungry at all?

BETSY

No, thank you..

TOMMY

She was never hungry, either. Ate like a bird; it drove me nuts, what she left on her plate.

BETSY

You didn't answer me.

TOMMY

The game was not fixed. He just lost.

BETSY

With a straight flush.

TOMMY

Happens.

BETSY

The odds are like three billion to one against. I looked it up.

TOMMY

(smiles happily)

"You looked it up." You know what I used to call Donna? "Perry Mason." Whatever I said, she had an answer, she'd done some research.

BETSY

And you resented that?

TOMMY

Resented it?. It was like a game. I said I was going to buy a Lincoln, she'd say buy a Cadillac, because Consumers said that the repair ratio yaddayaddayadda. It never ended. You're a big reader, I bet.

BETSY

Yeah. I mean, I'm a teacher.

(CONTINUED)

64 CONTINUED: (3)

64

TOMMY
(stars in his eyes)
You're a teacher. I had no idea.

The WAITER comes over.

WAITER
Ready?

TOMMY
Absolutely.

The waiter takes a bottle of Dom Perignon from the ice bucket, starts pouring.

TOMMY
And a quarter pound of Beluga.
(smiles at Betsy)
You like caviar?

BETSY
(despite herself, a little smile)
It's not like a staple item around
the house.

65 ANGLE--CASINO

65

Jack wanders aimlessly around the casino, looks at his watch...He's quickly falling apart. He spies an American Express cash machine, walks toward it.

66 ANGLE--STAGE

66

A Peruvian Elvis is singing "You've Lost That Loving Feeling."

ANGLE--TOMMY/BETSY

The caviar is already half shot.

TOMMY
By '85 it had spread all over the place. That's the thing with these melanomas. You say, "oh, you just lift off a little piece of skin," like it's nothing, but the next thing you know they're taking cat-scans and there it is on the lung, then on the liver...

BETSY
I'm sorry. She was pretty young?

(CONTINUED)

66 CONTINUED:

66

TOMMY

Thirty-eight.

(an eloquent shrug of the shoulders)
What can you do.

BETSY

(takes it in)

Kids?

TOMMY

Boy and a girl. Chris and Ally.
They were teen-agers then. Chris is
married now, just out of law school,
practicing in Boston. Ally is at
Bennington, fighting off her poetry
professor. She's a knockout. Chris
you'll meet this weekend.

BETSY

He's coming here?

TOMMY

(mouth full of caviar)

No. He's joining us in Hawaii.

CUT TO

67 C.U. AMERICAN EXPRESS MONEY MACHINE/INT. CASINO

67

Belches forth a stack of bills.

WIDER/CASINO

Jack walks away from the American Express machine, cash in hand,
heads immediately toward a roulette wheel. A cigarette dangles
from his lips. He looks agitated...the thought of Betsy and this
guy. It's dawning on him...the full horror... He hands all his
cash to the CROUPIER. He sighs.

JACK

It's extremely important that I win.

CROUPIER

(smiles)

I'll see what I can do for you.

A CIGARETTE GIRL walks past.

CIGARETTE GIRL

Cigarette?

(CONTINUED)

67 CONTINUED:

67

JACK

Yeah

(Jack throws her a bill, takes a couple packs of cigarettes)
I've been wanting to start smoking for a long time. Finally getting around to it.

CUT TO:

68 ANGLE--BETSY/TOMMY

68

TOMMY

The deal was for the weekend. Didn't have to be in Vegas. Could be anywhere.

BETSY

That wasn't my understanding.

TOMMY

I have a place in Kauai, right on the beach, it'll knock your socks off. Chris'll be there; his wife, the baby. Be a real family time.

BETSY

Won't he find it a little upsetting, if I look like so much like your wife?

TOMMY

I talked to him this morning. He was tickled pink. Can't wait to meet you.
(looks off, subtly shakes head)

REVERSE

A burly man has started walking toward their table. He winks, turns around.

ANGLE--TOMMY/BETSY

TOMMY

So, what do you think?

CUT TO

69 CLOSE ROULETTE TABLE

69

A pile of chips on black; another pile on even; quaking hands place a third pile on 24-36. PAN UP TO:

(CONTINUED)

69 CONTINUED:

69

ANGLE--JACK

He takes the deepest of breaths.

CUT TO:

70 ANGLE--STAGE - NIGHTCLUB

70

A midget Elvis is singing "Too Much."

ANGLE--BETSY/TOMMY

BETSY

If I go...

TOMMY

Hey, a bet's a bet...

BETSY

He didn't bet me, did he? He didn't put me up...

TOMMY

You're absolutely right. He didn't...I apologize.

BETSY

Okay. So I want to say something which is going to have be said at some point, and it might as well be now...

TOMMY

I won't lay a glove on you. It goes without saying.

That, of course, is precisely what Betsy was about to say.

BETSY

So there's no...

TOMMY

Don't even talk about it. It's like an insult. Believe me, just sitting at a table with you is enough of a charge for me.

BETSY

(hesitates)

It is.

(CONTINUED)

70 CONTINUED:

70

TOMMY

You have no idea. My heart, its
pounding like I'm a junior high
school kid. Just talking with you.

BETSY

Okay...I just didn't want any crossed
signals.

TOMMY

No chance of that. None.

CUT TO:

71 CASINO/ANGLE--ROULETTE TABLE

71

Jack's chips arrayed on black, even, and 24-36. PAN UP. The
wheel is spinning.

ANGLE--JACK

Cigarette smoke gets in his eyes. His eyes tear.

ANGLE--ROULETTE WHEEL

Slowing down.

C.U. JACK

Starts coughing.

C.U. WHEEL

Slows down at red seven, then black 30...

C.U. JACK

Still coughing, violently.

C.U. WHEEL

It stops at red nineteen.

ANGLE--ROULETTE TABLE

Jack's chips are swept away with one stroke of the croupier's
stick.

MASTER

Jack starts away from the table, his coughing dying down. Claude
Williams is there. Claude smiles at him.

(CONTINUED)

71 CONTINUED:

71

CLAUDE
Hi, old-timer. Welcome to the
Hilton.

Jack looks off...

JACK'S POV

The doors to the nightclub have opened. People are streaming out.

MASTER

CLAUDE
Feelin lucky?

JACK'S POV

Tommy and Betsy emerge from club. They are laughing. He touches her arm.

JACK/CLAUDE

Jack's stomach turns over.

JACK
No I'm not.

CLAUDE
That's good.
(drifts away)

JACK'S POV

Tommy kisses Betsy's cheek! Then walks away.

JACK

JACK
Oh, God...

CASINO/MASTER

Jack goes after Betsy, who is racing toward the elevators.

JACK
Betsy! Wait up!

BETSY
Hi.

JACK
What's the story?

(CONTINUED)

71 CONTINUED: (2)

71

BETSY

I have to pack.

Gets into elevator. Jack follows.

JACK

We can leave? What did you work out?

BETSY

He's taking me to Hawaii.

The doors close.

CUT TO:

72 INT. BATHROOM/ALI BABA SUITE

72

Massive marble bathroom. Jack sits on the edge of the bathtub, frantic. Betsy is blow-drying her hair, swathed in a velour robe. She never looked better.

BETSY

It's only for a few days....

JACK

Come on! You're so, like, *blithe* about this all of a sudden. Like you don't give a damn.

BETSY

Of course I give a damn, but this was not my idea. Poker was not my idea.

JACK

Stop crucifying me with this!

BETSY

Hand me that towel, please...

JACK

He's going to jump all over you the second he gets there.

BETSY

And I'll let him? Give me a little credit!

JACK

He'll overcome you. What happens if you start screaming; it's like a jungle there. He probably has servants, bodyguards; they'll drug you.

(CONTINUED)

72 CONTINUED:

72

BETSY
His son will be there, his
granddaughter Tiffany will be there...

JACK
You know the kid's name already?

73 BEDROOM

73

Betsy is putting on makeup. Jack is frantic. Betsy's packed suitcases are on a stand.

JACK
That's not the same makeup you use
for me.

BETSY
Of course it is.

JACK
Marry me tonight.

BETSY
No.

JACK
No? Why not?

Betsy turns around from the mirror.

BETSY
Because I don't believe you! If you
really wanted to marry me, we could
have done it this afternoon. But, no,
it was too hot, and you had to play
poker, because poker is such a rare
treat and you can marry me any day of
the week. You know what? You were
looking for a way to get out of this.

JACK
I was not looking...

BETSY
You wanted to lose me, Jack! I mean,
you don't have to be Freud to figure
that one out!

74 LIVING ROOM

74

Betsy is on the phone. Jack disintegrates.

(CONTINUED)

74 CONTINUED:

74

BETSY
Penthouse 12. The bags are in the
bedroom. Thank you.
(hangs up)

JACK
Listen...you'll be back Monday?

BETSY
I don't know...Probably Tuesday or
Wednesday.

JACK
Tuesday or Wednesday?

She heads back toward the bathroom. Jack follows.

JACK
That's almost a week!

BETSY
You expect us to fly back and forth
to Hawaii in two days?

JACK
"Us?" Already it's "us."

BETSY
Don't be infantile. I'm trying to
make the best of this.

JACK
Well, you're doing great.

She closes the bathroom door in his face.

75 CORRIDOR

75

Jack runs down the penthouse corridor at a Carl Lewis pace, stops
in front of a door, rings the buzzer.

ANGLE--DOOR

The door to Tommy's penthouse. It opens. Johnny is there. Behind
him, a poker game is in progress.

JOHNNY
Hey, Mister Straight Flush. We got a
free seat...

JACK
Where's Tommy?

(CONTINUED)

75 CONTINUED:

75

JOHNNY
He just left for Hawaii.

JACK
What are you talking about, "just
left?"

JOHNNY
They called up, said the car was
ready...

JACK
He left already?

JOHNNY
(smiles)
He's in a hurry.

76 CORRIDOR/JACK'S ROOM

76

Jack goes racing back down the corridor, runs back into his room.

77 INT. JACK'S PENTHOUSE

77

Jack runs in.

JACK
Honey!

No response.

JACK
BETSY!

He runs into the bedroom.

78 INT. BEDROOM

78

PAN AROUND THE ROOM. The suitcase stand is empty.

ANGLE-- JACK

JACK
Oh, God, no...

Jack races out of the room.

79 EXT/HILTON - NIGHT

79

Betsy and Tommy get into a white stretch.

80 CASINO

80

Jack runs through the casino.

81 INT. STRETCH

81

Betsy looks nervous. The reality of what she's doing...

BETSY

I don't know about this.

TOMMY

You gotta think of it this way: "I'm doing this to get Jack off the hook." Tell you something else: you go away, he realizes how nuts he is about you, appreciates you double when you come back.

BETSY

You think so?

TOMMY

I know how men are. I mean, psychologically, he agreed to this; he's gotta be, you know, ambivalent. You do this, he realizes he can't live without you.

(to driver)

Enzo, let's go.

The car pulls out. Tommy pats her hand, keeps his hand on hers for just a moment, then takes it away.

82 EXT. HILTON

82

Jack comes running out of the Hilton, as the stretch pulls away.

JACK

No!

He runs after the stretch but can't catch up. He stops. BOOM UP. Jack in front of the Hilton, alone.

DISSOLVE TO:

83 INT. JACK'S ROOM - NIGHT
MUSIC: "HEARTBREAK HOTEL"

83

Jack sits alone in the vast living room, watching the in-house "gambling tips" broadcast on a wide-screen television, the remains of a room service burger and fries in front of him. He's hardly touched it. Jack is on the phone.

JACK

She's in the shower. Can she call you back later?

(CONTINUED)

83 CONTINUED:

83

TELEVISION
The dealer must "stick" at
seventeen...

CUT TO:

84 INT. NOLAN LIVING ROOM

84

Esther is on the phone. Bill listens in on a cordless extension.

ESTHER
We thought you were going to call
during the ceremony.

85 PENTHOUSE

85

JACK
They didn't have a phone there.

TELEVISION
Any pair can be split...

JACK
...The ceremony? Well, you know what
these wedding chapels are like out
here.

86 NOLAN LIVING ROOM

86

ESTHER
(smiles)
A little ridiculous, I'm sure.
Listen, the important thing is that
you did it. So go, you lovebirds,
I don't want to disturb you; just
tell our darling we're thinking of
her...

BILL
And of you, too, Jack.

87 JACK'S ROOM

87

This is unbearable.

ESTHER (V.O.)
And of you, too. That's right. All
the best.

JACK
Thanks, Esther. This meant a lot,
knowing you're thinking of me.
Really.

(CONTINUED)

87 CONTINUED:

87

Jack hangs up the telephone, crushed.

88 EXT. VEGAS STRIP NIGHT

88

Jack walks along the Strip. Crowds of vacationers push past him. Jack is very much alone. He's sweating. Hookers beckon. He slinks past them. He looks up at a temperature sign.

ANGLE--SIGN

It's ninety! At midnight!

ANGLE--JACK

Turns around, starts back to the hotel, jacket over his shoulder.

JACK

I have to get out of here.

CUT TO:

89 INT. PLANE

89

Jack is flying back in coach. He's at the end of a three-seat row, trying to sleep. Next to him, a couple is necking furiously. It's very distracting to Jack.

DISSOLVE TO:

90 AERIAL SHOT OF HAWAII

90

Helicopter footage of one glorious vista after another as a Jeep winds along a Kauai highway. (Music: "Blue Hawaii")

91 EXT. TOMMY KORMAN'S HOUSE/KAUAI/DUSK

91

Paradise. Candles glow from inside Tommy's magnificent beach house. Lots of glass. We SEE Tommy and Betsy following NIKO, Tommy's large and roly-poly houseboy, who is carrying Betsy's suitcase. Tommy speaks in the local tongue.

TOMMY (V.O.)

Hana makka-no?

NIKO (V.O.)

Makka-mekka lo.

TOMMY (V.O.)

I asked him how the weather's been...

92 INT. HOUSE

92

They are heading down a hallway toward a guest room.

TOMMY (cont'd)

He said great. In the eighties, low humidity.

BETSY

He doesn't speak English?

NIKO

Sure I do.

TOMMY

Just impressing the guests...Here's the guest room...

93 INT. GUEST ROOM

93

Tasteful beyond words. Ralph Lauren goes to Hawaii. Ceiling fan, rattan, throw rugs, blankets.

BETSY

This is beautiful.

TOMMY

I just re-did it last year. Donna and I had talked about it. I think this is how she would have liked it.

(to Niko)

Nola-lua.

He puts the bag down on a folding stand.

BETSY

You can probably knock off the Hawaiian now.

TOMMY

You're impressed enough.

BETSY

More than enough.

She opens a sliding screen, walks out onto a deck.

94 EXT. HOUSE/DECK

94

Forget about this sunset. Magic hour on mescaline.

BETSY

God. I've been in the Caribbean...

(CONTINUED)

TOMMY

The Caribbean. You know who goes to
the Caribbean? *Dentists.*

Tommy comes up behind her. No touching. Betsy looks wistful.

BETSY

Unbelievable.

TOMMY

Here they have a name for this time.

BETSY

Wakka-wakka.

TOMMY

Close. "Manawa o ho'okalakupua."
Time of enchantment.

BETSY

Beats Vegas.

TOMMY

Well, Vegas is an acquired taste, as
they say.

BETSY

Escaped me. I just thought, if this
is what Jack needs, you know, to get
married...

TOMMY

There's a whale!

BETSY

Where?

TOMMY

Follow your arm...

(he picks up her arm, sights along
it like a gun barrel)

See?

BETSY

No.

Tommy adjusts her arm.

TOMMY

Straight out...

BETSY

I don't...Oh, I see it!

95 THEIR POV

A whale is breaching.

BETSY (V.O.)
God, look at that.

TOMMY (V.O.)
They come down here to mate.

BETSY (V.O.)
Well, that makes sense.

96 ANGLE--BETSY/TOMMY

TOMMY
They're no schmucks, whales.

BETSY
That's what I hear.

THEIR POV

TOMMY (V.O.)
Come down from Alaska. Imagine that trip.

BETSY (V.O.)
Through all that icy water, storms...
All for love.

ANGLE--BETSY/TOMMY

BETSY (cont'd)
Isn't that the most romantic thing.
All those obstacles and here they
are, finally, in Hawaii.

TOMMY
Like us.

Betsy is looking out at the whales. Tommy is looking at Betsy.

BETSY
Well, we didn't swim here.

TOMMY
No, but we we flew. That's no
picnic. Fuckin food on the
plane...Excuse the language...
(a little awkward)
You hungry at all?

(CONTINUED)

96 CONTINUED:

96

BETSY
No. I've gotta watch these whales.

WIDE DECK

The sun sits on the very lip of the horizon. Betsy and Tommy look out to sea.

DISSOLVE TO:

97 EXT. LITTLE ITALY - DAY

97

Jack and Sally Molars walk up Mulberry Street. Sally is in his dentist's smock.

SALLY
When is she coming back?

JACK
Wednesday.

SALLY
(incredulous)
The day after tomorrow? So what's the hysteria? Find another broad for two days.

JACK
I'm not like that.

SALLY
Everybody's like that.

JACK
I just have this awful feeling. While we're walking around here, over there, he's slipping his arm around her...

SALLY
He's a real scumbag, Korman.

JACK
He is.

SALLY
Yeah. But women love him.

JACK
Why are you telling me this? I'm besides myself already!

(CONTINUED)

97 CONTINUED:

97

SALLY

You gotta be a realist, Jack.

A guy, CHA-CHA, stops Sally.

CHA-CHA

Sally, Villanova-Georgetown?

SALLY

You want Georgetown you gotta give three.

Sally continues walking with Jack.

JACK

You wouldn't go after her?

SALLY

To Hawaii? No. But I'm not a romantic, Jack; I'm a bookie.

JACK

I can see her in that string bikini. He's oiling himself up...

SALLY

Hey, what's the worst that happens. She boffs him. It's such a tragedy?

JACK

Yes, to me it's a tragedy!

SALLY

(puts his arm around him)
Then you're a bigger schmuck than I thought. But you know what? I envy you. You're in love.

CUT TO:

98 CLOSE PARROT-FISH/POV

98

A rainbow-hued fish. We are underwater. A hand comes into frame, pointing. PAN LEFT--a ray floats past. Sudden agitation, WE COME TO THE SURFACE.

99 ANGLE--WATER--TOMMY/BETSY

99

In snorkel gear. Bobbing on the surface. Tommy is gasping for air.

BETSY

Wasn't that some kind of a ray?

(CONTINUED)

99 CONTINUED:

99

TOMMY

Yeah. A Sugar Ray.
(spits out some water)

BETSY

You all right?

TOMMY

Fabulous. You know, if you hadn't
suggested snorkeling..
(goes under, comes back up)
I would have...Having a good time?

BETSY

Oh, the best, really. It's so
incredible down there. I just wish I
had an underwater camera.

TOMMY

I'll buy you one this afternoon.

BETSY

Oh, no, please...

TOMMY

It's done. You can take pictures of
the little fishies, show them to your
students,
(sinks again, bobs back up)
they'll go apeshit.
(adjusts mask)
Ready for more natural beauty?

They put their snorkels back in, return to the water.

100 ANGLE--UNDERWATER

100

Tommy leads Betsy around a wondrous reef.

ANGLE--TOMMY/BETSY

Heads close together. Tommy turns his head.

101 SURFACE

101

Tommy spitting water, gasping for air, then goes back under.

102 ANGLE--UNDERWATER

102

A school of parrot fish goes beneath them.

103 ANGLE--SUNKEN BOAT

103

PAN UP. Tommy and Betsy floating high above it.

104 ANGLE--BARRACUDA

104

PAN LEFT. Tommy studies it; Betsy is paddling away. Tommy goes after her.

105 ANGLE--BEACH

105

Tommy and Betsy emerge from the depths, start walking toward shore. Betsy takes the snorkel from her mouth. In her string bikini, Betsy looks ravishing. Tommy, in his long boxer trunks and sleeveless undershirt, looks like a janitor.

BETSY

I like your outfit.

TOMMY

You have a real sarcastic side, you know that?

(Betsy laughs)

Is it the trunks?

BETSY

The trunks are okay.

TOMMY

The undershirt.

BETSY

You look a little like a guy who delivers ice.

TOMMY

These happen to be the most comfortable shirts. Plus, they protect my back.

BETSY

But not your shoulders.

TOMMY

I put on extra sunblock.

They flop down on a blanket.

TOMMY (cont'd)

I just don't like to be constricted under my arms. Meanwhile, you're getting a little red.

(he takes out some sun-block)

Let me shmear you a little.

(CONTINUED)

105 CONTINUED:

105

BETSY

Thanks...

(looks around)

I have to bring Jack here sometime.

TOMMY

Uh-huh...

(starts shmearing her)

So, what, you two'll get hitched when you get back?

BETSY

I guess. I was furious when I left, but now, you know, in retrospect it was just an accident, I suppose. A freak event.

TOMMY

Or maybe not.

BETSY

Maybe not what?

TOMMY

(easing into it)

Well, like Fate...throwing us together.

BETSY

It was a card game.

TOMMY

Fate has many disguises. I sound like Charlie Chan. You know what I mean. Five more minutes, we get out of this sun. (beat)
You don't feel that, "Fate..."

Tommy's on new ground here. Betsy knows it. She turns around, faces him.

BETSY

Tommy, you're really a very nice man.

TOMMY

"Nice" is the kiss of death.

BETSY

No, it's not. You're so easy to be with and so generous. And it's obvious how much you like to protect people, take care of them.

(CONTINUED)

105 CONTINUED: (2)

105

TOMMY

Betsy, I'm too young to be a father-figure...I got a whole life ahead of me. I wouldn't mind having more kids. And believe me, it's not just that you look like Donna...

BETSY

Oh, it has to be.

TOMMY

It was, but it isn't anymore. You're a lot smarter than her, God forgive me for saying it. And I also gotta say this: you're pissing your life away with a guy who can't pull the trigger and marry you. If I'm speaking out of turn...

BETSY

We were going to get married...

TOMMY

It was me, I'd have gone straight from the airport to a chapel and married you. What did he do?

BETSY

You have to understand Jack...

TOMMY

He played poker. Instead of marrying you, he played poker.

BETSY

I'm not defending him, but you have to know his family history...

TOMMY

I'm sure he's a great guy. Just think about it, is all I'm saying. Before you marry him. You're at a turning point in your life; so am I.

VOICE (CHRIS)

Dad!

106 REVERSE

106

Tommy's son CHRIS and wife LAURA have been hiking with the baby in a snugli. They wave.

(CONTINUED)

106 CONTINUED:

106

CHRIS

Dad, how far is Mount Kilauea.

ANGLE--TOMMY

TOMMY

On the big island. We can fly there
in a half-hour. Why?

ANGLE--CHRIS/LAURA/BABY

CHRIS

We heard it's erupting!

ANGLE--TOMMY/BETSY

TOMMY

Okay, we gotta go!

(to Betsy)

Did I upset you? Cause if I did...

BETSY

No. You probably touched a nerve. I
mean, Jack's complicated...

TOMMY

I've known guys like him all my life,
decent guys except they cause a lot
of heartache. You don't deserve that.
Just know this: I'd throw myself in
front of a train for you, and I'd
take care of you forever. Kill me,
but I had to get that off my chest.

107 EXT. ROAD KAUAI

107

A Jeep goes along some spectacular real estate.

108 INT. JEEP

108

Tommy drives, Betsy beside him in the front. In the rear sits
Chris, Laura, and the baby in an infant seat. Laura cootchy-coos
the baby. Betsy looks out the window, lost in thought. Tommy
checks her out with a sideways glance.

CUT TO:

109 CLOSE PHOTOGRAPH

109

An 8X10 glossy of Mike Tyson and Millie Tomashefsky leaving a
disco. The photo is obviously doctored; Millie's head has been
crudely superimposed on another woman.

(CONTINUED)

109 CONTINUED:

109

SIDNEY (V.O.)
What did I tell you?

MASTER/JACK'S OFFICE

Sidney's back.

JACK
You got this in the mail?

SIDNEY
Under my door at home.

JACK
Mr. Tomashefsky, it's a joke. I mean, it's not even close.

SIDNEY
Of course you'd say that. You thought I was nuts when I come in here originally. Now I got hard evidence...

JACK
Here...
(hands the photo and a magnifying glass to Sidney)
Look for yourself. Believe me, I have no axe to grind...

Sidney starts examining the picture. Jack yawns. He looks terrible, a victim of sleepless, anxious nights.

JACK (cont'd)
I think some of your pals at work are having a little fun with you.

Sidney silently hands the magnifying glass back to Jack, then breaks down, crumples the picture in his hands.

SIDNEY
You don't know what it's like... to know the woman you love is off with someone and you can't do a goddamn thing about it! Some smooth-talker with his greasy hands all over her...

ANGLE--JACK

Listens with increasing agitation...

(CONTINUED)

109 CONTINUED: (2)

109

SIDNEY (V.O.)
...coming up from behind and grabbing
her, her laughing and laughing...

ANGLE--SIDNEY

Getting into it.

SIDNEY (cont'd)
...her head thrown back, standing at
the sink...

ANGLE--JACK

Jack chews on a knuckle, his eyes getting wild. PUSH IN.

SIDNEY (V.O., cont'd)
...and him leaning against her, this
creepy smile on his face...

110 JACK'S FANTASY

110

Betsy leaning against a sink, Tommy behind her, groping her.

SIDNEY (V.O., cont'd)
...this smile she can't even see, and
soon he starts moving his hands
around...

111 ANGLE--JACK

111

JACK
*Shut up!!! Are you trying to give me
a goddamn heart attack.*

112 INT. JACK'S APARTMENT NIGHT/KITCHEN

112

He's on the phone, pacing, talking like a man on speed.

JACK
No listing for Tommy Korman or T.
Korman in Honolulu? How about
Maui...Where in Maui? I have no
idea. There's sections of Maui?...I
see...No, not off the top of my head.
What about near where Don Ho or Jack
Lord lives, that must be a pretty
good neighborhood....I see...Of
course. Thank you.

He slams down the phone.

113 ANGLE--TELEVISION/LIVING ROOM 113
 +A A game show...a basketball game...CNN... An ANCHORWOMAN...
 ANCHORWOMAN
 Mother Nature put on a show on the
 Hawaiian island of Kauai yesterday as
 Mt. Kanapali erupted. We have a
 report from Connie Wong.
 Spectacular footage of an eruption.

114 ANGLE--JACK 114
 Watches with interest.

115 ANGLE--TELEVISION 115
 CONNIE WONG (V.O.)
 The eruption began around dawn and
 word quickly spread around the
 island. Natives and tourists
 alike...
 +A Shots of people watching +A
 CONNIE WONG (V.O.)
 ...thronged to the base of Mount
 Kilauea to watch nature's fury
 unleashed.
 Now Betsy and Tommy appear on screen. Looking like a couple. His
 arm around her!
 CONNIE WONG (V.O.)
 Local officials...

116 ANGLE--JACK 116
 Horrified...

117 ANGLE--TELEVISION 117
 +A CONNIE WONG (V.O.)
 ...said it was the biggest, hottest
 eruption...

118 ANGLE--JACK'S CHAIR 118
 Empty.
 CONNIE WONG (V.O.)
 ...since 1958.

119 JACK'S BEDROOM

119

He pulls a bag with a New York Mets logo on it from the closet, starts packing. His phone starts ringing. He ignores it.

JACK

"Was that Betsy and some guy I just saw on the news? " How I could have trusted that sonofabitch with her for two seconds...

(looks at what he has in his hands)
I'm bringing a ski sweater to Hawaii? Smart.

(hits himself on the head)
Come on, Jack, use your brains!

(takes some ancient trunks)
These are nice...

(looks inside trunks)
Thirty inch waist. Must be from Camp Mohonk.

(throws them on the floor)
Maybe I should bring my certificate says I'm a qualified otter.

He zips the bag, with a shirt sleeve still dangling from it, storms out of the bedroom.

120 INT. JFK AIRPORT/ TICKET COUNTER

120

A NERD and a TICKET AGENT are haggling.

NERD

If I take the 7 PM I get to Milwaukee when?

AGENT

8:35 central time.

NERD

And the 6:40?

MASTER LINE

Jack at the end of a huge line, frantic. The sleeve still dangles from his bag.

HEAD OF LINE

NERD

Is it cheaper if we stop at Joliet?

AGENT

Same price.

(CONTINUED)

120 CONTINUED: -

120

NERD

I have an Advantage card.

AGENT

Makes no difference in the price.
Sir, there's a long line.

NERD

I'm sorry, but they'll have to wait.

ANGLE--JACK

JACK

We're going to get shut out of the LA flight, which I need in order to get my Honolulu flight, and then my Kauai flight,

STUDENT

Give it a rest.

JACK

My fiancée is being ravished, probably as we speak. What I really want to do is vomit and then cry, okay? I'm giving it a rest.

Jack now races to the counter, confronting the AGENT and the NERD

JACK

I've got a problem. My fiancée was kidnapped and taken to Hawaii. I've got to get there now.

NERD

We all have problems. I'm attempting to make arrangements to get to Milwaukee for my nephew's bar mitzvah two weeks from Saturday.

JACK

You're not even flying today?

NERD

Consumers Report said if you make travel arrangements at the airport two weeks in advance...

JACK

See this line? We're all flying today!

(CONTINUED)

120 CONTINUED: (2)

120

NERD

That's not my concern...

AGENT

(to Jack)

If you don't get back on line, sir...

JACK

Then what, I'll be arrested? Put in airport jail?

(to passenger)

Get your ticket and move on, okay?

Get your goddamn ticket and move on!

The other passengers on line cheer. Jack acknowledges it.

121 INT. AIRPLANE

121

Jack at the rear of a packed coach section, squeezed in the center of a five-seat row, flanked by heavysset women and their screaming infants. Jack is oblivious to the racket.

JACK

God only knew what that slimeball is telling her.

122 EXT. KAUAI - DAY

122

Tommy and Betsy are hiking by forest waterfall, almost Rousseau-esque in its lushness. Betsy is in hiking shorts and Timberlands, backpack strapped on. Tommy follows, awkwardly carrying a backpack, slipping in his sockless Capezios. (MUSIC: "Surrender")

BETSY

The whole point of the game was me?

TOMMY

Why keep it a secret; my heart's on my sleeve. From the minute I saw you in the lobby, I knew...

Betsy is speechless.

BETSY

So you lied to me.

TOMMY

How did I lie to you?

BETSY

Well, the whole implication was that this was like a settlement of the game. In fact, it was the whole reason for the game.

(CONTINUED)

122 CONTINUED: .

122

TOMMY

Aren't you flattered?

BETSY

You told me the game was legitimate.

TOMMY

The game was legitimate, but I play cards professionally; no amateur is gonna beat me. That's what I had to do to get to you. If I was a medieval knight I would have jousted for you or whatever they hell they did. But, listen, if that's your pre-occupation here and you want to leave tomorrow instead of Wednesday, I'll understand. We can call tonight, make reservations...

Betsy stares at the falls.

BETSY

No.

TOMMY

No? No call? Here...
(hands her a strawberry dipped in chocolate)

BETSY

No call. I'm having a wonderful time. It's just a little overwhelming to be pursued like this.

TOMMY

No one was ever as nuts about you as I am. This is up there with Romeo and Juliet, George and Gracie, all the big ones.

He leans very close to her.

TOMMY (cont'd)

Stop me at any moment.

He kisses her. Nothing fancy.

TOMMY

Was that wrong? To me it didn't feel wrong.

BETSY

I don't know. I just don't know.

CUT TO:

123 EXT. TOMMY'S HOUSE KAUAI DECK - NIGHT

123

Surf pounds. Betsy on the deck, staring out to sea. She turns, goes into the house.

LIVING ROOM

Chris, Laura, the baby, Tommy and Betsy are in the living room. The baby is on a blanket, drooling over the ball. The phone rings in the kitchen.

LAURA

She's got a great spitball, doesn't she?

TOMMY

Tremendous. She's a natural athlete.

BETSY

She's so adorable.
(on her knees)
Come here..

TOMMY

She takes to you.
(to Chris)
Look at that.

CHRIS

She really does.

Niko steps from the kitchen, holding the phone.

NIKO

Telephone, Mr. K.

TOMMY

Telephone. "Who knows I'm at Grossinger's?" That's the punchline to some joke, I can't remember...Some borsch circuit comic, he's with a broad where he shouldn't be. he's paged...

He takes the phone, goes into the kitchen.

124 INT. KITCHEN

124

His manner changes abruptly.

TOMMY

(into phone)
What's up?

125 KAUAI AIRPORT - NIGHT

125

Johnny Pep is on the phone.

JOHNNY

He's on the passenger list for the morning flight.

126 TOMMY'S HOUSE/KITCHEN

126

TOMMY

No shit.

He indicates for Niko to leave the kitchen, then kicks the door closed with his foot.

TOMMY (cont'd)

I'm surprised and I'm not surprised. Okay. We gotta keep him away from here for at least a day. A hit and run accident? What are you, a fuckin moron? She finds out...

127 AIRPORT

127

JOHNNY

It was just a thought..Okay...

128 TOMMY

128

TOMMY

Nothing rough unless it's absolutely necessary. Listen, he's a dick, he's gonna do stuff to find out where I am. Take care of it.

129 AIRPORT

129

JOHNNY

No problem. It's going good on your end?

130 TOMMY'S HOUSE KITCHEN

130

TOMMY

Great. A day, day and a half. That's all I need. But I gotta have her to myself; he comes near her, it's gonna go south on me, I know it. And it's your ass if he does.
(hangs up)

131 EXT. HOUSE NIGHT/LATER

131

We see Tommy turn off the living room light, start walking through the house.

132 INT. GUEST BEDROOM

132

Betsy lies on top of her bed, reading an educational text. Knock-knock.

BETSY

Come in.

Tommy opens the door.

TOMMY

Sleep tight, precious. We got a big day tomorrow. Last full day. Gonna have lunch with some old friends of mine. So rest up.

BETSY

That shouldn't be a problem. I'm exhausted.

TOMMY

I'm still a little tortured about that kiss.

BETSY

Don't be. It was okay.

TOMMY

That's all I wanted to hear. Good night, sweetheart.

BETSY

Good night.

Tommy closes the door. Betsy shuts off her light, stares up at the ceiling.

133 EXT. TOMMY'S HOUSE NIGHT

133

All the lights are out.

134 INT. TOMMY'S HOUSE/KITCHEN

134

Betsy is on the phone. Only moonlight illuminates the room.

BETSY

He checked out Sunday night?

135 INT. HILTON/REGISTRATION DESK

135

The clerk stares at his computer.

CLERK

At 8:07. May I help you with any
future reservations?

136 INT. KITCHEN

136

Betsy punches out another number.

137 HALLWAY

137

Tommy steps cautiously, stealthily, out of his bedroom, putting on
his robe.

138 INT. KITCHEN

138

Betsy, waiting.

BETSY

Come on, come on...

139 INT. JACK'S APARTMENT/BEDROOM

139

The phone ringing in his empty bedroom. His machine switches on.

MACHINE

This is Jack Singer...

140 INT. AIRPLANE

140

Jack dozing in the back of the packed airplane.

MACHINE (V.O.)

Sorry I can't take your call right
now...

141 INT. KITCHEN

141

Betsy hesitates...

MACHINE (V.O.)

...but if you'd leave your name and
number...

...then hangs up.

142 ANGLE--HALLWAY

142

Tommy slips back into his room.

CUT TO:

143 EXT. KAUAI AIRPORT - MORNING

143

Johnny is whispering to a cabbie. Let's call him MAHI. He slips Mahi a large bill. Mahi heads for the terminal.

144 KAUAI AIRPORT/BAGGAGE CAROUSEL

144

Jack, punchy, waits for his Mets bag. It arrives, the shirt sleeve still hanging from it. Jack picks it up, starts walking. Guess who slips into stride beside him. Mahi.

MAHI

Hi, there. Need a ride?

JACK

I need a ride but I don't know where yet. I have to make a call.

MAHI

Let me take your bag...I'm Mahi. Mahi Mahi.

JACK

Like the fish?

MAHI

My father was a fisherman.

JACK

My father left home when I was five; that's why I'm named Jack, as in "Jack, tell your mother I'm just going out for the paper."

(He heads toward the pay phones.)
I gotta make a couple of calls.

MAHI

Where you wanna go, Jack? If you tell me...

JACK

You have any idea where a guy named Tommy Korman lives?

MAHI

Hey, everybody knows that!

JACK

You're kidding.

MAHI

Jack, this is a small island.

(CONTINUED)

144 CONTINUED: .

144

JACK

This is great.

(They start to walk away)
I thought I was going to have to go
through a whole number.

MAHI

I'm parked by the curb, Follow me and
welcome to Kauai, where the average
temperature...

They walk out of earshot.

145 ANGLE--PARKING LOT

145

Johnny leaning against his car.

HIS POV

Jack getting into Mahi's cab.

ANGLE--JOHNNY

Gets into his car.

CUT TO:

146 ANGLE--KAUAI - DAY

146

Mahi's cab goes along the breathtaking Kauai landscape.

147 INT. CAB - DAY

147

MAHI

Beautiful, huh? Romantic. Women
come here, they go crazy. Ficky-
ficky all night long.

JACK

That's really great news.
We almost there?

MAHI

Mile and a half.

CUT TO:

148 EXT. DUMPY HOUSE

148

More of a large shack. A 1950 Chevrolet stands rusting in the
front yard. The cab pulls in. Jack and Mahi get out.

(CONTINUED)

148 CONTINUED: .

148

JACK

This can't be it. Tommy Korman lives here?

MAHI

Korman? You said Orman. Chief Orman.

JACK

(exasperated)

I didn't say "Chief Orman." I said Tommy Korman. Loud and clear. Come on, I fly for three hundred hours, non-stop, crammed in like a sardine...

An enormous man of about fifty steps from the house. He wears native Hawaiian garb and wears his white flowing hair in pigtailed. This is CHIEF ORMAN. He signals solemnly to Mahi.

CHIEF

Mallahaleawakalea.

MAHI

Mallahaleawakalea.
(gestures toward Jack)

JACK

That goes double for me. Chief. there was a little mix-up here...

The Chief gestures for Jack and Mahi to enter his house.

CHIEF

Walleahookilani.

MAHI

Boohama.

JACK

Listen, Mahi...

Mahi gestures toward the Chief to be patient, collars Jack.

ANGLE--JACK/MAHI

JACK

I don't have time for this horseshit...

(CONTINUED)

148 CONTINUED: (2)

148

MAHI

Would be a tremendous insult to Chief Orman. He is a man of great influence on the island...

JACK

He lives in a shack.

MAHI

He is a man of great simplicity. What is it, you spend ten minutes with him. If you don't, word spreads in Kauai, then no one helps you.

CUT TO:

149 INT. CHIEF ORMAN'S HOUSE/LANAI

149

A cheesy lanai, overlooking a ruined Studebaker rusting in the back. The Chief, Jack, and Mahi hold glasses containing a bright yellow drink.

MAHI

Parakeet brandy.

JACK

Get serious.

CHIEF

Ukilani.

The Chief gulps his back. Mahi follows suit.

MAHI

Ukilani

Jack reluctantly swigs his. His eyes tear.

JACK

Haleloki.

The Chief wipes his mouth, stares at Jack. nods solemnly.

CHIEF

You are from the mainland.

JACK

That's right.

CHIEF

I am Chief Orman.

(CONTINUED)

149 CONTINUED: .

149

JACK

(beat)
Okay.

CHIEF

Do you find Chief Orman attractive?

Jack doesn't know what the fuck is going on. He looks to Mahi, who solemnly indicates that he should just nod in the affirmative.

JACK

You're a striking-looking figure. If by "attractive..."

MAHI

He is looking for a man named Tommy Korman, Chief.

JACK

If you know where he is...

CHIEF

Have you seen the musical "Grand Hotel?"

JACK

I don't go to the theater very often.

CHIEF

Chief Orman very much want to see it. Directed by Tommy Tune.

JACK

Like I say, I'm not au courant...

CHIEF

Do you know if it will come to Kauai?

JACK

I don't really, but I'll ask around when I get back. Now, did you hear me before? About Tommy Korman.

The Chief stares at Jack.

CHIEF

Chief Orman favorite is Ethel Merman. Know all of "Gypsy."

JACK

That's tremendous, chief.

(CONTINUED)

149 CONTINUED: (2)

149

CHIEF
 (starts singing, pronouncing words
 phonetically))
 "Some people can get a thrill
 Knitting sweaters and standing still,
 That okay for some people
 Who don't know they're alive!"

ON JACK

Can't believe this.

ANGLE--CHIEF

Chief Orman rises, starts really selling the song.

CHIEF
 "Some people can thrive and bloom
 Living life in a living room
 That's perfect for some people
 One hundred and five!
 But I...
 at least gotta tr-YYYYYY."

CUT TO:

150 EXT. KAUAI CLUB

150

A swank club on the ocean. Tommy and Betsy are getting out the
 Jeep and are greeted enthusiastically by the VALET.

VALET
 Mr. Korman, great to see you again!

TOMMY
 Great to see you, Nahoo. This is
 Betsy...Nahoo. Nahoo, Betsy.

BETSY
 Very nice to meet you.

VALET
 Striking resemblance to first Mrs.
 Korman.

TOMMY
 Well, she's gonna be the second Mrs.
 Korman some day.

He takes Betsy's arm and they walk toward the club entrance as the
 Valet drives the Jeep away.

CUT TO:

151 CLOSE JACK

Dying. He checks his watch.

CHIEF (V.O.)

"You'll never get away from me"

ANGLE--CHIEF

Still going strong.

CHIEF

"You can climb the tallest tree,
I'll be there somehow.
True, you could say 'Hey, here's your
hat..
But a little thing like that
Couldn't stop me now..."

152 EXT. SHACK

152

Jack and Mahi head for the car.

JACK

That was as good as it gets.

MAHI

He's gotten a little senile.

JACK

Really. I couldn't tell.

(opens car door)

Take me to the telephone company
office.

MAHI

Now?

JACK

Now.

MAHI

(hesitates)

There's interesting sights on this
side of the island.

Jack realizes what's going on.

JACK

Really.

MAHI

Oh, sure. The five reflecting pools
of Maona.

(CONTINUED)

152 CONTINUED:

152

JACK
(awestruck)
That's here. Jesus.

MAHI
Sure, man.

JACK
Well, what are we waiting for? The
five pools...
(starts to get into the car, then
stops, patting his pocket)
Shit.

MAHI
What?

JACK
My keys must've fallen out of my
pocket in there. Listen, could you
do me a monster favor. I can't face
the Chief again...

MAHI
I'll get them.

JACK
You're the best. Everybody here, so
friendly...

MAHI
No sweat, man.

Mahi goes into house. Jack races around, throws open the hood of
the car.

ANGLE--ENGINE

Jack frantically hot-wires the car. PUSH IN.

MASTER

The engine starts. Jack slams the hood down, jumps into the
driver's seat, drives away, the door still hanging open. He
closes it as he pulls onto the main road. PAN RIGHT. Mahi AND
Chief Orman run out on the porch.

CHIEF
You shouldn't have left him. I told
you.

CUT TO:

153 CLOSE DIAMOND RING

It adorns Betsy's finger.

TOMMY (V.O.)
Don't say anything.

EXT. KAUAI CLUB - DAY

Tommy and Donna are seated on a white bench on the rear lawn of the breathtaking, swank Kauai Club.

BETSY
This wasn't Donna's...

TOMMY
No. This is a new one.

BETSY
It's beautiful. I've never gotten anything remotely like this.
(Tommy beams at her)
...I don't know if I can take it.

TOMMY
I want to marry you. Like tomorrow.

BETSY
I can't just marry you.

TOMMY
Why? Because we just met?

BETSY
That's right.

TOMMY
Listen to me: life is very short. We all think too much, we don't act on our impulses, we invent reasons to avoid just being happy. Trust me.
(looks off)
Hey, Jackie! Jerry!

REVERSE

JACKIE and JERRY MELTON (Jackie's the girl), walk toward CAMERA, waving.

TOMMY/BETSY

They rise.

TOMMY
I want you to know my friends...

(CONTINUED)

153 CONTINUED:

153

BETSY

This is all way too soon.

TOMMY

Then I'll ask them to leave.

(shouts)

Hey, dickhead, get outta here!

ANGLE--JACKIE/JERRY

Laugh at the repartee.

ANGLE--TOMMY/BETSY

BETSY

No, no...come on...And, please, take the ring back..

TOMMY

The ring is yours, no matter what happens. That's self-understood.

MASTER

Jackie and Jerry approach Tommy and Betsy. Jackie clutches her heart.

JACKIE

Oh my God.

TOMMY

What did I tell you.

JERRY

Unbelievable. Tommy...

Tommy and Jerry hug. Tommy goes to knee Jerry in the nuts. Jerry blocks it. Betsy reacts.

TOMMY

Still got the reflexes.

(to Betsy)

Betsy Nolan, the fabulous Meltons, Jackie and Jerry. Jerry was the King of Suede...

JACKIE

I'm going to have a stroke. This is like some Hitchcock movie. It's Donna.

(CONTINUED)

153 CONTINUED: (2)

153

TOMMY

Just superficially. She's an educator.

JERRY

A what?

BETSY

I teach second grade at the Skelton school in Manhattan.

JERRY

Red Skelton?

TOMMY

Red Skelton!

The two men roar with laughter. Jackie eyes Betsy "sympathetically."

JACKIE

When these two get together...

154 EXT--TOMMY/JERRY/LATER

154

Sipping champagne, crossing the lawn.

JERRY

Wonderful girl. Well-spoken, nice jugs...

TOMMY

I look at her, I say to myself, "who says Tommy Korman isn't lucky."

JERRY

Nobody. Nobody says that. And you really won her in a card game?

TOMMY

I won her and I'm keeping her.

JERRY

But she has like a fiance, Jackie said...

TOMMY

He's history. He never gets her back.

155 PAN OFF TOWARD:

ANGLE--BETSY/JACKIE/WIDE

Walking by the ocean

CLOSER ANGLE

JACKIE

...just by the way he looks at you.
That worship.

BETSY

He's very generous.

JACKIE

The most generous. What he gives
every year to the Federation, to
Cancer, to the Jerry Lewis thing.
(smiles)

He's got a heart as big as his
dick...

BETSY

(mortified)
We're not...

JACKIE

You're not?

BETSY

No.

JACKIE

(smiles)
Very smart.

BETSY

It's not a strategy. I just met him.

JACKIE

In Vegas?

BETSY

Yes.

JACKIE

Jerry and I were married there. At
the Riv. Norm Crosby was the best
man.

BETSY

Really. I almost got married there.

(CONTINUED)

155 CONTINUED:

155

JACKIE

When?

BETSY

Saturday.

JACKIE

(confused)

Saturday what.

BETSY

This past Saturday.

156 ANGLE--TOMMY/JERRY

156

Playing croquet.

JERRY

Don't bite my head off, but are you
sure it's not just a memory thing?
She's the spitting image...

TOMMY

No, no. At first, of course...

Jerry stares at him.

TOMMY (cont'd)

What? You're looking at me and I
know that look...

JERRY

I don't know.

TOMMY

You don't know?

JERRY

Marrying her so fast. It seems nuts.

TOMMY

Jerry, I don't do it fast, I'll lose
her. This is like selling--close the
deal. Talk later all you want, but
first close the deal.

(plants his foot on his ball,
blasts Jerry's ball.)

You're dead meat.

CUT TO:

157 ANGLE--LAWN/BUFFET TABLE

157

Jackie loads down her plate with fruit from a laden buffet table.

JACKIE

He went to play cards instead of marrying you?

BETSY

You have to understand...

JACKIE

Flush him down the crapper. I'm a little older than you, darling, I know some things.

BETSY

He really has a good heart.

JACKIE

Then have lunch with him twice a year. For a husband you want a take-charge guy, like Jerry or Tommy, a guy who can make up his mind. Take some guava.

BETSY

I'm not hungry.

JACKIE

You want examples? The suede business is very cut-throat, as I'm sure you know.

BETSY

I didn't, really...

JACKIE

Ten years ago, the Peruvians got very aggressive in the business. El Rancho Fashions the firm was called. All Peruvians. Tall, brutal men with pockmarks. They're underpricing us, killing us. Tommy knew some cops... Suddenly the cops come into El Rancho, they plant like a kilo of cocaine on the premises. Jail, deportation, bye-bye El Rancho.

BETSY

Come on.

(CONTINUED)

157 CONTINUED:

157

JACKIE

So help me God. Because Jerry and Tommy are take-charge guys. They're not gonna let some Peruvians take the bread out of our mouths. Are they evil persons for that?

BETSY

That's a horrible thing to do.

JACKIE

There's worse. Believe me.

CUT TO:

158 CLOSE COMPUTER SCREEN

158

"KORMAN, TOMMY...ADDRESS AND NUMBER UNLISTED AT OWNER'S REQUEST"

VOICE (SUPERVISOR)

We can't give out that address or number.

ANGLE--SUPERVISOR/INT. TELEPHONE COMPANY OFFICES

The telephone company SUPERVISOR stands behind a counter, hands on the computer.

SUPERVISOR

I'm very sorry.

ANGLE--JACK

He leans across the counter, flashes his shield.

JACK

Listen, you've probably heard of me: Jack Singer. I'm working with the New York City police department in cooperation with Honolulu Vice. There's evidence that Tommy Korman abducted a woman from Las Vegas, Nevada and is presently holding her captive in a local sex and torture den.

SUPERVISOR

(getting flustered)

I would need a court order before I could release any information.

(CONTINUED)

158 CONTINUED:

158

JACK

Miss...

(squints at nametag)
 Kawallahuli, if anything happens to
 this woman while we wade through
 acres of Hawaiian red tape I'm going
 to hold you personally responsible...

SUPERVISOR

(weakening)
 Could I see your license again...

JACK

(slides it across the table)
 With each passing second...

SUPERVISOR

(scans license)
 Okay. But if anyone hears of this...

JACK

Hey, I've done this before. My
 guess? You get a commendation and a
 raise. Here, just a token...
 (scribbles on a piece of paper)
 You go to any Denny's or
 participating Red Lobster, show em
 this, you and a guest get a free
 meal, courtesy of Jack Singer.

SUPERVISOR

(beams)
 Thank you very much.
 (punches up computer)

CUT TO:

159 EXT. TOMMY'S HOUSE/KAUAI/DUSK/WIDE

159

Jack's "borrowed" cab is parked outside, engine running.

SUPERVISOR (V.O.)

He's at number twenty Ocean Road.

Jack is at the door, in conversation with Chris, who is holding
 his crying baby.

CLOSER ANGLE

JACK

They're where?

(CONTINUED)

159 CONTINUED: .

159

CHRIS
The Kauai Club. It's six miles down
this road.

JACK
Thanks very much...
(starts away)

CHRIS
You a friend of Dad's or Betsy's?

JACK
Both, actually.

CHRIS
They're really great together. Dad's
head over heels.

ANGLE--JACK

Like he's been kicked in the stomach.

JACK
That's wonderful to hear. Really
wonderful.

CUT TO:

160 KAUAI CLUB/RESTAURANT - DAY/LATER

160

A restaurant on the water. Betsy, Tommy, Jerry, Jackie finish up
cocktail hour. Jerry looks to be pretty drunk. Betsy is totally
out of place.

JERRY
So this guy...
(gestures toward Tommy)
says, "Trucks? The price didn't
include the trucks?" They went nuts,
remember?

JACKIE
Like it was yesterday. I was with
Donna at Sign at the Dove...
(to Betsy)
Jerry called us and said "Tommy's
gonna have to lie low for a while!"

BETSY
Really.

(CONTINUED)

160 CONTINUED:

160

TOMMY
Little exaggerated

JACKIE
Those moments, you don't forget them.

Jerry retches.

JERRY
Gotta go bathroom.

He lurches to his feet, heads out.

JACKIE
Too many drinkies...

She goes after him.

TOMMY
He never could drink.
(beat)
I know they're not really your cup of
tea.

BETSY
They're okay. I just don't know lots
of people like them, so it's hard...

TOMMY
They're very loyal. When Donna was
sick...

BETSY
No, I'm sure...

TOMMY
Every day. Jackie'd sit with her for
hours....

BETSY
I can believe it.

TOMMY
(takes her hand)
Just talking about everything...the
kids, gossip. Just to keep her mind
occupied. Those are things you never
forget, even if he gets loaded or she
gets, you know, shrill, because she
can be extremely shrill, I know that.

(CONTINUED)

160 CONTINUED: (2)

160

BETSY

She said your heart was as big as
your...

TOMMY

(appalled)
Oh, no.

BETSY

She just assumed...

TOMMY

What did you say?

BETSY

I said we weren't, you know,
intimate, yet.

TOMMY

We're intimate, but we're not
intimate.

BETSY

(beat)
Listen....

TOMMY

Don't say it.

BETSY

I have to go back to my real life.
This is overwhelming.

TOMMY

I love you.

BETSY

Tommy...

TOMMY

I want you in my life. I want to be
married.

BETSY

I can't marry you like this.

TOMMY

Like what?

BETSY

Like this. Just jumping into it.

(CONTINUED)

160 CONTINUED: (3)

160

TOMMY

That's the only way to do it.

BETSY

Why does it have to be so fast? It doesn't make any sense. Please. I need time. And there's Jack...I can't just turn around and marry someone else. There's stuff to work out with him. There's feelings there...

Tommy takes a deep breath, like something's on his mind.

BETSY

What?

TOMMY

(his ace in the hole)
Sweetheart, he put you up in a card game.

BETSY

No, not really. You made an arrangement.

TOMMY

No. I wanted the cash. He put you up.

ANGLE--BETSY

Horrificed.

BETSY

What are you talking about?

161 EXT. KAUAI CLUB

161

Walking toward the sea.

BETSY

I thought it was your idea. You told me you arranged a game. You saw me in the lobby...

TOMMY

I told you that to protect you because I love you so much. The truth was so horrible, I was embarrassed myself...He put you up. Like a ring. Like a watch. That's how cold it was...

(CONTINUED)

161 CONTINUED:

161

BETSY

I can't believe that. He was
frantic, I know that...

TOMMY

Listen, people get frightened, they
do crazy things. He was so terrified
of marrying you...

BETSY

Come on, that's unfair; he didn't
have sixty-five thousand dollars.

TOMMY

Sixty-five thousand?

BETSY

That's what he owed you.

TOMMY

He owed me three grand.

Betsy is pale. She walks away.

BETSY

Oh my God...

TOMMY

The guy's a head case. But you know
what? We all make mistakes. Life
goes on. I say we fly to Vegas, get
married and get on with our lives.
No more waiting

BETSY

I need to be alone for a couple of
minutes.

TOMMY

Betsy, I love you.

BETSY

I know.

She walks away, toward the ocean. Tommy watches her.

162 ANGLE--ENTRANCE TO KAUAI CLUB

162

Jack pulls up in his cab, gets out, addresses the VALET PARKER.

JACK

Keep it close by.

163 GROUNDS OF KAUAI CLUB

163

Jack, very nervous, walks the grounds of the Kauai Club. He stops short.

HIS POV

Betsy walking by the ocean.

ANGLE--JACK

His heart and head pounding.

JACK

Betsy!

ANGLE--BETSY

The surf roars. She can't hear him.

ANGLE--JACK

JACK

Betsy!

He starts running toward her and is suddenly tackled to the ground! By Tommy.

JACK

Get off me.

TOMMY

What are you doing here? We had a bet. One weekend.

JACK

We never said Hawaii. Get off me.

TOMMY

We never never said Hawaii. We said a weekend. You want to stay on the islands, fine. Just stay the hell away from her. Or give me the sixty-five grand.

JACK

I've got it. I brought it with me.

A beat. Tommy at a momentary loss.

TOMMY

Bullshit.

(CONTINUED)

163 CONTINUED:

163

JACK
You never wanted the money, did you.
You wanted her.

Tommy now rolls over so that Jack is on top of him!

TOMMY
Help! Help!

CUT TO:

164 ENTRANCE/KAUAI CLUB

164

Mahi arrives in a police car.

165 EXT. KAUAI CLUB

165

Two security GUARDS come running over, pull Jack off off Tommy.

TOMMY
This guy's nuts.

JACK
BETSY!

GUARD
You okay, Mr. Korman?

TOMMY
Yeah. Just get him outta here.

JACK
BETSY!

ANGLE--OCEAN

Even amidst the ocean roar, a faint, almost ghostly "Betsy" can be heard. She turns her head, but can't see over the bluff.

ANGLE--CLUB/JACK/TOMMY

JACK
BETSY!

TOMMY
Get him outta here! Now!

The guards pull Jack away.

166 FRONT OF CLUB

166

The guards drag him out to the front. The COPS race toward him.

(CONTINUED)

166 CONTINUED:

166

COP

(to Mahi)
This the guy?

MAHI

Yeah.

COP

(to Jack)
You're under arrest for auto theft.

JACK

Oh, come on...

COP

(takes Jack under the arm)
Let's go.

JACK

Book him, Dano.

COP

(grabs Jack, throws him against
the cop car)
You never mention Hawaii Five-O.
Okay? Never.

JACK

BETSY!

Jack is shoved into the police car.

167 ANGLE--OCEAN

167

Betsy pauses--that ghostly sound. Tommy comes down to the ocean,
like nothing's happened.

TOMMY

You okay?

BETSY

The weirdest thing...it was like
Wuthering Heights...I thought I heard
my name being called in the wind. It
sounded like Jack.

TOMMY

Like a faint sound.

BETSY

Yes. Exactly.

(CONTINUED)

167 CONTINUED:

167

TOMMY

(puts arms around her)
I used to think I heard Donna calling
me. Spooky. It's the way the rocks
are or something. There's echoes.

BETSY

So strange.

TOMMY

I know.
(beat)
So? What do you think.

BETSY

(after a beat)
I'm going to want children very soon.

TOMMY

You just tell me when, sweetheart.
Having kids with you, that would be
heaven.

BETSY

Even like immediately?

TOMMY

I'd have em with you tomorrow.

ANGLE--BETSY

Equal parts anger and pain.

BETSY

Then let's do it. I want to.

ANGLE--TOMMY

TOMMY

And you're sure this isn't just a
reaction to what I told you?

MASTER

BETSY

I want to get on with my life, Tommy.
I want to get married.

TOMMY

To me.

(CONTINUED)

167 CONTINUED: (2)

167

BETSY

Yes.

They embrace.

TOMMY

Oh, baby, I'm shakin like a leaf.

CUT TO:

168 INT. POLICE LOCKUP LATE AFTERNOON
MUSIC: "JAILHOUSE ROCK"

168

Jack is led down the corridor of a jailhouse.

COP (V.O.)

You have the right to remain silent,
you have the right to retain an
attorney and if you cannot afford an
attorney, one will be provided by the
state of Hawaii...

JACK is shoved into a cell.

COP (V.O.)

Anything you say may be held against
you in a Hawaiian court of law.

The door is closed.

ANGLE--JAIL CELL

A drunk tank. The cop appears.

COP

The cabbie says you owe him eighty-
five bucks for the fare.

JACK

Does that include the tickets to the
Chief Orman revue?

COP

He didn't say.

JACK

Tell him he should get his dough from
Tommy Korman Listen, I'm entitled to
one call?

COP

Yeah.

(CONTINUED)

168 CONTINUED:

168

JACK
I have to make it now.

CUT TO:

169 INT. SALLY MOLARS' OFFICE

169

A patient is in the chair, his mouth open. A basketball game plays silently on the tube. Sally's on the phone with Jack.

SALLY
You're shittin me, you're in a
Hawaiian clink? (to patient) Vito,
you believe that? (the patient
mutely shakes his head, waves his
hand dismissively) Vito's in the
chair, he can't believe it.

170 INT. JAIL/CORRIDOR

170

Jack on the phone, watched by the cop.

JACK
It's a nightmare...Listen, the bail
is five grand...

171 INT. - SALLY

171

SALLY
Okay. Let me work on it. But Jack,
make sure you ask approval to leave
the state. Otherwise you're going to
be stuck there, even if you make
bail.

172 ANGLE--JACK

172

JACK
Okay. But as fast as you can, Sally.
Please; just seeing her there,
staring at the ocean...

CUT TO

173 EXT. TOMMY'S HOUSE DUSK

173

The Jeep is parked out front. Niko shoves suitcases into the hatch.

Betsy stares out toward sea

(CONTINUED)

173 CONTINUED: .

173

JACK (V.O.)

I know that look--she's doing some serious thinking.

BETSY

So beautiful, so peaceful.

TOMMY

We'll be back.

Niko comes round.

NIKO

Everything's in.

(to Betsy)

I just have to say, m'am, anybody who would put you up for three thousand dollars...

TOMMY

Niko!

NIKO

I'm sorry.

BETSY

That's all right.

TOMMY

Okay, we're off.

Tommy kisses her, holds open the car door. Betsy takes one last long look, gets into the car. Tommy slams the door, slaps Niko on the back, goes around, gets into the car.

CUT TO:

174 EXT. JAIL - NIGHT

174

Jack emerges from jail. Mahi is waiting.

JACK

Don't tell me you still want the eighty-five.

MAHI

It's okay. They paid me. I feel for you, man.

JACK

I don't want your goddamn pity. Just take me to Korman's house. Korman.

(CONTINUED)

174 CONTINUED:

174

MAHI

Won't do you any good. They left,
him and your girl. They flew to
Vegas to get married.

JACK

WHAT?

CUT TO:

175 EXT/INT.KAUAI AIRPORT - NIGHT

175

Jack gets out of Mahi's cab, runs into the terminal. FOLLOW HIM
as races through the terminal, his Mets bag over his shoulder. He
arrives panting at the American Airlines counter, addresses the
friendly AGENT.

AGENT

Hello.

JACK

(out of breath)

I need the next flight out of here.

The agent starts playing with her computer.

AGENT

The next flight out of here goes non-
stop to Manila.

JACK

Manila? I have to get to the
States.

AGENT

(polite but firm)
We are a state.

JACK

The mainland, okay? I have to get to
Vegas.

AGENT

Well, the Los Angeles flight left
Honolulu twenty minutes ago.

JACK

Shit. When's the next one?

AGENT

Tomorrow morning at 8:30.

(CONTINUED)

175 CONTINUED:

175

JACK

(despair)
I'll be sucking on a tail pipe by
then, Just get me anywhere I can get
a connecting flight to Vegas.

AGENT

There's a 10:15 flight tonight which
gets into Salt Lake at 7:08 AM. From
there, you can get a 12:30 flight,
which gets into Vegas at 1:55.
That's the best I can do.

JACK

Fine. Just get me out of here.

CUT TO:

176 INT. PLANE - NIGHT/ECU JACK

176

Jack is bleary-eyed, biting on his thumbnail. He daydreams...

177 DAYDREAM

177

Tommy lying under a sheet. Betsy approaches the bed in her
wedding gown. She begins to wriggle out of it.

178 E.C.U. JACK

178

JACK

Nurse!

WIDE THE PLANE

Everybody's asleep but Jack. A female FLIGHT ATTENDANT comes up
to Jack.

JACK

Nurse!

FA

I'm a flight attendant.

JACK

I need a Valium or a Halcion.

FA

Sir, I can't dispense medication.

JACK

Then start bringing me Jack Daniels
until I pass out.

(CONTINUED)

178 CONTINUED:

178

FA
That I can do.

The flight attendant walks away. WE PULL BACK. Jack is literally the only person awake in the plane. He checks his watch

JACK (cont'd)
Four more hours.

CUT TO:

179 EXT HIGHWAY/VEGAS/MORNING

179

A stretch limo speeds down the highway.

180 INT. LIMO

180

Betsy's in shades. She's tired. Tommy's expansive.

TOMMY
You shouldn't have to live where Donna lived. It's not fair. I'm thinking, I buy a place in Westchester or Connecticut...

BETSY
I can't think about that yet.

TOMMY
That's okay.
(takes her hand)
I'll think about it; you just relax, sweetheart.
(looks out window)
For weekends, we get a place in the country...

181 EXT. HIGHWAY

181

The limo heads toward Vegas.

DISSOLVE TO:

182 EXT. HILTON HOTEL MORNING

182

Betsy and Tommy emerge from the limo. Buddy Walker greets them...

WALKER
I checked you into the bridal suite.
Go right upstairs.
(to Betsy)
Congratulations, darling.

BETSY
Thank you very much.

183 INT. BRIDAL SUITE/LIVING ROOM 183

Waiters laying out goodies.

184 INT. BEDROOM 184

Betsy putting on makeup. Tommy leans over, kisses her.

TOMMY

Don't take too long with the makeup.
I like you au naturel.

BETSY

Don't worry.

Tommy leaves the bedroom. Betsy stares into the mirror. A door buzzer is heard.

185 LIVING ROOM 185

Tommy greets Johnny Pep...bear hug...Johnny whispers:

JOHNNY

He left Kauai, but he couldn't get an
LA flight.

TOMMY

So where'd he go?

JOHNNY

Salt Lake.

TOMMY

Salt Lake, Salt Lake...Who do we know
there at the airport?

JOHNNY

Frankie Cargo.

TOMMY

Get him on the phone.

CUT TO:

186 AIRPORT GATE BOARD 186

FLIGHT 106
LAS VEGAS, NEVADA
12:30

Now the "12:30" begins to spin. It turns into:

"CANCELLED"

(CONTINUED)

186 CONTINUED:

186

PAN DOWN OFF THE SIGN, to yet another perky airline AGENT.

AGENT
May I help you?

ANGLE--JACK

Unshaven, circles beneath his eyes, he is beginning to resemble a prisoner of war.

JACK
This flight is history?

AGENT
Equipment trouble. One of the stabilizers...

JACK
So how do I get to Vegas!

AGENT
Well, there's a 4 PM flight to Reno, which gets in at 5:45; then you can catch a 7pm flight to Vegas.

JACK
And that's it?

AGENT
Until tomorrow morning.

JACK
What about like corporate jets?
Where are they parked?

AGENT
In back of hangar eleven. But you can't just...

JACK
Thank you very much.

Jack bolts out of the terminal.

CUT TO

187 LOBBY HILTON HOTEL

187

Tommy is in the lobby with Johnny Pep. He is in a gray suit and wearing a carnation.

188 INT. TOMMY'S ROOM

183

Betsy is on the telephone, listening to Jack's message

JACK (V.O.)

...when the beeper goes off. Thanks.

BETSY

Jack, it's me. I'm back in Vegas, with Tommy. I tried you when I was in Hawaii, but you were never there. Why you lied to me about the game I'll never know, although I suppose I can guess. The worst part about this is not knowing where you are and not being able to speak directly...

The answering machine gives out a long beep. She hangs up, sighs.

BETSY (cont'd)

This is insane.

(starts dialing again)

189 INT. LOBBY

189

Tommy checks his watch.

TOMMY

They're all the same.

JOHNNY

They're all the same.

190 INT. ROOM

190

Betsy listens to the tail end of own message...

MESSAGE

...the beeper and thanks.

and then pushes a button the the phone, activating her messages.

JACK'S VOICE

Hi, it's me. I'm at the airport at Kauai waiting for a flight to Salt Lake. I saw you at the club and you looked so beautiful by the ocean. I was calling for you...

BETSY

Oh my God...

(CONTINUED)

190 CONTINUED: -

190

JACK'S VOICE

...but then they dragged me out of there and I was arrested. I'm coming to Vegas by hook or crook, baby. I love you and I miss you.

BETSY

Me, too...

JACK'S VOICE

This guy Korman's an operator. Be careful with him. There's my flight. Honey, please don't do anything rash. This guy's trouble.

191 LOBBY HILTON

191

Betsy comes out of the elevator, wearing a flowered dress. Tommy greets her.

TOMMY

You always going to make me wait?

Betsy shrugs. She looks pale. Tommy kisses her.

TOMMY

That's a joke. You can make me wait anytime.

CUT TO:

192 EXT.SALT LAKE AIRPORT

192

Jack is walking down a line of private jets. He holds a large piece of cardboard on which he has lettered: **LAS VEGAS.**

JACK

Vegas, anybody going to Vegas?
Vegas? Anybody?

Jack stops in his tracks.

REVERSE

A group Elvises is boarding a plane.

ANGLE--JACK

He starts running.

JACK

Hey! You guys by any chance going to Vegas?

(CONTINUED)

192 CONTINUED: .

192

Jack runs up to the plane. On the side is emblazoned "Flying Elvises!" The leader, named ROY, addresses Jack.

ROY

Yeah. Need a lift?

JACK

Desperately.

ROY

You done this before, son?

JACK

(not sure to what he's referring)
Sure. Love these little planes.

ROY

Then hop aboard.

Jack gets in with the other Elvises. The door closes. Beneath "Flying Elvises" it reads:

Sky-Diving Team

193 MASTER--AIRPORT

193

The private jet takes off.

194 INT. JET

194

The Elvises sit facing each other. They reach under their seats, take out their chutes

JACK

Those for emergencies?

The other Elvises laugh heartily. Roy comes down the aisle, carrying a box.

ROY

What's your cape size?

JACK

Forty regular. What's with the parachutes?

ROY

(laughs)

What's with em? You'll find when you strap one on.

(CONTINUED)

194 CONTINUED:

194

JACK

It's such a short flight; it seems
like like you're being overcautious.

The Elvises are screaming with laughter.

ROY

We're sky-diving, son.

ANGLE--JACK

JACK

Sky-diving?

REVERSE

The other Elvises elbow each other.

MASTER

ROY

We're the sky-diving Elvises, Utah
chapter.

JACK

Listen, if you could just drop me.

ROY

That's right...

JACK

No, I meant you land, I get out...

ROY

Don't have landing rights in Vegas.
Now stop pulling my leg, son.

(hands him box)

Forty long. The chute's inside.

ANGLE--JACK

Looks out window.

HIS POV

It's a long way down.

ANGLE--JACK

Sweat gushes from his forehead.

195 EXT. HILTON

195

A limo is waiting. Betsy emerges from the hotel, her arm through Tommy's. She stops.

BETSY

Could we talk?

TOMMY

In the car where it's air-conditioned.

BETSY

No, back inside...

(Tommy stares at her)

Please.

196 INT. HILTON CASINO

196

Tommy and Betsy walk through the casino.

BETSY

I can't marry you.

TOMMY

Sweetheart, this is a panic attack.

BETSY

Why does it have to be so soon?

TOMMY

I explained...There comes a moment...

BETSY

I'm not ready.

TOMMY

You think you're not ready...

BETSY

I'm not ready. I say we wait a few weeks, a month, get to know each other better.

TOMMY

Okay.

(stops)

I'll give you a half-million dollars to marry me today. Cash.

Betsy stares at him.

TOMMY (cont'd)

Things don't work out, we split up, money's still yours.

(CONTINUED)

196 CONTINUED:

196

BETSY

You're going to pay me...

TOMMY

It's like an incentive clause. They do it for ballplayers.

BETSY

You're joking.

TOMMY

About money I never joke.

BETSY

This is a bribe.

TOMMY

That's a very harsh thing to say. Consider it your dowry. Seven-fifty.

BETSY

Screw you.

Betsy starts walking away.

197 LOBBY

197

Tommy takes her arm.

TOMMY

Don't turn your back on me. Ever.

Betsy stares at him.

BETSY

Weekend's over.

She resumes walking. Tommy grabs her again.

BETSY

Don't grab me like that.

TOMMY

You're being rude to me. In the lobby of the Hilton Hotel, you're being rude to me. Eight-fifty.

BETSY

Get out of my sight!

She turns. Tommy now grabs both her arms.

(CONTINUED)

197 CONTINUED:

197

TOMMY

A million. Be a realist. It's a no-lose deal for you.

BETSY

I get a million dollars.

TOMMY

Correct.

BETSY

You're unbelievable.

TOMMY

It would be irresponsible for you to turn this down.

BETSY

Tommy...

TOMMY

Your answer is yes.

BETSY

(getting alarmed)

I have to go to the bathroom.

TOMMY

I'll go up with you.

BETSY

I need a couple of minutes alone.

TOMMY

You got five minutes. Then we go get married. You said you'd marry me.

BETSY

Listen...

TOMMY

You said "yes, I'll marry you." That's a promise and that promise will be kept. I will not be made a fool of. You understand me?

BETSY

Yes. I do.

She gets into the elevator.

(CONTINUED)

197 CONTINUED: (2)

197

TOMMY

Five minutes.

The elevator doors close. Tommy goes to the house phones.

198 INT. PENTHOUSE

198

JOHNNY

(into phone)

She's coming up here? I thought you left...

199 ANGLE--TOMMY

199

TOMMY

Just stay close to her!

200 INT. ELEVATOR

200

Betsy pushes the "Penthouse" button.

BETSY

Oh, shit. Oh, shit. Jack, where are you?

CUT TO:

201 EXT. SKY

201

The Flying Elvises cross the desert sky.

202 INT. PLANE/ANGLE--ROY

202

The PA system is blaring "Burning Love."

ROY

This gets our adrenalin going!

PAN LEFT to Jack, who is now in Elvis regalia--high-necked jumpsuit, wraparound shades!

JACK

We jump out at what altitude?

ROY

Three thousand feet.

JACK

(dying)

And these parachutes, they're fool-proof, right?

(CONTINUED)

202 CONTINUED:

202

ROY

As the King said--"Nothing's fool-proof 'cept Coupe De Villes and hookers."

(laughs)

JACK

Let me get this straight: I pull this...

Jack begins to pull a red ring.

ROY

No! You gotta pull the yellow one, then the red one.

JACK

Yellowthenred, yellowthenred.

ROY

Right...

JACK

And if by any chance, I like, get flustered, you know, while I'm hurtling through space, and pull the red one first.

ROY

Then you're gonna end up looking like a chiliburger. Gotta shovel you into a coffin.

The other Elvises laugh. Roy gets up.

ROY

Okay, almost show-time.

Rebel yells from the Elvises.

ANGLE--JACK

JACK

Yellowthenred, yellowthenred, ImgonnaseeBetsy, ImgonnaseeBetsy.

CUT TO

203 LOBBY/ELEVATOR

203

Tommy watches the elevator: the light indicates it has stopped on the penthouse floor.

204 PENTHOUSE--CORRIDOR 204
 The elevator arrives, the doors open. Nobody steps out.
 CUT TO:

205 FIRE STAIRS/HILTON 205
 Betsy runs down the stairs.

206 LOBBY/ELEVATORS 206
 Tommy checks his watch.

207 ANGLE--CORRIDOR/PENTHOUSE 207
 Johnny pokes his head out the door, looks down the hall. He checks his watch. Now he closes the door behind him, starts down the hall.

208 INT. LOBBY 208
 Tommy, very nervous, goes to the house phone.

209 INT. STAIRS 209
 Betsy goes down more stairs.

210 INT. LOBBY 210
 Johnny comes out of the elevators, runs over to Tommy.

JOHNNY
 She never came up.

TOMMY
 (bites his fist)
 Go outside. Watch the service entrance.

211 EXT. HOTEL 211
 Johnny runs outside, goes around to the rear of the hotel.

212 BASEMENT 212
 Betsy is running through the labyrinthine basement of the Hilton.

213 INT. LOBBY 213
 Lots of Elvises heading outside. Tommy watches them, in a foul temper.

214 INT. PLANE .

214

ROY
Elvises, rise!

Everybody stands.

ANGLE--JACK

TOMMY
Yellowthenred....

215 EXT. HILTON

215

Johnny heads toward the service entrance.

216 INT. BASEMENT/HILTON

216

Betsy heads toward the service entrance, pushes the door open.

217 EXT. SERVICE ENTRANCE/HILTON

217

Betsy emerges from the hotel, spots Johnny. He spots her, starts toward her. She runs back into the service entrance.

218 INT. BASEMENT

218

She slams the door.

219 EXT. SERVICE ENTRANCE

219

Johnny tries the door. Locked from the inside.

220 INT. BASEMENT

220

Betsy runs down the basement, takes a right. We follow her. She runs past double doors marked "Kitchen," stops, goes into the kitchen.

221 EXT. PARKING LOT HILTON

221

A crowd is gathering to watch the sky-diving Elvises.

PA ANNOUNCEMENT
Five minutes until the sky is raining
Elvises!

A cheer goes up.

222 LOBBY

222

Johnny goes running up to Tommy.

JOHNNY
She's in the basement.

(CONTINUED)

222 CONTINUED:

222

TOMMY

So go get her! What do you want, a
note?

Johnny gets into the elevator.

TOMMY

I should never have brought up the
money, It was a bad bluff.

The elevator doors close. PAN RIGHT:

ANOTHER BANK OF ELEVATORS

Betsy emerges, hair up, in the uniform of a Hilton waitress. She
crosses in back of Tommy, heads in the direction of the guests
heading toward the parking lot, trying to get lost in the crowd.

ANGLE--TOMMY

Looking around.

HIS POV

Betsy going through the door.

ANGLE--TOMMY

Starts after her.

223 EXT. PARKING LOT

223

"Burning Love" blares over the speakers.

PA

Here they come!

The plane drones overhead. More cheering.

224 INT. PLANE

224

ROY

Up and at em!

ANGLE--JACK

JACK

Oh, God...

MASTER

Roy opens the door. The Elvises rise, adjust their gear.

(CONTINUED)

224 CONTINUED:

224

ANGLE--JACK

JACK
BetsyBetsyBetsy...

One of the Elvises (LYLE) taps Jack on the back.

LYLE
You know, you pull the red one, then
the yellow one.

JACK
No. he said, yellow then red.

LYLE
He was just kidding.

ANGLE--ROY

ROY
Lyle!

ANGLE--JACK/LYLE

LYLE
Good luck.

JACK
Wait a minute!

LYLE
I was just kidding.

JACK
You were, or he was!

ANGLE--DOOR

Lyle goes out the door.

ROY
Vern!

ANGLE--JACK

Vern passes him.

JACK
Vern, Vern buddy. It's yellow then
red, right?

(CONTINUED)

224 CONTINUED: (2)

224

VERN

What?
(points to ear plugs in ears)

ANGLE--DOOR

Vern goes out the door.

225 ANGLE--PARKING LOT

225

The Elvises start to descend.

226 ANGLE--BETSY

226

She's weaving her way through the crowd watching the Elvises.

ANGLE--TOMMY

He's going after her.

ANGLE--BETSY

Looks over her shoulder.

HER POV

Tommy, pushing his way through the crowd.

227 INT. PLANE/ROY

227

ROY

Jack!

MASTER

Jack steps to the open door.

JACK

Yellow then red.

ROY

Correct.

JACK

They say you shouldn't jump too soon
after lunch.

Roy gives Jack a shove. He goes out the door.

228 EXT. PLANE

228

Stunt double for Jack comes out the door and starts falling to
earth.

229 CLOSE JACK .

229

JACK

Yellow.
 (pulls)
 Red.
 (pulls)

230 EXT. PLANE

230

The chute opens. Jack starts floating down.

231 CLOSE JACK

231

Eyes shut. Opens them.

232 JACK'S POV

232

The parking lot of the Hilton.

233 ANGLE--JACK

233

Shuts his eyes again.

JACK

BetsyBetsyBetsy...

234 PARKING LOT

234

Betsy keeps moving through the crowd.

ANGLE--TOMMY

TOMMY

'Scuse me, 'scuse me...

Pushing through the thick crowd.

235 WIDE

235

Elvises fill the sky as "Burning Love" blares. Much cheering.

PA

The Flying Elvises, ladies and gentlemen!

236 ANGLE--JACK

236

Floating down to earth. Takes out tiny pair of binoculars, lifts them to his eyes.

237 JACK'S POV

237

Nauseating swinging back and forth, but now Betsy comes into focus, moving through the crowd.

238 ANGLE--JACK

238

JACK
Betsy! Betsy!

239 ANGLE--BETSY

239

Getting breathless.

JACK (V.O.faintly)
Betsy! Betsy!

She keeps running. Doesn't hear.

JACK (V.O., louder)
Betsy!

She stops.

HER POV

Jack descending.

CLOSE JACK

Smiling.

ANGLE--BETSY

BETSY

Jack!

She starts running toward the field of Elvises.

ANGLE--TOMMY

Still after her.

ANGLE--BETSY

A GUARD tries to stop her.

GUARD
Can't go out there, m'am.

She goes right past him. Runs out toward Jack, who is now only a couple feet off the ground.

ANGLE--JACK

He lands.

(CONTINUED)

239 CONTINUED:

ANGLE--BETSY

Running, arms outstretched.

JACK

Rises, starts toward her.

ANGLE--TOMMY

Stops in his tracks.

HIS POV

Jack and Betsy running toward each other.

ANGLE--JACK

Running, dragging his chute...

JACK

You married him?

ANGLE--BETSY

She shakes her head. "No."

ANGLE--JACK

Exhausted, smiles from ear to ear.

ANGLE--TOMMY

Johnny comes running up.

JOHNNY

I can't find her.

TOMMY

It's over. The sonuvabitch jumped out of a plane.

JOHNNY

What?

MASTER--WIDE

Jack lumbers across the lot. Betsy runs toward him. They meet like trains coupling. Jack squeezes her, lifts her in the air.

JACK

Oh, God.

(CONTINUED)

239 CONTINUED: (2)

239

BETSY

Jack. JackJackJack. You jumped out
of a plane.

Tears are streaming down his cheeks, and hers. They are kissing
throughout the following dialogue.

JACK

His kid said you were marrying him
today. I had to get here.
(notices her uniform)
You get a job here?

BETSY

You never called...I couldn't reach
you...I didn't know...

JACK

I was flying...day and night.

ANGLE--TOMMY/JOHNNY

JOHNNY

What do you want to do?

TOMMY

Do?

(shakes head)

I fold. That's what I do. Gave it
my best shot, right?

JOHNNY

You gave it your best shot

TOMMY

Needed more time.
(stares off)

HIS POV

Jack and Betsy.

ANGLE--TOMMY

TOMMY

Needed more time.

He turns and heads back to the hotel.

ANGLE--JACK/BETSY

BETSY

You followed me?

(CONTINUED)

239 CONTINUED: (3)

239

JACK
Everywhere. Hawaii, jail, I saw you
on the beach there, I was screaming
your name.

BETSY
He said it was the wind. I was so
stupid!

JACK
But you didn't marry him. I knew you
wouldn't.

BETSY
Oh, no. I couldn't. He said you only
lost three thousand and I believed
him, but then I realized, what am I
nuts, I can't marry him, then I got
your message and then he offered me a
million bucks to marry him..

JACK
I'll kill him!

BETSY
... and then you jumped out of a
plane for me. You could have died!

JACK
I didn't want to live if I couldn't
have you, baby.

BETSY
Oh, God. JackJackJack.

PULL BACK. They are necking in this crowd of parachuting Elvises.

CUT TO

240 INT. CORRIDOR/HILTON

240

Betsy follows Jack up the corridor. He's still in his Elvis
attire.

BETSY
This is unnecessary.

JACK
It'll be a great story for the
grandchildren.

(CONTINUED)

240 CONTINUED:

240

BETSY
I don't think so.

JACK
They'll love it. When Grandpa kicked
the shit out of some guy in a Vegas
penthouse.

241 INT. TOMMY'S SUITE

241

A poker game is in progress. Johnny, Sid Feder, and a couple of
pigeons.

TOMMY
I came this close.
(holds fingers apart)
This close.

The buzzer sounds. Johnny goes to get it.

JOHNNY
You'll find somebody else.

TOMMY
Whatever. Whose deal?

Johnny opens the door. Jack enters, brushes past him.

JACK
Hi, everybody.

TOMMY
Hey, Jack! Nice to see you.
(to others)
This is Jack Singer...

Tommy gets out of his chair to greet Jack.

JACK
Thanks for jail.

Jack cold-cocks Tommy, sending him over a rubber tree plant.
Betsy enters.

BETSY
Hello. Hope we're not disturbing the
game.

SID
Not at all.

(CONTINUED)

241 CONTINUED:

241

Jack goes to the table, picks up Tommy's chips, dumps them over Tommy.

JACK

You're a low-life and a cheater.
That game was fixed. What I want now
is five thousand for my bail, twelve
hundred for airfare, another seventy-
five for incidentals and tips.

Tommy gets to his feet.

TOMMY

Don't ever hit me again.

Johnny steps forward. Tommy just shakes his head--"I'll handle
it"--and he steps back.

TOMMY

You said sixty-two hundred and
seventy-five?

JACK

Yeah. I did you a favor, I flew coach.

TOMMY

I appreciate it. Really.
(to Betsy, still in her waitress
get-up)
Nice outfit.

BETSY

I like it.

Tommy hands Jack a wad of cash.

JACK

This was a nightmare.

TOMMY

Don't mention it.
(to Betsy)
You've got a lotta principles...I
guess that's good.

BETSY

I guess it is.

TOMMY

But we had a good time, right? The
snorkeling.

(CONTINUED)

241 CONTINUED: (2)

241

BETSY
You were a good host.

TOMMY
Goddamn right.

JACK
We've gotta run.

BETSY
Bye, Tommy.

Jack and Betsy go to the door.

TOMMY
Jack.

JACK
Yeah?

TOMMY
(indicates empty chair table)
Gotta free chair here. Coupla hands,
what can you lose?

Everybody laughs.

JACK
I have to get married. Now.

He takes Betsy's arm and exits.

242 LOBBY--HILTON

242

Scores of Elvises are checking out. "Love Me Tender" plays over the intercom. Jack and Betsy step from the elevator, start walking through the lobby, arms wrapped around each other. They walk fast...faster..until they are almost racing out of the Hilton.

243 EXT. HILTON - DUSK

243

Jack and Betsy run into a cab.

JACK
The Chapel of Love, and step on it!

WIDE: The cab pulls away. PAN RIGHT. A limo pulls up. The door opens. MIKE TYSON steps out, looks around surreptitiously, then beckons to someone else. Sidney Tomasheksy's wife steps out of the limo! They walk stealthily into the HILTON. PAN LEFT AND START BOOMING UP. The cab is going off into the distance; the lights of Vegas are coming on. MUSIC UP: "LOVE ME TENDER"

END CREDITS

THE END