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MY BLUE HEAVEN

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INT. BROOKLYN APARTMENT HOUSE - NIGHT

A card that reads: Begin at the Beginning

A MOVING TRUCK pulls up.

SIX BURLY MEN get out of the truck.

MOVING MAN #1 goes up to the front door of the building. TWO MOVING MEN behind him, looking both ways.

THEY go into the apartment house.

We follow them as they go stealthily up in the elevator.

They get to the door of an apartment.

THE THREE MOVING MEN each pull a gun.

Moving MAN #1, holding his gun, takes out a key and opens the lock to the apartment. He kicks open the door, ready to shoot anyone who's inside.

Nobody's there.

We see an apartment that's quite lavishly furnished -- unexpectedly so given the modesty of the apartment house itself. There's a large white sectional sofa, zebra throw rugs, flocked wallpaper, lots of mirrors, a statue of Cupid, a polar bear throw.

The Moving Men start moving the furniture out of the apartment and into the night.

DAYLIGHT

On a road in the Pacific Northwest, as the moving truck comes into view.

EXT. REDMOND, WASHINGTON - DAY

A community outside Seattle.

A monument in the middle of the main traffic circle near what passes for the center of town. The monument is of a large bronze bicycle, with a sign reading: Redmond, Washington, the bicycle capital of America.

The moving truck goes around the traffic circle, passing FOUR PEOPLE on bicycles -- a MOM, a DAD, and TWO YOUNG BOYS. They happen to be HANNAH and ROB STUBBS and their sons JAMIE and TOMMY. We will see them more fully in a few minutes, but we coincidentally introduce them now because part of what this movie is about is coincidence.

EXT. RANCH HOUSE WITH WHITE PICKET FENC

In Redmond.

On the street we see the white sectional sofa waiting to be moved in the front door to the house.

A gray Chevrolet pulls up -- an unmarked FBI car.

An FBI AGENT gets out. His name is BARNEY COOPERSMITH, he's in his late thirties. He's wearing polyester pants and a dorky short-sleeved white shirt with a tie. He's a nerd, but Clark Kent as a nerd. The truth is, he's cute.

With him is VINNIE ALBANO, a dark-haired tough guy in his late thirties or (early forties) who's hand-tailored right down to the last inch of his double-breasted gray suit and white-on-white tie. Vinnie is not particularly handsome, but he's the kind of funny-looking guy who thinks about sex all the time, and therefore gets laid considerably more than good-looking men who manage to focus on other things.

Standing next to Vinnie is his wife LINDA, a chunky little redhead wearing a strapless striped jersey top, tight toreador pants that end just below the knee, and spike heels.

ALL THREE OF THEM look at the house.

BARNEY

This is a very nice house, one of the very nicest houses we have ever moved anyone like you into.

(consulting an index card)

It's got gas heat, it's fully air-conditioned, it's got Harvest Gold fixtures in the kitchen if you care about that sort of thing, some of the ladies do.

VINNIE

Whaddya think, Linda? I always promised you a nice house somewhere in America.

LINDA

Let's not carried away, okay, Vinnie?

BARNEY

It's going to be much easier for the two of you if you start calling each other Terry and Martin --

LINDA

It's a nice house, Terry, okay?

How do we know it's FBI

BARNEY
You're Terry, he's Martin --

LINDA shrugs. Big deal.

INT. HOUSE - DAY

Linda and Vinnie are in the entry hall. The moving men have finished. There are lots of suitcases and packing boxes around them.

Barney is preparing to leave.

BARNEY
 You have any problems, call my office. They always know where I am.

(to Vinnie)
 I'll let you know as soon as we know when you'll be going to New York to testify.

VINNIE
 Great, great, Barney, thanks for everything --

BARNEY
 (to Linda)
 I'm sure you'll like it here. It's a nice community. I'd live here myself if my wife --
 (trying to think of a polite way to complete the sentence)

LINDA
 (completing it for him)
 -- didn't hate it. Right?
 (she laughs good-naturedly)
 She would hate it here, right?

BARNEY
 No, no, not at all.

LINDA
 Take my word for it, she would hate it --

BARNEY
 She has to live near the center of town because of her work -- she works with athletes. If you ever need tickets to a Mariners game, just let me know --

VINNIE

Sure, sure --

BARNEY

They play the Yankees every so often, you're probably a Yankee fan -- it's my experience that most organized-crime persons are.

VINNIE

I love the Yankees. Linda loves the Yankees. So does Terry.

LINDA

Who's Terry?

VINNIE

You are.

Linda smiles agreeably. Will this man ever leave?

BARNEY

So.

He smiles.

VINNIE

So thanks for everything.

(continued)

We really appreciate it.

Vinnie starts moving Barney toward the door. He reaches into his pocket and pulls out a wad of cash, peels off some bills, holds them out to Barney. Barney stares at the cash.

BARNEY

This is my job. I get paid. You don't tip FBI men.

VINNIE

(good-naturedly)

Sure you do.

Barney goes out the door, leaving Vinnie and Linda in the living room.

Vinnie peeks out the front door peephole as Barney gets into his car and starts it.

LINDA

There's a four o'clock nonstop out of here.

Linda starts to assemble her luggage.

VINNIE
You're really leaving?

LINDA
You'll find another wife.

VINNIE
I know.

LINDA
I coulda pulled out months ago,
you wouldn't have had a nice big
house, you wouldn't have gotten
the extra allowance for the spouse
--

VINNIE
Yeah, yeah, yeah --

Linda has now opened a suitcase in which both of them have possessions, and she's removing hers into another bag -- her hot rollers, her curling iron, her autographed picture of Frankie Valli.

LINDA
Next time I see you you'll be
eating white bread, you'll
probably even like it -- you'll
say, it's really not bad with egg
salad once you get used to it --

VINNIE
-- It's better than the slam --

LINDA
Just keep telling yourself that,
sweetheart --

Linda snaps the bag shut, fluffs up her tits, and goes into:

INT. KITCHEN - DAY

The kitchen is indeed Harvest Gold.

Linda picks up the phone to dial.

LINDA
(continued)
And while I'm on the phone, please
return the two-hundred bucks and
the Visa card you removed from my
purse.

CUT BACK TO:

INT. LIVING ROOM - DAY

Vinnie shrugs, digs into his pocket for the money and the credit card. Puts it onto a large carton that's sitting near the door.

We hear Linda pick up the phone and call a taxi.

Vinnie looks out the window at the street. There are tulips in the front yard. Kids playing on the street. Here comes the Good Humor man. HOLD ON Vinnie. He's miserable.

Vinnie looks again at Linda's cash and credit card. He takes \$40 from the stack of twenties and puts it back into his pocket.

INT. BARNEY'S OFFICE - DAY

A medium-sized modern room in the high-rise office building in downtown Seattle that is headquarters for the FBI.

Barney walks into this office, which he shares with his fellow FBI man, KIRBY ROSS, a slightly overweight, optimistic man in his mid-forties.

BARNEY

I ask for something meaningful to do, they make me a babysitter. You know what that creep tried to do?

KIRBY

I have no idea. I haven't met a criminal in years.

BARNEY

He tried to tip me. Can you believe it?

KIRBY

How much?

At this moment, Barney's boss, JIM UNDERHILL, the head of the FBI Seattle Bureau, looks into the office. Underhill is a bald, FBI type who talks like a career army officer.

UNDERHILL

Task completed, Coopersmith?

BARNEY

Yes, sir. I was wondering if there was anything else I might take on in addition to my regular duties --

*make him
more
desperately
ambitious*

UNDERHILL

(cutting him off)
Coopersmith, we have given
substantial responsibility,
safekeeping of an extremely
important government witness

BARNEY

You'll forgive me, sir, but
there's nothing involved here,
this man is living in the sticks,
he doesn't know anyone, he's no
problem --

UNDERHILL

When you have managed to deliver
him safely to his two court
appearances, there is no telling
what we might be able to bring
about on your behalf, but in the
meantime I'm afraid that any
discussion on this subject seems
to me profoundly premature.

BARNEY

Yes, sir.

Underhill leaves. Barney stands and closes the door. He
sits down again.

BARNEY

(to himself, imitating
Underhill)

Why did you join the FBI,
Coopersmith?

(in his own voice)
So I could spend my entire life
filling out forms for credit card
fraud and postal fraud, sir.

literally?

Barney takes out his revolver and fires it at a picture of
J. Edgar Hoover that's hanging on the wall.

BARNEY

(to a surprised Kirby)
It's a miracle, it still works.
Remember undercover work, Kirby?
Remember when we got to dress up
in costumes and pretend we were
bad guys?

KIRBY

(wistfully)
I loved undercover work. Once
when I was undercover, I got to
drive a BMW.

BARNEY
You told me about it at least
twelve times.

KIRBY
I can't help it.
(beat)
I'm getting back into undercover
work.

BARNEY
It's against regulations, Kirby.
It involves overtime. You can't
catch criminals in the FBI if
there's overtime involved.

*What does "you
mean - instead
lets hear
ambush"*

KIRBY
(optimistically)
Something might change. Things
change.

BARNEY
Yeah. Right. Sure.

EXT. GRAY CHEVROLET - DUSK

Driving through the streets of Seattle.

INT. CAR - DUSK

Barney Coopersmith driving. He's listening to a phone-in sports radio show, and we can hear the announcer taking phone calls from Mariners fans complaining about the team and specifically about a recent loss in which a relief pitcher named Wally Bunting blew a huge lead in the ninth inning.

Barney pulls his car into a parking space and gets out.

EXT. APARTMENT COMPLEX - DUSK

A large apartment complex, very modern and pleasant, the low-rise condo type. It's probably raining slightly, it usually is in Seattle.

Barney opens a portable black umbrella and starts toward the entrance to his apartment.

INT. HALLWAY - DUSK

Barney opening his front door. On the door we see the names: Barney Coopersmith, Margaret Snow, Ph.D.

INT. APARTMENT FOYER - DUSK

Barney comes into a foyer which looks like the waiting room to a doctor's office, which it is. There are two chairs and a table with some sports magazines on it.

There's an open door leading into the apartment living room, which we can see, and a closed door leading to the office of Barney's wife Margaret. On the door is a sign saying Dr. Margaret Snow.

As Barney shakes out his umbrella, the door to the office opens and a very large, very blonde young man emerges. His name is WALLY BUNTING. He is clearly an athlete.

WALLY

Barney --

BARNEY

Too bad, Wally.

(gives him a pat)

Could happen to anyone, right?

WALLY

I guess so.

BARNEY

Relief pitching, it's a high-risk occupation. Anyone could blow a seven-run lead.

WALLY

Eight.

BARNEY

Whatever.

WALLY

They're sending me down.

BARNEY

To the minors?

Wally nods.

WALLY

To Fresno.

BARNEY

Gee, Wally, I'm sorry. I'll miss you. Margaret will miss you too, I'm sure -- I mean, therapists aren't supposed to say they'll miss their patients, so how to I know, but I'm sure she'll miss you, this is the second relief pitcher she's lost to the minors this season.

Margaret appears in the doorway to her office. She's a small, very attractive woman in a very efficient way.

Margaret exchanges a look with Wally. Should we tell him or shouldn't we?

MARGARET
I'm going too.

BARNEY
What?

MARGARET
To Fresno.

BARNEY
Why on earth would you move to
Fresno?

Barney looks at the two of them and suddenly figures it out. He can't believe it.

BARNEY
(to Wally)
How old are you?

at the same time:

WALLY
Twenty-six.

MARGARET
What's that got to do with it?

BARNEY
I don't know. Nothing.

MARGARET
I'm sorry, Barney. I didn't mean
for it to come out this way, but
here we all are, you know?

Barney looks at the two of them. A million questions are racing through his head, but he's momentarily speechless.

He puts on his jacket, takes his umbrella, goes out the door.

INT. BAR - NIGHT

Barney is having a drink alone at the end of the bar.

The bar is full of people having a good time, all except him.

We PAN DOWN the length of the bar and we see the dining room of what is a rather pleasant seafood restaurant in Seattle. Seated at a table is the family we saw riding their bicycles earlier. HANNAH STUBBS is a pretty blonde woman in her late thirties. She's wearing a graduate's mortarboard with a tassel hanging down from it. With her are her husband ROB STUBBS, an attractive beefy man in his early forties, and

their two sons JAMIE, 9, and TOMMY, 6. Both boys are dressed in Mariners uniforms, which they wear every time we see them -- in the daytime they wear Mariners uniforms, at night they wear Mariners pajamas, and whenever possible they are dressed from head to toe in Mariners hats, socks, emblems, etc.

They are all celebrating Hannah's graduation from law school.

Jamie stands up holding his Coke. He's going to give a toast. But before he begins, Hannah leans over and, with her napkin, removes a dab of tomato sauce from his face.

JAMIE

I want to propose a toast to
Hannah Hill Stubbs, my mom, who is
going to be a very good lawyer,
take my word for it --

Everyone laughs, lifts their glasses.

NOLA, a waitress, passes the table, sees the toast taking place and picks up a camera that's resting on the table to take a picture of the family.

NOLA

Okay, hold it, hold it --

Nola takes a picture of Hannah, Rob, Jamie and Tommy together.

We see Barney down the bar, looking miserably at this picture of family contentment.

BARNEY

(to the bartender)
Could be me. Could be me there
with two squalling kids, still in
diapers probably, and she wishes
they were at the lake, and he
hates her mother, and nobody eats
their mashed potatoes, could have
been me. It was a narrow escape.

BARTENDER

Yeah.

BARNEY

One more, okay?

And we go back to the Stubbs Family. Nola, the waitress, is still snapping pictures.

NOLA

One more, okay? We've had enough
smiling, now everyone make a funny
face.

Hannah, Rob, Jamie and Tommy all make faces -- they stick out their tongues and cross their eyes.

FREEZE FRAME ON THE PICTURE

CLOSEUP: THE PICTURE - DAY

And pull back to reveal:

INT. STUBBS KITCHEN - DAY

On the bulletin board, stuck there with a pushpin, is the family photo that was taken in the restaurant.

We're in a kitchen that's almost a parody of a happy homemaker's kitchen -- all yellow with gingham curtains and a sampler that says Bless This House. Jamie is sitting at the kitchen table, pouring some cereal into a bowl. His brother Tommy is crossing his eyes and making horrible faces. Both of them in Mariners uniforms. Their father Rob is making coffee.

Hannah comes into the kitchen. She's dressed for success. She puts some bread into the toaster, takes a cup of coffee and puts an ice cube into it. She starts to make lunch for the kids.

Jamie has been watching Tommy cross his eyes.

JAMIE

If you do that, your eyes are going to stay like that forever. Isn't that true, Mom?

HANNAH

No.

ROB

What time's your interview?

HANNAH

Eleven.

(to Jamie)

And it isn't true that if you swallow a watermelon pit a watermelon will grow in your stomach.

(she starts to sponge off the kitchen table while everyone is still eating)

Why do people lie about things like that? Why do people lie, period?

Tommy has now got his tongue stretched all the way up to his nose and his eyes are still crossed.

JAMIE
Stop it, it's disgusting.

Tommy crosses his eyes again.

JAMIE
Make him stop.

Jamie has just put the spoon down next to his cereal bowl, and before he has a chance, Hannah takes the bowl away, dumps the milk and leftover cereal into the disposal and puts the bowl into the dishwasher.

HANNAH
You can't make someone stop doing something if he doesn't want to.
(continued)

Now she buttons an unbuttoned button on Tommy's shirt.

HANNAH
(continued)
You just have to ...
(good-naturedly)
throw them in jail.
(beat)
That's my philosophy.
(beat)
Punish the bums.

TOMMY
(his face suddenly back to normal)
You going to punish me for making a face?

ROB
Your mother is just preparing herself for her job interview with the district attorney's office --

HANNAH
But it is my philosophy. Somebody does something wrong, you punish them --

JAMIE
We know, we know.

Jamie stands up. As he puts his bag lunch into his backpack.

HANNAH
Is there something you haven't said?

JAMIE
Can I please leave the table?

HANNAH
You can leave the table, but you
may not leave the table.

A HORN HONKS out front.

JAMIE
Now I have to leave the table.

This is all very good-natured.

EXT. STUBBS HOUSE - DAY

As Jamie and Tommy emerge, with their backpacks, to get into a white station wagon driven by BARBARA MAXWELL, a pretty little thing who looks just like the Draw Me girl. She has TWO KIDS in the backseat, and a sticker on the window that says Mom On Board.

Jamie and Tommy get in, wave goodbye to Hannah, who's standing on the front step of the white frame house.

There's a red BMW and a blue Volvo station wagon in the driveway.

HANNAH
(to Barbara Maxwell)
Thank you, thank you, thank you,
I'll make this up to you, I
promise --

BARBARA
(she has a Southern accent)
Honeybunch, any time, you know
that. Good luck with the
interview.

The car pulls away. Hannah smiles, walks back into the kitchen.

Rob is at the kitchen table, reading the sports pages.

HANNAH
That Barbara Maxwell is so sweet,
she is so dear, I am telling you I
would not be so sweet and dear if
my husband walked out on me and
forced me to be a brave single
parent who sends out cards with
pictures of herself and her plucky
little family at Christmas.

(beat)
I wonder how she knew I had a job
interview.

(continued)

Rob is barely acknowledging her, he's reading the sports pages.

HANNAH
(continued)
Testing one two three four.

ROB
(referring to the paper)
This is great.

HANNAH
What?

ROB
They sent that turkey down to the minors. A relief pitcher, he blows an eight-run lead -- they sent him to Fresno. You talk about justice, you won't find it in the legal system. You have to go all the way to baseball to find justice.

INT. DISTRICT ATTORNEY'S OFFICE - DAY

A pleasant corner office in the Redmond City Hall, with a lovely view of a large flagpole flying the American flag and beyond it the traffic circle containing the statue of the bicycle.

Behind the desk is PHIL GOLDMAN, the District Attorney of Redmond, an avuncular man in his late fifties. He has Hannah's resume in front of him as he talks to Hannah.

GOLDMAN
This job doesn't pay much, Mrs. Stubbs, on top of which the hours are irregular, you have to work holidays from time to time, the phone rings at all hours of the night --

HANNAH
(with feeling)
I didn't go to law school at my age so I could make a lot of money working in a big downtown firm helping reprehensible people find loopholes in the law.

GOLDMAN
I did, but it didn't work out --

HANNAH
I have very strong feelings about crime, Mr. Goldman --

GOLDMAN

We don't have that much of it here
in Redmond --

HANNAH

And we will continue not to have
that much if people realize that
this is a community where
criminals are punished. No
coddling, no plea bargaining, no
immunity -- you should know this
about me up front. If you hire me
you will not be hiring a
sentimental woman with a soft spot
for human beings and human frailty
and human weakness.

INT. RECEPTION AREA - DAY

As Hannah comes out of Goldman's office. There's a young
woman named ALLY who's Goldman's secretary, and a policewoman
named CRYSTAL standing there. Hannah doesn't know either of
them -- but she's euphoric, and kisses them both.

HANNAH

I got the job, I got the job!

Both women smile at her, her enthusiasm is contagious.

Hannah notices something about Crystal, leans in toward her.

HANNAH

You have a little piece of food
right there --

(Hannah points to her own
right eye tooth; as Crystal
tries to get it off with her
tongue)

If I ever do, be sure to tell me.
You promise?

EXT. PARKING LOT - REDMOND CITY HALL - DAY

As Hannah jubilantly gets into her car.

EXT. HIGHWAY - DAY

Hannah driving on a two-lane highway. In the distance we see
a large sign that says Stubbs Lumber. As we get closer, we
see the red convertible BMW that was parked in the Stubbs
driveway make a left turn out of the lumberyard going in the
opposite direction from Hannah.

Driving the BMW is her husband Rob, but he doesn't see her as
he passes her going the other way.

Hannah beeps madly, to no avail.

Hannah makes a U-turn on the highway and turns to follow him.

There's a large tractor-trailer between her and Rob's car.

Hannah finally succeeds in passing it.

She's behind Rob's BMW now.

Rob's directional signal is on, indicating that he's making a right turn.

INT. HANNAH'S CAR - DAY

As Hannah looks straight ahead following Rob.

A puzzled look crosses her face.

We HOLD ON her face as she continues to drive. She slows down. She looks stricken. She pulls over to the side of the road.

She turns to look at what she has just passed.

And now we see what she sees:

EXT. THE GREENER PASTURES MOTEL - DAY

Rob has just parked his car in a parking space, next to Barbara Maxwell's white station wagon with the sticker on the back that says Mom On Board.

INT. STUBBS LIVING ROOM - NIGHT

Rob standing impassively amidst several packed suitcases as Hannah goes around the living room throwing things into a large garbage bag -- some records, a bowling trophy, a Mexican candelabra --

HANNAH

And don't try to tell me I'm overreacting. Another person in my place might be overreacting, but I am behaving completely in character.

(continued)

Hannah moves to the bookshelves now, starts throwing How To Win At Blackjack, Fly Fishing for Experts, etc., into the garbage bag, wiping them off with a dustcloth as she does.

HANNAH

(continued)

And don't try to get me to change my mind, don't try to tell me it was just sex. It was the end of trust, it was the end of everything that means anything in a marriage --

(she sprays Endust on the bookshelf)

and telling me that it was a totally meaningless episode will do nothing whatsoever. I have made up my mind and nothing you will ever say or do will make me change it --

ROB

I'm in love with her.

HANNAH

What?

ROB

I'm in love with her and I'm going to go live with her. I'm sorry this is how you found out, but you were going to find out eventually so it might as well be now.

(continued)

Hannah stops dusting.

She looks at him. Shakes her head no.

ROB

(continued)

Look, Hannah, I want to come home from work and take off my jacket and throw it on the chair and not have someone tell me that the closet is where it always is. Between you and I --

HANNAH

(the words come out of her mouth instinctively)

Between you and me --

ROB

Exactly. I would like to say the words "Between you and I" and not have someone say "Between you and me." Exactly.

Rob walks out the door with his garbage bag and a small suitcase.

The door closes.

Hannah bursts into tears.

A card that reads: They Tell Their Mothers

INT. VINNIE'S BEDROOM - NIGHT

Vinnie is on the telephone talking to his MOTHER. The television set is flickering in the background.

VINNIE'S MOTHER
(through filter)
We're going to start with stuffed
peppers, and then some mozzarel --

VINNIE
Don't go so fast, Ma, tell me what
you're stuffing the peppers with -
-

INT. VINNIE'S MOTHER'S KITCHEN - NIGHT

A tenement kitchen somewhere in New York City -- a modest, contemporary version of Alice Kramden's kitchen. VINNIE'S MOTHER, who's on the phone with Vinnie, is an ample, Italian-American woman in her seventies.

And cut back and forth.

VINNIE'S MOTHER
The usual. Bread crumbs, sausage,
a little parsley. Then mozzarella
in carozza with anchovy sauce. .

VINNIE
(his mouth watering)
God. Oh God.

VINNIE'S MOTHER
Some rice balls --

VINNIE
I love rice balls --

VINNIE'S MOTHER
A little prosciutto. That's for
the beginning. Then bucatini with
meatballs and a little tomato
sauce. I put some red pepper in
so it's spicy like you always
liked it --

VINNIE
I remember, I remember --

VINNIE'S MOTHER
I tried to get some broccoli rabe
but they were out of it. They
tried to tell me it was out of
season, but Katie got some last
week, so how could it be out of
season, tell me that?

Ma -- VINNIE

Yeah? VINNIE'S MOTHER

Linda left. VINNIE

Linda your wife? VINNIE'S MOTHER

Yeah. VINNIE

So you'll get another wife. You
wanna hear what we're going to eat
tomorrow night? VINNIE'S MOTHER

Sure. VINNIE

Linguini with clam sauce. VINNIE'S MOTHER

God. VINNIE

INT. BARNEY'S MOTHER'S KITCHEN - NIGHT

Barney at the kitchen table in a small house somewhere in
Seattle. BARNEY'S MOTHER is serving him a piece of chicken.

When do you think she's coming? BARNEY'S MOTHER

She's not coming. BARNEY

Good. We can have more for each
of us. BARNEY'S MOTHER

Margaret and I are having some
problems. BARNEY

Barney's Mother nods seriously and sits down.

I have a philosophy here. Do you
want to hear it? BARNEY'S MOTHER

Sure. BARNEY

BARNEY'S MOTHER

My philosophy is, it really doesn't matter what happens in a marriage the first thirty years or so. You fight, you split up, you get involved with other people, you stop speaking to each other --

(she shrugs)

what is it? Is it worth getting upset about? No, because a marriage is about keeping each other company when you get old, when you have to struggle with the problem of your parents degenerating and your children disappointing you. That's how your father and I stayed together so long, God rest his soul. What do you think?

BARNEY

(he knows she's talking about the chicken)

It's good.

BARNEY'S MOTHER

I put a little Lawry's Season salt in, it gives it a little extra zing.

INT. HANNAH'S MOTHER'S KITCHEN - NIGHT

HANNAH'S MOTHER is sitting at her kitchen table with Hannah. They're eating Lorna Doones and drinking milk.

HANNAH'S MOTHER

He'll be back.

HANNAH

I don't want him back.

HANNAH'S MOTHER

Honey, you're angry now, but eventually this will seem just like a little episode in a long life together --

HANNAH

How can you say that? Dad never did anything like this to you.

HANNAH'S MOTHER

That's true.

(MORE)

HANNAH'S MOTHER (CONT'D)
 (she reaches over to wipe
 some crumbs from Hannah's
 chin)

Although once --

Hannah's mother stops abruptly.

HANNAH

What?

Hannah's mother shakes her head no.

HANNAH

Tell me.

HANNAH'S MOTHER

Do you remember Faye Carver? She
 lived down the street when we
 lived on Lee Avenue.

(continued)

Hannah shakes her head no.

HANNAH'S MOTHER

(continued)

She had very large thumbs.

HANNAH

Really.

Hannah's mother nods.

A pause.

Hannah's mother takes a deep breath.

HANNAH'S MOTHER

I've gone this far, I might as
 well tell you the rest.

(beat)

One night the car broke down and
 your father had to take her home,
 and it took --

(her eyes narrow, she lowers
 her voice as if someone is
 listening)

a few minutes more than it should
 have.

(beat)

So don't try to tell me I don't
 know anything about what you're
 going through.

HANNAH

Well I don't want him back.

HANNAH'S MOTHER

Okay. Then you'll find someone else. And the kids can come over and spend the night here any time you and your new guy want some privacy --

HANNAH

Not right away. God, Mom.

A card that reads: A Musical Interlude

INT. VINNIE'S BEDROOM - NIGHT

Vinnie is watching The Honeymooners.

It's the end of the show. "Ralph, you're the greatest," Audrey Meadows is saying to Jackie Gleason as he takes her in his arms. Our Love Is Here To Stay starts to play.

HOLD ON Vinnie, for a moment, watching.

INT. BARNEY'S FBI OFFICE - DAY

Barney is sitting at his desk in the office he shares with Kirby Ross. Barney and Kirby are filling out forms, as usual.

On the radio a ballgame is about to begin. The band on the radio starts to play The Star Spangled Banner.

Barney and Kirby both stand for it.

INT. JAMIE AND TOMMY'S BEDROOM - NIGHT

As Hannah looks in on them. Both boys asleep in bunk beds. She tousles their hair.

Hannah walks out into the hall and into:

INT. HANNAH'S BEDROOM - NIGHT

Hannah sits on her bed. At the foot of it is an old trunk.

Hannah opens it, takes out a few things. We see her wedding picture, a lot of pictures of her kids, her high school yearbook, and an old pom-pom.

In the trunk is a ukelele. Hannah takes it out and tunes it. My dog has fleas. Then she starts to play My Blue Heaven.

HANNAH

(singing)

When whippoorwills call, and evening is nigh, I hurry to my blue heaven. Just turn to the right. You'll find a little

(MORE)

HANNAH (CONT'D)

bright light. That leads you to my blue heaven. You'll find a cozy place, a fireplace, a cozy room, a little nest that sits there while the roses bloom. Just daddy and me --

Hannah stops now. Maybe she's going to cry.

No.

She's not.

She takes the ukelele, puts it back into the trunk.

HOLD ON her.

A card that reads: Happy Thanksgiving

EXT. SUPERMARKET PARKING LOT - DAY

Show Vinnie's car before
As Vinnie gets out of his car, a four-door sedan, probably an Oldsmobile, and starts to walk into a large, state-of-the-art supermarket. We can see a huge sign advertising Thanksgiving turkey specials. As usual, it's raining slightly in Seattle, and Vinnie is wearing a trench coat.

At the entrance are the pushcarts, and standing there is a SUPERMARKET EMPLOYEE who gives each customer his or her shopping cart and helps the housewives with children to fit their kids into the cart. The employee hands Vinnie a cart.

SUPERMARKET EMPLOYEE

Have a nice day.

Vinnie's eyes narrow with irritation at the excess of good humor around him, and he goes quickly through the door.

INT. SUPERMARKET - DAY

As Vinnie pushes his cart through the aisles. In his cart are beer and potato chips and Fritos and donuts and a copy of Seattle magazine with a cover that reads: "Seattle: As Close To Heaven As You're Ever Going To Get." Now we see him pick out a Swanson's frozen turkey dinner and put it into an inner pocket of his trenchcoat, where we can also see a couple of other food items.

A LADY pushing a cart with a TWO-YEAR-OLD in the basket comes down the aisle and accidentally bumps into Vinnie's cart.

LADY

I'm so sorry.

VINNIE
No problem.

LADY
You sure you're all right?

VINNIE
(increasingly irritated)
I'm fine.

LADY
(flashing him a truly open-
hearted and sincere smile)
Have a nice day.

Vinnie's eyes narrow to slits. The lady moves off. Vinnie picks a box of Rice Krispies off the shelf and puts it into his inside trenchcoat pocket.

CUT TO:

INT. CHECKOUT COUNTER - DAY

Vinnie is checking out. He's about twice his normal size.

On the end of the checkout counter is a huge water bottle, the bluish kind used for distilled water dispensers. It's full of coins, and on it is a sign reading: "Make Redmond the flower capital of the world as well as the bicycle capital of the world. Give to the Redmond Flower Fund." Vinnie stares at it with total loathing.

The CHECKER finishes bagging his stuff.

CHECKER
Have a nice day.

Vinnie would like to hit the checker, but he doesn't.

Instead he picks up his bags of groceries and starts to leave the market. As he does, we see a man in shirtsleeves coming toward him -- and for a moment we think he's going to stop Vinnie for shoplifting. The man is the MANAGER of the supermarket.

MANAGER
I hope you had a pleasant shopping experience.

VINNIE
(is this on the level?)
Yeah?

MANAGER
Here's a form for our suggestion box. If there's anything we don't have that you want, just let us know.

VINNIE
Escarole.

MANAGER
What is it?

VINNIE
A vegetable.

MANAGER
Just write it down, we'll get it,
whatever it is.
(beat)
Happy Thanksgiving.

INT. THE FOYER IN HANNAH'S HOUSE - MORNING

Jamie and Tommy and Hannah are sitting together at the foot of the stairs in the hallway, apparently waiting. There are two very small suitcases with Mariners emblems all over them and a turtle in a small glass bowl sitting on Jamie's lap.

JAMIE
Now listen carefully, Fluffy,
because I'm only going to say this
once. Tommy and I are going to
Grandma's house for Thanksgiving
with Dad, you remember Dad, he
used to live here, and we'll be
back on Sunday night. Meanwhile
Mom's going to feed you, but she
probably isn't going to pay much
attention to you because she hates
pets, she would never have let us
get you if Dad hadn't made her and
now he's gone and she's stuck with
you.

(to Hannah)
Promise not to flush him down the
toilet.

HANNAH
I can't promise anything.

JAMIE
Mom --

HANNAH
I promise.

Hannah puts her arms around the two of them. A beat.

TOMMY
What are you doing tonight?

HANNAH
I'm working. So it's just as well
you're going with your Dad because
I wouldn't be here anyway.

TOMMY
Do you still love our Dad?

HANNAH
No. But I love you.

TOMMY
(quoting, he's hear this
before)
And your Dad loves you, and that's
what really matters.

JAMIE
What happened to it?

HANNAH
To what?

JAMIE
You loved him and now you don't,
so where did it go?

The FRONT DOOR opens suddenly, and there's Rob.

ROB
Everybody ready?

The boys look at their mother and then at their father.

HANNAH
Now go on. Have a good time.
We'll talk about this when you get
back Sunday.
(continued)

Jamie and Tommy go out the door and start toward the car.

HANNAH
(continued)
Rob, I really don't think you
should just walk in here as if you
still live here --

ROB
I'm supposed to ring the doorbell
at my own house?

HANNAH
This isn't your house any more.

ROB
I don't live here, but it is still
my house.

Rob turns to leave.

WE CAN SEE JAMIE AND TOMMY standing in the walkway,
listening.

Hannah slams the door, locks it.

A knock on the door.

HANNAH
Go away.

TOMMY
It's me.

Hannah opens the door.

There's Tommy, looking very small.

TOMMY
Mom?

HANNAH
What?

TOMMY
What's green and yellow and has
purple spots?

HANNAH
I give up.

TOMMY
A vagina.

Tommy cracks himself up.

HANNAH
(laughing, in spite of
herself)
Get out of here.
(beat)
Have a nice Thanksgiving.

INT. HOUSE OF PANCAKES - NIGHT

Barney is eating a dinner of pancakes and beer and reading
the sports section of the newspaper.

The WAITRESS, who is named MARILYN, comes over to the table.

MARILYN

It's none of my business, but I don't think pancakes are dinner, especially Thanksgiving dinner, even if they are the specialite de la maison.

Barney looks balefully up at her.

BARNEY

Thanks, Marilyn. Anything else on your mind?

MARILYN

(starting to clear his dishes)

I'm going back to school. I'm going to be a keypunch operator.

BARNEY

Really?

MARILYN

I'm not going to spend the rest of my life in a house of pancakes.

BARNEY

I am, sweetheart, don't leave me here to die alone.

His beeper goes off.

MARILYN

You working Thanksgiving?

INT. HANNAH'S OFFICE - NIGHT

Hannah is eating a container of yogurt with a plastic spoon and doing a crossword puzzle.

Crystal the policewoman sticks her head into the room.

CRYSTAL

We got a grand theft auto downstairs just waiting for you.

HANNAH

Let me at him.

CRYSTAL

And let me know when you're done with him, because I could use him

--

HANNAH

Not seriously, Crystal?
(she stands to go)

The two of them go into:

INT. HALLWAY - NIGHT

As Hannah, carrying her shoulder handbag and a notebook, follows Crystal down the hallway and downstairs.

CRYSTAL
 Seriously.

HANNAH
 I can't believe that you would just look at someone -- never mind that he's an automobile thief --

CRYSTAL
 -- allegedly --

HANNAH
 And want to go out with him.

CRYSTAL
 I don't mean I want to go out with him.

And follow them to:

INT. DOWNSTAIRS HALLWAY - NIGHT

As they continue walking.

HANNAH
 I know what you mean, Crystal.

CRYSTAL
 He makes the hairs on the back of my neck stand up, that's all I'm going to say --

HANNAH
 (disbelieving)
 The hairs on the back of your neck?

CRYSTAL
 Yes.

HANNAH
 That has never happened to me. I have never been interested in anyone on any level unless I know ...
 (she can't figure out an acceptable way to finish the sentence)

CRYSTAL
... if he's a college graduate.

HANNAH
Yes. Okay. That probably seems quite comical to you.

CRYSTAL
It's your life. Suit yourself.

HANNAH
I did, and look where it got me.

They've reached the door to the room where the prisoner is being held. A POLICEMAN is standing outside the locked door. He opens it. Hannah walks into:

INT. HOLDING ROOM - NIGHT

Hannah walks in. Vinnie looks her up and down.

HANNAH
(reading off a piece of paper
Crystal has given her)
Martin Brown.

VINNIE
Things are looking up.

No reaction from Hannah. Vinnie looks over at Crystal, gives her a wink. Crystal backs out of the room, trying to maintain her composure.

INT. STATEMENT ROOM - NIGHT

Vinnie and Hannah in a room with a table in it. There's also a POLICE STENOGRAPHER in the room.

VINNIE
What robbery? I borrowed a guy's car.

HANNAH
He gave you the keys, is that correct?

VINNIE
He was supposed to leave the keys in the car.

HANNAH
But he didn't.

VINNIE
(as if she's an idiot)
Right. If he had of left them in
the car, I wouldn't have had to
jump-start it.

HANNAH
How do you happen to know how to
jump-start a car?

VINNIE
I learned in the Army. I was in
the motor pool and everyone was
always losing their keys. The
entire Army would not have moved
if it wasn't for me jump-starting
it, and it's a good thing, too,
because we had to move the
ambulances so they could take the
paraplegics to the dialysis
machines.

Hannah is staring at him. She is genuinely awed at his
lying.

A beat.

HANNAH
What was his name?

VINNIE
Who?

HANNAH
The guy you borrowed the car from.

VINNIE
Eddie.

HANNAH
Eddie what?

VINNIE
That's all I know, except he
drives a blue Nova.

HANNAH
The car you were picked up in was
not a blue Nova, it was a green
Chrysler.

VINNIE
Oh. Well. That explains it. I
jump-started the wrong car. I was
in a hurry. I was on my way to
church, I was going to say a few
novenas for Thanksgiving.

HANNAH
Thanksgiving is not a Catholic
holiday, Mr. Brown.

VINNIE
Call me Vinnie.

HANNAH
It says here your name is Martin.

VINNIE
My friends call me Vinnie.
(beat)
Thanksgiving is very big with the
Italians. Turkey cacciatore.
Sweet potato parmigiana.

HANNAH
There is no such thing as
Thanksgiving in Italy. I happen
to have been there.

VINNIE
To Florence, I bet.

HANNAH
Yes.

VINNIE
You been to Sicily by any chance?

HANNAH
No.

VINNIE
It's very big in Sicily. On
account of the large number of
Sicilians who went to America and
got thrown back out.

HANNAH
Let me understand this. You are
telling me you borrowed the car of
a friend, but you got into the
wrong car on your way to church.

VINNIE
(shaking his head)
Can you believe it?

HANNAH
There were two cases of liquor in
the back of the car.

VINNIE
I noticed.

(MORE)

VINNIE (CONT'D)
 (shakes his head)
People drink too much.

HANNAH
 Those two cases of liquor were reported stolen from Kelly's Liquors on Fifth Street earlier this evening.

VINNIE
 You're kidding me. I accidentally took the wrong car of a guy who stole some liquor earlier this evening?

HANNAH
 The car you stole belongs to the Reverend Edward Dickenson, he happens to be the minister of the Presbyterian Church here in Redmond.

VINNIE
 You sure he's a reverend? One of my best friends makes a living as a completely phony reverend. For two bucks I can make you a reverend.

Barney Coopersmith is standing in the doorway to the room.

BARNEY
 Barney Coopersmith, FBI.

HANNAH
 Hannah Stubbs of the District Attorney's office.

Hannah looks at Barney and reaches involuntarily for the back of her neck. Apparently the hairs on the back of her neck are standing up. Hannah stares at Barney, surprised that this unprepossessing man has had that effect on her.

VINNIE
 Barney, you got a ring here of phony reverends stealing liquor. Make me a minister, I'll infiltrate them --

HANNAH
 (recovering her composure)
 You two ... apparently ... know one another.

VINNIE

-- You wire me, I'll make a case
against them --

BARNEY

He telephoned the office --

VINNIE

-- We'll nail all the crooked
reverends. Some guys steal your
money, but these guys steal your
heart.

BARNEY

Knock it off, okay?
(to Hannah)
What's going on?

HANNAH

He was picked up for speeding in a
stolen car, he was carrying stolen
liquor, we're arraigning him
tomorrow, grand theft auto, felony
theft --

BARNEY

No you're not.

HANNAH

We most certainly are --

BARNEY

This man is in the Federal Witness
Program --

Hannah looks at Vinnie. He's going through her purse and
looking at her wallet.

HANNAH

What are you doing in my purse?

VINNIE

Just looking.
(he's looking at the pictures
in her wallet)
Cute kids.

HANNAH

Thank you.

VINNIE

Mariners fans, I see.

HANNAH

Yes.

VINNIE
This your husband?

HANNAH
Not any more.

VINNIE
You're a good-looking girl, except
for those Army shoes. No wonder
he split. You ought to get some
nice high heels --

BARNEY
(lifting Vinnie out of his
chair)
Let's go.

VINNIE
-- spectator shoes, they're called
--

Barney and Vinnie go into the hallway and Hannah bolts after
them to:

INT. HALLWAY - NIGHT

Barney and Vinnie going down the hallway. Barney is holding
Vinnie by the scruff of his neck. Hannah is following them
like a terrier.

BARNEY
He is a member of an organized
crime family --

VINNIE
They put that stamp on everybody,
it's a stigma --

BARNEY
He has to testify in two major mob
trials in New York this year, and
therefore you are not going to
arraign him tomorrow for anything
--

HANNAH
You're telling me this man has a
license to steal?

BARNEY
I'm telling you, drop it, this man
is a government asset --

VINNIE
I'm a cooperating witness, but the
reverend steals your heart --

They're passing Crystal now, who's at her desk, watching wide-eyed.

HANNAH
 You just plop this criminal down
 in this community and we're
 supposed to look the other way?

As Vinnie passes Crystal, he takes a Life Saver off her desk, pops it into her mouth. Crystal looks surprised --

CRYSTAL
 (more out of surprise than
 objection)
 That's my last mint --

HANNAH
 Spit that out!

Hannah puts her hand cupped under Vinnie's mouth, the way you do with a child.

HANNAH
 Spit that out, right this minute!

Vinnie spits it out into her hand.

Then, a split-second later, Vinnie is yanked out the door of the building by Barney. Hannah follows them to:

EXT. REDMOND CITY HALL - NIGHT

Barney and Vinnie heading toward the parking lot, Hannah just behind them.

BARNEY
 This man is much more important
 than a couple of petty larcenies -
 -

HANNAH
 That's your opinion. You don't
 live here --

BARNEY
 What if he promises not to do it
 again?
 (to Vinnie)
 Do me a favor, tell this woman you
 won't do it again.

VINNIE
 I didn't do anything in the first
 place, which I was trying to
 explain.

BARNEY
This is Justice Department policy
--

HANNAH
Well, they're wrong. They're
wrong and I'm right.

As he gets into the car:

BARNEY
Let me ask you something. Have
you ever been wrong about
anything?

He slams the car door.

HANNAH
Yes. Once.

INT. CITY HALL - NIGHT

As Hannah comes back in the door. She's absolutely furious.
Crystal is sitting there.

HANNAH
Creep. Disgusting, revolting
creep.

CRYSTAL
I thought he was cute.

HANNAH
Not that one, the other one.

EXT. HANNAH'S HOUSE - NIGHT

As Hannah parks her car in the driveway, get out, slams the
car door. She's still furious.

INT. HANNAH'S KITCHEN - NIGHT

Hannah comes in, turns on the light.

She puts on an apron, ties it around her waist, picks up a
sponge and a container of Comet. Muttering furiously to
herself, she starts scrubbing furiously.

HANNAH
That creep.

She stamps over to the liquor cabinet and opens it. There's
a bottle of Old Turkey. She pours it into a glass and
swallows a gulp of it. It tastes terrible.

HANNAH

He made me lose my temper. He made me drink. I'm drinking in solitary. Look at me. I'm cleaning in solitary.

(she goes back over to the counter and starts scrubbing again)

Of course you always clean in solitary, there's nothing new in that, but still. Drinking, muttering to myself, compulsively scrubbing --

Hannah takes the dishes, etc. that are on the counter and dumps them into the sink. Whatever is in the sink goes into the garbage disposal. She turns on the garbage disposal. There's a horrible grinding sound.

And now we realize -- and so does Hannah -- that one of the dishes she has dumped into the sink is the one containing Fluffy the turtle, and that Fluffy has just met his maker.

Hold on Hannah.

HANNAH

And now murder.

INT. A SHOE STORE IN A SHOPPING MALL - DAY

Hannah and her friend MARINA are sitting in chairs as a SHOE SALESMAN tries high heels onto Hannah's feet.

HANNAH

I have never killed a living thing in my life.

She stands, looks at her feet in a mirror.

HANNAH

I once saved the life of a bumblebee.

She starts to try on another pair.

MARINA

Are those comfortable?

HANNAH

Of course not.

MARINA

Then why are you buying them?

HANNAH

Because I'm single again.

MARINA

I am too, but that's no reason to abandon the only thing in the world I believe in, which is comfortable shoes.

INT. HAIRDRESSING SALON - DAY

Hannah is having her hair done by a BEAUTICIAN in a completely different and much more curly and glamorous way as MARINA looks on.

HANNAH

I will just go to the pet store and buy another turtle. It's not like it had a personality or distinguishing marks.

MARINA

(referring to Hannah's hairdo)

What happens when you try to do that yourself?

HANNAH

You just blow it out, it's easy.

INT. DEPARTMENT STORE COSMETICS DEPARTMENT - DAY

Hannah is having makeup applied to her face by a COSMETICIAN as Marina looks on with increasing mystification.

MARINA

You're supposed to have a funeral when a pet dies. You're supposed to mourn for it, you're supposed to decide whether or not you want to replace it and if so with what. It's exactly like a divorce.

HANNAH

Where is this written?

MARINA

Somewhere, I promise you.

MARINA

(looking at Hannah, who's now wearing a huge amount of make-up)

You can tell me if you're seeing someone?

HANNAH

I'm not.

EXT. PARKING LOT - DAY

A car in the parking lot of the mall where Hannah is doing her shopping. Vinnie is sitting inside it, waiting for someone or something.

INT. CAR - DAY

Vinnie checks his watch. The passenger door to the car opens. A man gets into the car. He's burly. He's wearing a lumber jacket. And we see now who he is: he's Barney's officemate Kirby Ross, in what he thinks of as an undercover disguise.

He hands Vinnie a manila envelope.

Vinnie reaches into it. He takes out a few dozen white envelopes with the Mastercharge logo in the corner. He opens one of the envelopes and takes out a lightweight piece of cardboard with a Mastercharge card inserted in it, looks it over appraisingly.

VINNIE

(he's negotiating)

These are not the good ones. They got a limit.

KIRBY

They don't all have limits.

VINNIE

They might not be valid --

KIRBY

They're good, they're good. I just got 'em out of the post office. I work at the post office.

VINNIE

Okay.

Vinnie peels off a wad of cash and starts to pay Kirby.

And now we see:

THE CROSS-HAIRS OF SOMETHING THAT MIGHT BE A GUN OR MIGHT BE CAMERA AIMED AT VINNIE AND KIRBY.

And we hear a click. It's a camera.

And now we see elsewhere in the parking lot a car with a camera aimed out the window. The camera has a telephoto lens on it, and it's clicking away.

INT. FRONT SEAT OF SURVEILLANCE CAR - DAY

Barney is sitting in the front seat, aiming the camera at Vinnie's car. He's far enough away that he can't quite see Vinnie's face.

In the front seat, alongside him, is a tape recorder on which we can hear the conversation that's taking place between Kirby and Vinnie.

Barney is clicking away as we hear on the recorder:

VINNIE'S VOICE

You let me know if you get any more, okay?

KIRBY'S VOICE

Sure. I don't know your name, though.

VINNIE'S VOICE

Martin, but my friends call me Vinnie.

And hold on Barney, as he stops taking pictures.

BARNEY

Shit.

And we hold on Barney's p.o.v. as he sees:

Kirby getting out of Vinnie's car.

Kirby walking toward Barney's car.

Kirby getting into Barney's car.

Kirby can hardly contain his elation.

KIRBY

We got one. We got us a criminal.

BARNEY

No we didn't. We got us a criminal we already had.

INT. VINNIE'S CAR - DAY

As Vinnie turns on the ignition.

He looks in the rear-view mirror to back his car out of the parking space.

VIEW OF REAR-VIEW MIRROR:

A very glamorous blonde in high heels is teetering precariously as she pushes a shopping cart full of groceries toward her car.

Vinnie turns to look admiringly at her, whoever she is.
Then he realizes who she is. Hannah.

EXT. VINNIE'S CAR - DAY

Vinnie turns off the car motor and gets out.

VINNIE
Mrs. Stubbs, as I live and breathe
--
(beat)
It's me, Vinnie --

HANNAH
I know who you are. I just met
you.

Cut back to:

INT. BARNEY'S CAR - DAY

Barney and Kirby in the front seat.

BARNEY
I'm telling you, it doesn't
matter, he's our witness.

KIRBY
(stricken)
So it's useless, is that what
you're saying?

BARNEY
That's what I'm saying.

KIRBY
What about the accomplice?

BARNEY
What accomplice?

Kirby grabs the camera from Barney and takes a picture of
Vinnie and Hannah greeting one another.

CUT BACK TO:

EXT. PARKING LOT - DAY

Hannah is genuinely flustered at running into Vinnie, who is
shamelessly looking her over. In her attempt to sweep past
him, she trips in her new shoes and her purse flies out of
her hands and her heel breaks.

HANNAH
Darn it!

She and Vinnie both lean over for the purse and both pick it up at the same time.

CUT BACK TO:

INT. BARNEY'S CAR - DAY

As Kirby takes another picture.

KIRBY

The old dropped-pocketbook ploy.

CUT BACK TO:

EXT. PARKING LOT - DAY

Hannah lifts her heel up and looks at it. Yes. Definitely broken.

VINNIE

What a shame. It looks brand new. And it's just the kind of shoes I was saying you should wear --

HANNAH

These are old shoes -- it's a miracle they lasted this long.

Hannah is momentarily horrified at having told a lie.

Vinnie takes the moment to start to unload her groceries into her car.

HANNAH

I can do that.

VINNIE

Of course you can. You probably spent your whole marriage doing it. You probably had one of those marriages.

HANNAH

One of what marriages?

VINNIE

One of those marriages that end in divorce, but not before you spend it loading and unloading the car by yourself.

As he starts to put the groceries into her car:

CUT BACK TO:

INT. BARNEY'S CAR - DAY

As Barney and Kirby watch.

KIRBY

There could definitely be a transfer of stolen goods taking place right in front of our eyes.

BARNEY

I seriously doubt that.

Barney starts the car, starts to back away as Kirby frantically takes pictures.

KIRBY

Don't you want to find out who she is?

BARNEY

I know who she is.

EXT. PARKING LOT - DAY

Vinnie has finished loading the groceries. Hannah starts to walk back to the stores in the mall, hobbling on her shoe.

VINNIE

Hey, you can drive away, I won't follow you --

HANNAH

I have another errand to run if you don't mind --

VINNIE

I don't mind, it gives me a chance to thank you for what you did for me last night --

HANNAH

I didn't do anything to you last night, I would like to have done something --

VINNIE

Last night was the worst night of my life.

HANNAH

I find that hard to believe --

VINNIE

It was Thanksgiving and I find myself in a community where I know no one but my bartender. My wife, God rest her soul, died three years ago yesterday, to the day --

HANNAH
I'm sorry to hear that, but it is
no excuse for what you did --

VINNIE
Like your shoes, it's a miracle
she lasted as long as she did ...

Hannah looks at Vinnie. Does he know she was lying about the shoes? They're at the window of a pet shop now. Puppies are cavorting in the window.

VINNIE
I miss my dog too. I had to leave
my dog behind.

HANNAH
They wouldn't let you take your
dog?

VINNIE
He only answered to his name. It
was one thing to give me a new
name, but I was never going to be
able to get away with changing
his, and it was a dead giveaway.

HANNAH
(against her better judgment,
she asks:)
What was his name?

VINNIE
Broccoli.

HANNAH
I don't believe one word you have
just said.

VINNIE
(shrugs good-naturedly)
Suit yourself.

HANNAH
(starting into the pet shop)
If you'll excuse me --

VINNIE
(the way old ladies talk)
Look at the little puppies --

He follows her into:

INT. SPARROW'S PET STORE - DAY

Birds squawking, dogs barking, a parrot. BILLY SPARROW, the owner of the pet store, a man in his fifties with an olive complexion, comes out of the back of the store and up to Hannah.

SPARROW

You need some help?

HANNAH

Yes. I would like a box turtle and the gentleman is interested in a dog.

VINNIE

(not turning around)

I'm not really. I couldn't do it to Broccoli, he'd never forgive me.

CUT TO:

A TANK OF BOX TURTLES

And PULL BACK TO REVEAL Hannah and Billy Sparrow looking at the turtles. They all look alike.

HANNAH

Oh God.

(beat)

I should have brought the other one.

SPARROW

The turtle died, so you're going to pass another turtle off as the dead turtle.

HANNAH

You think it's a mistake?

SPARROW

I think if you do it, your kids will end up in big trouble, murderers, car thieves, embezzlers

--

HANNAH

Liars.

SPARROW

Liars is no problem. They can always go to work as airline ticket clerks. Or receptionists in the eye doctor's office. Or Attorney-General of the United States in a Republican administration.

HANNAH

That one.

Sparrow scoops out a turtle and puts it into a box. Hannah hands him a five dollar bill and they walk toward the cash register, past Vinnie, who is looking at the parrot.

VINNIE

(to parrot)

Polly want a cracker.

SPARROW

It don't say "Polly want a cracker."

VINNIE

What do it say?

SPARROW

"You're under arrest."

PARROT

You're under arrest.

VINNIE

(still focussed on the
parrot)

I once knew a guy had a parrot
that said that.

SPARROW

Yeah?

There's a long pause while Sparrow waits for Vinnie to look at him.

They know each other. Vinnie puts his hands up to his lips, as in Don't Say Anything In Front Of Her.

VINNIE

(to Hannah)

I think you got a point. I should
get myself a new dog.

HANNAH

(taking the turtle, which is
in a little carton)

Fine.

(to Sparrow)

Thank you very much.

SPARROW

Thank you.

Sparrow guides Hannah to the door, waits til she's out, closes the door behind her, locks the door and turns to Vinnie. They face off.

VINNIE
(like Cagney)
You dirty rat --

SPARROW
Snitch --

VINNIE
Stool pigeon --

SPARROW
Informer --

VINNIE
Squealer --

SPARROW
(like Cagney)
You dirty rat --

VINNIE
I already said "You dirty rat" --

SPARROW
Yeah, but I say it better than
you.

They throw their arms around one another and kiss on both cheeks.

VINNIE
Johnny Bird. I thought you were
dead.

SPARROW
That was the general idea. They
put me in the program.
(pointing to himself)
Billy Sparrow.

VINNIE
I'm in it too. Martin Brown.

SPARROW
You could have picked any name in
the world and you picked Martin
Brown?

VINNIE
I had a lot of things on my mind.

SPARROW
Who's the dame?

VINNIE
An assistant D.A. I recently made
the acquaintance of.

SPARROW
They picked you up?

VINNIE
A misdemeanor.

SPARROW
They don't have misdemeanors here.
They only have felonies. Where's
Linda?

VINNIE
She couldn't take it.
(beat)
Jesus, I am so glad to see you. I
was feeling so alone.

SPARROW
You are not alone.
(beat)
You are really not alone.

A card that reads: A Dinner With Old Friends

CLOSEUP ON: A WISEGUY

And PULL BACK into a TWO-SHOT OF THE WISEGUY and Vinnie
greeting one another with a kiss on both cheeks.

VINNIE
Rocco Bamonte.

WISEGUY
(pointing to himself)
Peter Brooks.

We see now that we're in:

INT. A TYPICAL BIG SEATTLE RESTAURANT - NIGHT

Big room, huge salad bar, roaring fireplace, etc. Vinnie is
greeting SIX WISEGUYS, one of them Billy Sparrow, all of
them obviously in the Federal Witness Program. After kissing
Rocco, Vinnie goes on to the next guy at the table.

VINNIE
Louie Louie Paolucci --

LOUIE LOUIE
Michael Pearson --

VINNIE
I was your pallbearer --

LOUIE LOUIE
I appreciate it, Vinnie --

VINNIE
(to the next wiseguy)
Nicky the Fish --
(they embrace and Vinnie
turns to the next wiseguy)
Dino, I can't believe this --

They all sit down at this big, beautiful, whitebread restaurant. As they do, a pleasant-looking older WAITRESS comes to the table with a big basket of popovers and gives them out, one to a customer. DINO, one of the wiseguys at the table, takes a bite out of one of them.

DINO
What the fuck is this?

JOHNNY
A popover.

DINO
There's nothing in it.

LOUIE LOUIE
Last week I drove 43 miles to a restaurant I heard had a good marinara sauce. I had to take a fucking ferry to get to it.

NICKY
How was it?

LOUIE LOUIE
Please.

VINNIE
The way I look at it, this is where you go when you die. It's sort of heaven, but it's not.

ROCCO
Yeah.

DINO
(miserably)
It's so clean.

JOHNNY
(miserably)
It's so beautiful.

LOUIE LOUIE
(miserably)
Everybody's so nice.

VINNIE
It's a good thing we're not broke
or we'd really be miserable.

ROCCO
I'm broke.

VINNIE
But you get your check every week.
From the government. Right?

A long pause. They all look at each other and then at him.

JOHNNY
How long do you think you get your
check?

VINNIE
Forever.

LOUIE LOUIE
Here's to forever.

The OTHER WISEGUYS laugh.

VINNIE
What are you saying?

JOHNNY
Read the fine print.

VINNIE
You're shitting me?
(continued)

Vinnie looks around at them. They all look at him and shake their heads.

VINNIE
(continued)
What the hell, we might as well go
into business. There's enough of
us here to start a crime wave.

NICKY
Very funny.

He starts to laugh. All of them start to laugh, except Vinnie.

VINNIE

Think it over. On your way to getting your ice cold plate full of iceberg lettuce topped with a dressing made of distilled velveeta cheese, think it over. It'll make you feel a whole lot better about ending up in the salad bar capital of America.

A card that reads: Crime Wave

INT. UNDERHILL'S OFFICE - DAY

As a pile of 8x10 glossy surveillance photographs are sitting on the desk in the office of Barney's boss, Jim Underhill. Barney and his officemate Kirby are seated opposite Underhill, who is looking more military than ever.

UNDERHILL

Who made you undercover?

KIRBY

I did, sir.

UNDERHILL

(biting off the words)

It doesn't work that way, Kirby.

KIRBY

I understand that, sir, but I got a tip from this bartender I know that he'd met this guy who was looking to score some plastic --

BARNEY

The point, sir, is that we ended up selling stolen credit cards to the government witness I'm supposed to be keeping out of trouble.

UNDERHILL

The one who was going to be no problem.

(as he riffles through more pictures)

A female associate. The old dropped-pocketbook ploy.

BARNEY

Actually, sir, it's the assistant district attorney who tried to arrest him Thursday night for stealing a car.

UNDERHILL

He stole a car Thursday night?
And the very next day she was in
business with him?

BARNEY

I'm sure it was just a chance
meeting.

UNDERHILL

Check it out, Coopersmith.

BARNEY

Yes, sir.

Underhill waves the photograph of Hannah, all made-up and
dolled-up and gussied-up.

CUT TO:

HANNAH

looking in the mirror. Her hair is a mess -- clearly she's
decided to try to do it herself, and it hasn't worked.
Exactly half her face is made up, and not very well either.
She's wearing a bra and half-slip and is on the verge of
tears as she looks in the mirror in her bathroom trying to
duplicate what was done to her with the makeup she made the
mistake of buying.

The phone rings. She leaves the bathroom and goes to:

INT. BEDROOM - MORNING

Hannah answers the phone next to the bed.

HANNAH

Hello.... Yes, Mr. Goldman....
I'll be right there. I know I'm
late, but I'm having a problem....
I'll be right there.

INT. REDMOND D.A.'S OFFICE - DAY

Phil Goldman, the Redmond D.A., is sitting at his desk with
Barney as Hannah walks into the room. She looks extremely
odd -- she still has about half-a-face of makeup on.

HANNAH

You wanted to see me?
(she sees Barney, reacts with
irritation)

PHIL GOLDMAN

I believe you know Mr. Coopersmith
of the FBI.

Hannah glares at Barney and then at her boss.

HANNAH

I hope you have not called me away from my work to reprimand me for my conduct Thursday night, because I have no regrets whatsoever about the way I behaved. This man represents an organization --

BARNEY

-- the Federal Government --

HANNAH

-- which is populating this area with known criminals --

Barney pulls a photo of Vinnie out of a manila envelope -- or, to be more precise, pulls half the photo out, so that only Vinnie is visible.

BARNEY

This, presumably, is the man you're referring to --

HANNAH

You know perfectly well it is.

Barney pulls the picture out the rest of the way, revealing Vinnie talking to Hannah.

BARNEY

What were you doing having a clandestine meeting with a man you knew to be a criminal? In what appears to be a disguise, I might add.

HANNAH

(full of self-righteous rage)
I bumped into him in the Redmond Shopping Plaza, which is hardly a clandestine spot. He helped me with my groceries because my new shoe was broken, which is just as well because it pinched in the instep, and then he followed me to the pet shop because I killed the turtle, and I can't get my hair to do what they got it to do and I bought \$45 worth of makeup I don't know how to use and you're accusing me of consorting with criminals? How dare you, Mr. Coopersmith? You're the one who consorts with criminals and calls it a job.

PHIL GOLDMAN

Mrs. Stubbs, you must admit that your bumping into this man was a remarkable coincidence --

HANNAH

(even more heatedly)

It's not a coincidence. He lives here, thanks to you, Mr. Coopersmith. I live here. He was alone all weekend, because he's a widower, and I was alone, and my guess is that everyone who was alone last weekend in the town of Redmond turned up at the shopping plaza at one point or another. The real coincidence, Mr. Coopersmith, is that you were there too --

PHIL GOLDMAN

Mrs. Stubbs, may I remind you that both of you are on the same side.

HANNAH

Remind him. I know.

BARNEY

Since when is he a widower?

HANNAH

Since three years ago. And it seems to me that if you really cared about his well-being, you would know that sort of thing.

BARNEY

Particularly since I had the pleasure of meeting his wife when they moved here in October.

HANNAH

Oh.

BARNEY

She must have left him. In October. An even more amazing coincidence.

Barney's referring to the breakup of his own marriage, but Hannah thinks she's referring to hers.

HANNAH

Mr. Coopersmith, if you are implying that there's something fishy about the fact that my marriage and that creep's broke up at the same time, I deeply resent it. For your information, everyone in America breaks up in October.

BARNEY
Why is that?

HANNAH
I have no idea.

BARNEY
(thinking about this)
It's the pressure of Halloween.
You never know what to go as.
(beat)
Actually, what I was referring to
is that my marriage broke up in
October, too.

HANNAH
Then we must all be involved with
each other.

BARNEY
And we are.

HANNAH
Not any more, we're not.

As Hannah walks out of Goldman's office, in a huff:

PHIL GOLDMAN
Has this been resolved in some way
or other?

INT. HANNAH'S OFFICE - DAY

She walks in, furious, and slams the door behind her and locks it.

She opens a closet in the room and takes out a dustcloth and a bottle of Windex. She sprays the Windex onto the glass top of her desk, and she starts to rub the glass clean with the cloth.

Then she throws the dustcloth and Windex back into the closet and looks around disconsolately.

INT. BAR - NIGHT

Barney is sitting at a bar with Vinnie.

BARNEY
I have a job, okay?

VINNIE
I'm with you --
(he pronounces it, "I'm wit
you")

BARNEY

My job is to protect you and safeguard you so that you can testify at two major trials in New York that are going to send people to jail who are thought to be significantly more important than you.

VINNIE

I'm with you.

BARNEY

When you get up to testify, they will attempt to destroy your credibility. If you get into trouble here, they will be able to tear you down even more than they can already.

VINNIE

I'm with you.

BARNEY

So you cannot commit credit card fraud.

VINNIE

Who says I committed credit card fraud?

BARNEY

We have pictures of it --

VINNIE

I'm trying to tell you, I'm with you. When I say, "I'm with you," I don't mean it like an expression, like I'm saying I know what you mean. I mean, I'm with you. I'm with the government. I'm working undercover.

BARNEY

Who made you undercover?

VINNIE

I did.

BARNEY

It doesn't work that way.

VINNIE

I'm ready to testify against the guy. I'll send him to jail.

BARNEY
I don't want you to testify
against the guy. I just want you
to keep your nose clean. Capece?

VINNIE
I'm with you, I'm with you.

BARNEY
Now. Just out of curiosity,
where's your wife?

VINNIE
She got the chicken pox.

BARNEY
Really.
(beat)
Did you tell someone she was dead?

VINNIE
Who told you this?

Barney looks at Vinnie reprovngly.

VINNIE
Okay, okay, maybe I said it.
(beat)
She left me, Barney. Walked right
out the door.

BARNEY
My wife left me too.

Vinnie signals to the bartender for two more drinks.

VINNIE
When?

BARNEY
October.

VINNIE
A bad month for that sort of
thing.

BARNEY
So they say.

VINNIE
That blonde D.A. That's who I
told.
(he looks at Barney, gives
him a poke)
You and her, maybe.

BARNEY
There's a better chance of you and
her than there is of me and her.

VINNIE
Not my type. I like 'em a little
chunkier.

(beat)
You should take her out. You
should marry her.

BARNEY
I'm still married.

VINNIE
I know a guy in Reno who'll marry
you even if you're still married.
I'll arrange everything.

BARNEY
Do me a favor. Don't arrange
anything. Don't do anything.
Just lay low until we get through
in New York. Capece?

VINNIE
I'm with you, I'm with you.

EXT. HIGHWAY NEAR SEATTLE-TAKOMA AIRPORT - NIGHT

A huge truck comes off the highway and stops at a light.

Stopped nearby is a car with FOUR MEN in it. We can just
barely make them out, but they're the wiseguys Vinnie had
dinner with.

A SHOT OF THE TRUCK DRIVER waiting at the stoplight, when
suddenly two wiseguys appear with guns and hustle him out of
the truck and drive the truck away, leaving the truck driver
standing in the middle of the street.

EXT. STREET NEAR THE MARKET SECTION OF SEATTLE - NIGHT

As another truck is hijacked.

INT. FBI OFFICE - DAY

As Barney fills out postal theft forms and his office mate
KIRBY puts more pushpins into his map of crime in Seattle.

KIRBY
I think what we are seeing is a
new wave of Tong Wars.

BARNEY
Oh sure. Right.

INT. WAREHOUSE - NIGHT

A truck is being unloaded.

A carton is opened with a knife. Inside it are books.

And PULL BACK TO REVEAL the gang -- Louie Louie, Rocco, Vinnie, Johnny, Nicky and Dino -- staring at them.

LOUIE LOUIE

What the fuck are these?

ROCCO

I'm sorry, I thought it was going to be stereo equipment.

NICKY

Jesus, Rocco, we'll never be able to unload this shit..

Another carton of books is opened. Inside are 25 copies of a book called "I Wrote A Book, You Can Too."

The gang stares at them.

VINNIE

I'll take 'em, okay?

ROCCO

What are you going to do with them?

VINNIE

I don't know. Use them for firewood.

EXT. WAREHOUSE - NIGHT

Vinnie is carrying the carton of books to his car. He opens the trunk. The trunk is filled with stolen loot.

EXT. HIGHWAY - NIGHT

Vinnie is driving cheerfully along listening to a Frank Sinatra tape.

INSERT: SPEEDOMETER

At about 85 m.p.h.

WE HEAR a siren.

Vinnie, reacting to the siren, looks in the rear view mirror.

AND CUT TO:

INT. REDMOND CITY HALL - NIGHT

Vinnie in an interrogation room with Hannah.

HANNAH

We are not accusing you of anything but speeding at his moment, Mr. Brown, but I would very much like to know about the items in your trunk. You don't have to answer, of course -- you have the right to remain silent, or call an attorney, et cetera.

VINNIE

(innocently)

Which items?

HANNAH

The Sony Walkmen.

VINNIE

I don't know anything about Sony Walkmen.

HANNAH

There were 40 of them in your trunk.

VINNIE

Oh. You mean the Sony Walkmen. A guy I know won them in a contest.

HANNAH

They were part of a shipment that was hijacked four days ago on the way to Crazy Eddie's.

VINNIE

No!

HANNAH

And the salmon.

VINNIE

I know this guy, his whole life is fishing, but he caught too many fish, so he asked me could he keep some in my freezer, but I don't have any room in my freezer on account of another guy I know giving me a side of beef, so he put the fish in my trunk while the weather's cold.

HANNAH

A truck of seafood was hijacked yesterday on the way to Spokane.

VINNIE

And you're saying the salmon in my trunk is from that truck?

(shrugs)

Could be. This guy is famous for deviating from the truth.

HANNAH

The books.

VINNIE

You got something against books?

HANNAH

I have nothing against books, but I'm puzzled about the books in your trunk.

Hannah holds up a copy of I Wrote A Book, You Can Too.

VINNIE

I'm thinking of writing my story, so I got this book on how to do it.

HANNAH

But why do you have 25 copies of it?

VINNIE

(as if it's self-explanatory)

In case I want to read it more than once.

HANNAH

I'm sure it will come as no surprise to you to hear that those books were part of a shipment that was hijacked yesterday on the way to B. Dalton.

VINNIE

(shocked)

No!

HANNAH

(admonishingly)

Mister Brown --

VINNIE

How's the turtle, Mrs. Stubbs?

HANNAH
Fine, thank you.

VINNIE
Did your kids ever figure out you
switched turtles on them? Because
I know it would be a big
disappointment to them to find
out.

Hannah looks at him, realizes he's trying to blackmail her.
At that moment, Barney Coopersmith appears in the doorway.

VINNIE
(to Barney)
You know what this lady did?

HANNAH
(to Barney)
You know what this man did?

BARNEY
No.

at the same time:

VINNIE
She whacked the turtle and she
didn't want to tell the kids, so
she bought a new turtle to pass
off as the old turtle.

HANNAH
He appears to have been in at
least three major hijackings in
the last week, and that's just on
the basis of what we found in his
trunk when we picked him up for
speeding.

BARNEY
Did you have a warrant to search
his trunk?

HANNAH
No.

VINNIE
See, Barney, she doesn't have
probable cause.

BARNEY
Sorry, you had no right to look in
the trunk --

VINNIE
 Probable cause. Thomas Jefferson
 put it in the Constitution --

HANNAH
 He didn't put it in for you --

VINNIE
 Yes he did, I'm exactly the guy he
 put it in for --

BARNEY
 Mrs. Stubbs, I admire your zeal --

HANNAH
 Don't patronize me --

VINNIE
 I'm the worst-case-scenario of
 Thomas Jefferson's dreams --

BARNEY
 -- but I must remind you that this
 man is involved in a much more
 serious case in New York and must
 be available shortly to testify in
 it --

HANNAH
 Presumably the statute of
 limitations on these crimes will
 not have run out --

VINNIE
 Mrs. Stubbs, I have been thinking
 of advising this man to get
 involved with you, but I'm afraid
 I can't because you are definitely
 losing your sense of humor --

BARNEY
 You can't touch him --

HANNAH
 I can too --

VINNIE
 If you ever had a sense of humor -
 -

As Vinnie and Barney go out the door with Hannah behind them,
 still talking.

HANNAH
 When you finish testifying, all
 bets are off --

VINNIE

Of course everybody thinks they have a sense of humor, but they don't all --

Vinnie passes Crystal at her desk. Crystal still thinks he's cute as a bug. As he passes, Crystal offers him a mint and he takes it.

HANNAH

You commit so much as a misdemeanor, I'm going to throw the book at you.

VINNIE

A rabbi and a priest are playing golf -- are you paying attention? This is a test. A rabbi and a priest are playing golf --

HANNAH

I mean it --

As Barney pulls Vinnie out of the building and they start toward the parking lot, Vinnie continues to shout the rest of the joke about the rabbi and the priest.

VINNIE

And God asks if he can join them, so they tee off, and the priest hits his ball and it lands three feet from the hole. The rabbi hits his ball and it lands six inches from the hole. Then God tees off and his ball goes up in the air, hits a tree, ricochets into a truck, hits a billboard, flies into the air again, hits a bird, and lands in the hole. And the rabbi and the priest look at God and the rabbi says, "You want to play golf or you want to fuck around?"

Hold on Hannah. Furious.

She walks back to the room where she was talking to Vinnie.

She comes in, sinks into her chair. On the desk is the copy of I Wrote A Book, You Can Too.

Hannah picks it up. Hold on her.

INT. HANNAH'S KITCHEN - NIGHT

Hannah is sitting at the kitchen table reading I Wrote A Book, You Can Too. Beside her is a jar of peanut butter and a package of white bread. She's absently breaking off pieces of bread and putting peanut butter on them. There are a lot of crumbs around her.

She stops reading for a moment, stares absently into space as her older son Jamie comes into the room in his Mariners pajamas. Hannah looks at him.

HANNAH

Do you think I have a sense of humor?

JAMIE

Everybody has a sense of humor.

HANNAH

Not necessarily.

Hannah stands and closes the book, starts to put out the lights. Jamie notices she is leaving behind the mess of crumbs and bread and a knife coated with peanut butter.

JAMIE

Aren't you going to clean up?

HANNAH

No.

She smiles to herself, just thinking about it, drifts out of the room, leaving Jamie behind, looking puzzled.

A card that reads: A City That Never Sleeps

INT. AIRPLANE - DAY

Barney and Vinnie sitting together in the coach section of a plane en route from Seattle to New York. Both of them are reading copies of *I Wrote A Book, You Can Too*.

A STEWARDESS comes down the aisle with the drink cart.

STEWARDESS

May I get you something?

BARNEY

A ginger ale, please.

VINNIE

Two double Scotches.

STEWARDESS

We're only allowed to sell you two drinks, sir. Two double Scotches is four drinks.

VINNIE

Sell me his.

Vinnie gives her a wink.

The Stewardess thinks he's cute. She serves him the drinks.

STEWARDESS
That's fourteen dollars.

Vinnie hands her a twenty dollar bill.

VINNIE
Keep the change.

As the Stewardess moves on:

BARNEY
You tip a stewardess?

VINNIE
I tip everybody. It's my philosophy.

Vinnie takes a little notebook and pen out of his pocket and starts jotting into it.

VINNIE
See, it's not really tipping I believe in. It's overtipping.
(talking as he's writing)
You go into a bar and you slip a twenty on the bar. You say to the bartender, "This is for you." You order a drink, he rings it up. You order drinks for the guys you're with, he rings it up. You slide another twenty onto the bar. "This is for you," you say. Now you buy drinks for everyone in the place. He rings it up. The end of the night you get the tab, it's \$12.50. You don't know this?
(Barney shakes his head no)
I think this is the kind of thing people would like to know.

Vinnie goes on writing.

INT. PLANE - LATER

The captain is on the intercom announcing that the plane is making its final approach into the New York area.

Barney is snapping a pair of handcuffs -- one cuff on Vinnie, one on himself. As he finishes and we hear the final click, the Stewardess comes past, making sure everyone's tray tables are in an upright position. She sees the set of handcuffs and looks at Vinnie.

STEWARDESS
 (to Vinnie)
 What did he do?

INT. KENNEDY AIRPORT - LATE AFTERNOON

Barney and Vinnie come out the door of the plane and start to walk from the plane to the baggage claim area. They're still handcuffed but there's an overcoat hanging between them, so passersby can't see the handcuffs.

BARNEY
 We're coming in completely
 undercover and we're going
 straight to the motel and have
 some dinner --

VINNIE
 -- in the motel restaurant --

BARNEY
 -- and go to bed. Tomorrow you'll
 be seeing the prosecutors, who
 will go over your testimony --

VINNIE
 -- after which we will go back to
 the motel for dinner and bed --

BARNEY
 Exactly. And the next day you
 will testify, after which we will
 get on a plane and come back. You
 are not to let anyone know who you
 are or that you're in town. You
 telephone no one. If you see
 anyone looking at you like they
 know you, you tell me.

Vinnie waves at someone.

AND WE SEE NOW:

A group of signs saying, "Welcome home, Vinnie," "We Missed You," "There's a veal rollatini in your future," etc. Holding the signs are Vinnie's Mother, VINNIE'S FATHER and FRIENDS, all waving and cheering and waiting to see him. They're standing in the area where people wait for their relatives and friends.

Barney is horrified.

BARNEY
 I don't fucking believe this. Are
 you crazy?

VINNIE
Nobody knows I'm here but them.

Vinnie's Mother bursts out of the crowd and gives him a huge hug.

CUT TO:

INT. ITALIAN RESTAURANT - NIGHT

The ALBANO FAMILY and FRIENDS have taken over a restaurant like Caroline's in the Sheepshead Bay area of Brooklyn.

There's music, people are dancing.

Barney is standing, still handcuffed to Vinnie, as VINNIE'S UNCLE sweeps past, takes Barney's glass of ginger ale and swaps it for a glass of Asti Spumante. Barney takes a sip. And another. Downs the whole glass, which is instantly refilled.

VINNIE'S AUNT comes up to them with a plate of rice balls.

VINNIE'S AUNT
Have a rice ball.

BARNEY
What's a rice ball?

VINNIE'S AUNT
You take rice, you make balls --

Vinnie's Uncle swoops past again, fills Barney's glass.

INT. RESTAURANT - LATER

Vinnie sitting next to Barney. Vinnie is singing the Frank Sinatra song about New York while Barney is trying to eat his pasta with one hand, which is very difficult.

AN ATTRACTIVE WOMAN across the room is giving Vinnie the eye.

Vinnie looks at Barney, who is struggling with his one-handed pasta-eating.

VINNIE
You wanna eat right, you gotta
undo the cuffs.

BARNEY
I understand that.

VINNIE
Which is okay with me, but on one
condition. You don't go anywhere.

BARNEY
Where am I going?

VINNIE
To a phone to tell the marshalls
to come get me, which I don't
advise under the circumstances.
(beat)
I'm not going anywhere. I'm where
I want to be.

Barney is persuaded by his logic. He undoes the cuffs.
Vinnie stands.

BARNEY
Where are you going?

VINNIE
To the bathroom, okay?

EXT. CAROLINE'S RESTAURANT - NIGHT

As Vinnie crawls out the bathroom window, drops to the
ground.

The attractive woman we saw giving him the eye in the
restaurant is waiting in a car.

Vinnie gets in, she peels off.

INT. MOTEL ROOM - NEXT MORNING

Barney is asleep on one of the single beds in the room.

The phone rings. Barney reaches out for it.

BARNEY
Coopersmith here.

VINNIE'S VOICE
(over)
You can pick me up at Fifth Avenue
and 54th Street. I'll be in the
store.

A click.

EXT. FIFTH AVENUE - DAY

Barney, in his polyester suit, gets out of a taxi and looks
around. He sees Bijan, the clothing store.

INT. BIJAN - DAY

Vinnie is standing there with a salesman named GAETANO.
Barney strides toward him.

BARNEY
We have an appointment downtown.

VINNIE
(to Gaetano)
You see what I mean?

Gaetano looks at Barney.

GAETANO
Tragic.

BARNEY
I don't have time for this,
whatever it is --

VINNIE
Barney, I wanted to meet you here
for a reason --
(continued)

Vinnie pulls Barney over to a large full-length mirror and the two of them stand in front of it.

VINNIE
(continued)
Look at the two of us.
(continued)

They look in the mirror. Vinnie looks great. Barney looks his usual schlumpy self.

VINNIE
(continued)
We don't match.
(beat)
You dress like this, you attract
attention to me.
(continued)

Vinnie pulls Barney's trouser leg up to reveal his socks.

INSERT: Barney's socks. They're lisle socks with clocks on them.

VINNIE
(continued)
Socks with clocks. Can you
believe this? It's 8:20. It's
always 8:20 in this man's life.
(to Barney)
Just try something different.

BARNEY
I'm not interested in this, Vinnie
--

VINNIE

Of course you're not. We know this. If you were interested, we wouldn't be having this talk. No wonder your wife left you --

BARNEY

My wife did not leave me because of my wardrobe --

VINNIE

(as to a child)

The wardrobe is a symbol of how you are. You follow me? I've seen the way you are with women --

Vinnie has found a jacket and holds it out toward Barney. Gaetano starts to take off Barney's jacket.

BARNEY

(putting his arms into the jacket, almost reflexively)

When have you seen me with women?

VINNIE

With that blonde D.A.

BARNEY

I'm not interested in that blonde D.A.

VINNIE

I don't know why not. It's like you're letting your loyalty to me come between you and a woman with very nice legs who I'm sorry to say is perfect for you.

(straightening Barney's lapels)

Barney, Barney, listen to me. It's very hard for a human being to change. I know this. I'm an expert on this. Sometimes in order for a human being to change, you have to change from the outside in.

(indicating the jacket, which looks good)

Of course it's hard to tell with the shirt and pants you're wearing --

BARNEY

I don't make this kind of money, Vinnie.

VINNIE
But you got plastic.

BARNEY
I got a limit.

VINNIE
I got no limit, I'll loan you.

EXT. FEDERAL COURTHOUSE - DAY

Barney gets out of a cab. He looks great. He's wearing a gray double-breasted suit with a perfect shirt, striped tie. Vinnie gets out of the cab right behind him, dressed almost identically. We follow them into:

INT. FEDERAL COURTHOUSE - DAY

As the two of them walk down the hallway looking dapper. A little music here.

INT. U.S. ATTORNEY'S OFFICE - DAY

As Barney delivers Vinnie to TWO ASSISTANT U.S. ATTORNEYS, both of whom can't help noticing Barney's suit. Barney starts to show them that the buttons on his suit sleeves actually unbutton.

INT. TV MONITOR - NIGHT

A TELEVISION COMMENTATOR on the local evening news is talking about the continuing trial of Mafia Chieftain Salvatore Gazzo in Federal Court. The commentator is describing Gazzo's involvement in a variety of nefarious crimes, including the murder of rival mobster Nicky Capelli.

As this goes on, pull back to reveal:

INT. MOTEL ROOM - DUSK

Barney is lying on the bed, eating Doritos and watching the evening news. Vinnie is sitting in an uncomfortable chair, reading the Racing Form and looking extremely unhappy.

TV COMMENTATOR
(on television)
Tomorrow the U.S. Attorney is expected to call Vincent Albano, who was one of Gazzo's chief lieutenants until September, when he entered the Federal Witness Protection Program. Albano is expected to link Gazzo to Capelli's murder.

There's a picture of Vinnie flashed on the television screen.

VINNIE
 Look how young I look in that
 picture. Jesus.

The newscaster goes on to another topic.

Vinnie still sitting there unhappily. He sighs noisily.

BARNEY
 I know this is hard for you, but
 you're here for your own
 protection.

Vinnie nods grudgingly. A beat.

Disconsolately, Vinnie stands and walks over to the window,
 pokes the curtain aside and looks out.

From Vinnie's p.o.v. we see a taxi pull up at the motel
 entrance and dislodge a passenger. As it does, Vinnie opens
 the door and tears out of it.

Barney to his feet. He's got his shoes off. He slips into
 them and tears after Vinnie.

EXT. MOTEL ENTRANCE - NIGHT

As Vinnie jumps into the cab.

INT. CAB - NIGHT

A CAB DRIVER in front.

VINNIE
 I want to go to Robert's Lounge on
 Queens Boulevard.

EXT. MOTEL ENTRANCE - NIGHT

As Barney gets there, the taxi drives off with Vinnie inside.

Another car pulls into the parking lot with an OLDER COUPLE
 in it.

Barney pulls out his FBI badge as the couple get out of the
 car, gets into the car and peels out of the parking lot after
 the cab.

INT. ROBERT'S LOUNGE - NIGHT

Vinnie at the bar, ordering drinks, as Barney comes in.

BARNEY
 Out of here. Right this minute.
 I have had it with you. I have
 fucking had it with you --

VINNIE

You're just going to get us into trouble in a place like this. Look around, the place is wall-to-wall wiseguys. Now cool off, I feel like a drink.

INT. ROBERT'S LOUNGE - NIGHT

Later. A combo is playing. Vinnie and Barney at the bar. Both of them are pleasantly loaded.

VINNIE

You never look them in the eye. I notice this about you. You're a good-looking guy, face it, you're a better-looking guy than I am, but I'm always going to look them in the eye, and therefore I am always going to get laid more than you, which is fundamentally unjust. Am I right? I'm right. You're into justice, this argument should appeal to you.

(continued)

Vinnie looks over his shoulder and spots TWO WOMEN, ANGELA and MARIE, both good-looking women in their thirties wearing dresses revealing significant décolletage.

VINNIE

(continued)

C'mere.

(to one of the women)

What's your name?

MARIE

Marie.

VINNIE

Marie. Meet Barney.

MARIE

Barney. That's a great name.

VINNIE

They always say that, even if your name is shit.

(beat)

Now look at her. Right in the eye.

BARNEY

Hi...Marie.

MARIE
(with feeling)
Hi, Barney.

VINNIE
See? She likes you.
(beat)
Now say, "Can I buy you a drink?"
Go on, say it.

BARNEY
Would you like some champagne,
Marie?

VINNIE
Great. Good. Improvise it a
little, find your own way into the
lines.

MARIE
Sure.

Vinnie puts his arm around Marie's friend Angela, who has
been watching all this.

VINNIE
And then dance with her.

BARNEY
I don't dance.

VINNIE
Sure you do.

INT. ROBERT'S LOUNGE - NIGHT

Later.

The band is playing. Vinnie is dancing with Angela and
Barney is dancing with Marie. Barney is indeed a terrible
dancer, but he's a little drunk, and Marie is very sexy, and
he's loosening up.

The band starts to play the merengue. Barney takes off his
jacket so he can really get into it.

Marie and Vinnie and Angela start to teach him the dance.

INT. SAME SCENE - LATER

Barney and Marie dancing up a storm.

So are Vinnie and Angela.

But suddenly Vinnie sees something.

From Vinnie's p.o.v. we see two men, LILO and UMBERTO MELLO, two very small but very wide brothers who have just come into the room. They are clearly hit men and they are clearly here to hit Vinnie.

Vinnie reaches out and grabs Barney, who is gyrating madly on the dance floor, and starts toward the kitchen. Barney grabs his new Bijan jacket just as the first shot rings out. There are screams from the customers. Pandemonium as most of the people in the lounge hit the floor.

INT. ROBERT'S LOUNGE KITCHEN - NIGHT

As Vinnie and Barney go through the kitchen.

There are stairs in the kitchen.

Vinnie and Barney run up the stairs, through a storage room, the two Mello Brothers in pursuit.

INT. STORAGE ROOM - NIGHT

They get into the storage room and lock the door.

The storage room is full of stolen swag -- fake Vuitton suitcases and fake Calvin Klein jeans, etc.

The Mello Brothers burst through the locked door just as Vinnie and Barney go out the window.

EXT. ROBERT'S LOUNGE - NIGHT

As they jump from the second-story window to a roof on a shed about a half-floor below and from there to the ground and start racing out of the parking lot.

There's the car Barney arrived in. Barney throws Vinnie the keys.

BARNEY

You drive.

They jump into it, Vinnie starts it, and they peel out of the lot, as we see the Mello Brothers jump into a car and start after them.

EXT. BROOKLYN-QUEENS EXPRESSWAY - NIGHT

As Vinnie drives on the Expressway, darting in and out of traffic, followed by the Mello Brothers.

INT. CAR - NIGHT

Barney takes out his gun, leans out the window, and fires two shots at the Mello Brothers car.

EXT. EXPRESSWAY - NIGHT

Both front tires on the car are blown out, and the car spins around and is left behind.

INT. CAR - NIGHT

Vinnie looks over at Barney, who is putting his gun away.

VINNIE
Where'd you learn to do that?

BARNEY
In the Bureau.

VINNIE
Bullshit.

BARNEY
No, really.

Vinnie gives Barney a nod of respect.

INT. FEDERAL COURTROOM - DAY

Barney is sitting with the spectators in the courtroom. He's completely exhausted and can barely keep his eyes open.

Vinnie is on the witness stand. He's never looked more relaxed or rested. He's finishing his testimony with an ASST. U.S. ATTORNEY.

VINNIE
Mr. Capelli left the room.

ASST. U.S. ATTORNEY
And then what happened?

VINNIE
Mr. Gazzo said, "Kill the fuck."
I apologize, your Honor, ladies
and gentlemen of the jury, but
that's what he said.

ASST. U.S. ATTORNEY
To whom was he speaking?

VINNIE
Sonny, Frankie, Richie, Al, the
guys who were there. So they had
a little eggplant Benny's mother
made, she puts capers in, which I
personally think is a mistake, and
then they went off and killed
Nicky Capelli, one behind the ear
(MORE)

VINNIE (CONT'D)
with a .22. Richie loved to use
.22s because the bullets are
small, they don't come out the
other end like .45s, .45s blow a
barn door out the back of your
head, there's a lot of dry-
cleaning involved, but .22s just
rattle around like Pacman til you
die.

ASST. U.S. ATTORNEY
Thank you, Mr. Albano.
(to the defense lawyer)
Your witness.

The DEFENSE LAWYER, BARRY LEVINE, stands up. He has an
extremely smug and self-confident expression on his face.

BARRY LEVINE
Mr. Albano, exactly where do you
live?

VINNIE
Nowhere.

ASST. U.S. ATTORNEY
(at the same time)
Objection.
(beat)
Mr. Levine knows perfectly well
that the witness is not able to
answer that question.

BARRY LEVINE
I withdraw it. You are currently
in the Federal Witness Protection
Program, is that correct?

VINNIE
Yes.

BARRY LEVINE
You are living somewhere in
America, under the protection of
the government, you have agreed to
testify against Mr. Gazzo and in
exchange for this testimony you
have been given immunity and a
nice house and a weekly paycheck,
is that correct?

VINNIE
That's not all I get.

We see the ASST. U.S. ATTORNEY look up, horrified.

Barry Levine can barely contain his pleasure.

BARRY LEVINE

Perhaps you would like to enlighten the jury on what else you get in exchange for your testimony --

VINNIE

Sure.

(beat)

I get to never see my parents again, or my loved ones. I get to live in a place, it's okay, don't get me wrong, the air is clean, the people are nice, but for somebody like me, who grew up on the sidewalks of a city that never sleeps, it's a living hell.

(continued)

We see the JURY, twelve New Yorkers, nodding sympathetically.

VINNIE

(continued)

There have been many times when I've thought of giving it all up, particularly when my wife left me. They gave us a nice house with flowers in front, it made her sick. But I made a deal with the government, so I'm here to tell the truth, and if you think I'm saying what I'm saying about Mr. Gazzo killing Nicky Capelli only because I made the deal, you got a point, but it's still the truth.

HOLD ON Barry Levine, clearly miserable at having given Vinnie a thoroughly unnecessary opening. And now we see the Asst. U.S. Attorney, thrilled at Vinnie's testimony. And now we see Barney, who has managed to awaken himself enough to focus on this extraordinary performance. He closes his eyes.

INT. AIRPLANE - DUSK

As the plane to Seattle flies home, Barney and Vinnie are sitting side by side. Vinnie is flirting with the STEWARDESS, who's giving each of them four drinks.

VINNIE

And a drink for the lady behind me

--

We see the lady behind him -- A NUN.

NUN
Oh, I couldn't possibly.

VINNIE
Have a brandy. Monks make it.

Vinnie turns back to Barney, who's mixing his drink.

VINNIE
I been thinking about you, Barney.
(continued)

Barney looks at him, goes back to looking at his drink.

VINNIE
(continued)
I don't think it makes sense for
you to go on having a problem with
that D.A.

BARNEY
Get off my back about the D.A.

VINNIE
I'm not talking about romance, I'm
just talking in general. Why make
war with a D.A.? You gotta be out
of your mind especially in your
line of work. So when you get
back, you should try to make peace
with her. Just a little gesture,
to show you're a friendly guy.
Everything doesn't have to be a
war with you J. Edgar Hoover
types, right? That's my
philosophy, anyway.

Vinnie takes out his notebook and starts to write in it.

VINNIE
That's my philosophy.

A card that reads: Spring

CLOSEUP ON: A BUNCH OF DANDELIONS

and PULL BACK TO REVEAL they're growing on the ground at:

EXT. WAREHOUSE - DAY

As a hijacked truck pulls into the warehouse.

INT. WAREHOUSE - DAY

As Vinnie and his gang start to unload a truck full of
computer equipment.

INT. VINNIE'S HOUSE - DAY

Vinnie is at a word processor, typing away.

We see the screen of the word processor. It says: How I Got Here, the story of a member of the witness protection program. The computer makes two binging noises, and without any help from Vinnie, it backs up and corrects the spelling of witness to witness and protection to protection.

Vinnie looks at it. He's quite pleased.

INT. FBI HEADQUARTERS - DAY

As Barney comes down the hall, a smile on his face. Barney has apparently bought himself an entire wardrobe of new clothes. He looks like a cross between a Mafioso and Don Johnson. He winks at the receptionist, does a little step from the merengue, then continues down the hall and walks into his office.

Everyone in it looks up and starts to hoot and whistle. Nonchalantly, Barney looks over at them.

BARNEY

You could use a little help
yourself.

EXT. REDMOND CITY HALL - DAY

Hannah drives up, gets out of her car. She looks prettier and more casual than we've ever seen her.

A beautiful spring day. Hannah picks a daisy on her way into the building.

INT. HANNAH'S OFFICE - DAY

As she walks in. Her office is now a little messy.

On her desk is an envelope with her name on it. She opens it. Inside are three tickets to a Mariners game.

INT. OUTER OFFICE - DAY

Hannah comes out with the envelope and tickets.

HANNAH

Who gave me this?

All the women out there shrug.

INT. KING DOME - DAY

The dome where the Seattle Mariners play. Someone is singing the Star Spangled Banner very badly as Hannah, Jamie and Tommy are shown to their seats.

JAMIE
 These are great seats. Where'd
 you get these seats?

HANNAH
 Someone gave them to me.

Next to Hannah is an empty seat.

The national anthem ends and the players take their
 positions.

Vinnie comes in, sits down next to Hannah.

VINNIE
 Mrs. Stubbs, what a remarkable
 coincidence.
 (beat)
 Hi kids, I'm Vinnie, I'm a friend
 of your Mom's from the office.

JAMIE
 I'm Jamie.

TOMMY
 I'm Tommy.

Vinnie shakes hands with them. Hannah is appalled.

VINNIE
 Good seats, huh? You would not
 believe what I had to do to get
 these seats for you. I had to go
 to the Federal Bureau of
 Investigation for these tickets,
 to your mother's friend Barney
 Coopersmith. Has your mother told
you about her relationship with
Barney Coopersmith?

Hannah stands to go.

HANNAH
 We can't stay here, guys --

JAMIE & TOMMY
 Why not?

They look so stricken that Hannah doesn't know quite what to
 do. Flustered, she moves down the row away from Vinnie and
 moves the children up toward him so that at least he's not
 sitting next to her. At that moment, a HOT DOG VENDOR comes
 up the aisle selling hot dogs.

JAMIE
 Me!

Jamie waves his arm at the vendor and with his other hand takes out his wallet.

Vinnie snatches the wallet away from Jamie.

VINNIE

Never, never, never take your wallet out at a ballgame. Didn't your mother ever teach you this?

(beat)

How many hot dogs you want? Two?

(to Tommy)

And two for you. And two for your mother.

HANNAH

No thank you.

VINNIE

She's probably on a diet, right? My wife was always on a diet. My mother used to say, be careful of women on diets, they're always in a bad mood, and she was right, because my wife walked out on me at the low point of my life.

HANNAH

I thought she died.

VINNIE

I only wish.

(to Vendor)

Six hot dogs.

Vinnie pulls out a twenty, gives it to the Hot Dog Vendor, motioning to him to keep the change.

VINNIE

(continued, to Vendor)

Don't forget us.

(to Jamie and Tommy, who are fascinated)

Now the reason you never take your wallet out at a game -- or almost anywhere else when you get right down to it -- is because someone will steal it from you. Right now, you're sitting here, they watch you buy a hot dog, they watch where you put the wallet back in, and when you get up to go to the bathroom or something, they get a bumper, you always work with a bumper.... Stand up now, I'll show you how it's done....

Jamie stands and Vinnie puts the wallet back into his pocket.

VINNIE

Ready?

(to Tommy)

Now bump your brother.

Tommy bumps Jamie and jostles him, who looks first at Tommy and then at Vinnie. Vinnie is holding Jamie's wallet in his hand.

VINNIE

See how easy it is?

The Hot Dog Vendor is also mesmerized by this.

JAMIE

Let me try it --

TOMMY

I can do it, I can do it --

JAMIE

You had a turn --

VINNIE

(handing Hannah the hot dogs)
Could you just hold these for a moment?

DISSOLVE TO:

GAME - LATER

Jamie and Tommy eating Cracker Jacks with ice cream and peanuts.

JAMIE

You met Joe DiMaggio?

VINNIE

I know Joe DiMaggio. Personally.

HOLD ON Jamie and Tommy, mesmerized.

DISSOLVE:

GAME - LATER

The bottom of the ninth inning. Vinnie and Jamie deep in conversation.

JAMIE

We play in the park in back of the mall.

VINNIE
I know that park.

JAMIE
We were hoping they'd put in lights, and dugouts, we really need dugouts, but it doesn't look like they're going to this year.

VINNIE
A dome is what you need. The first Little League in America with a dome. It's a worthwhile cause, you oughto raise money for it.

JAMIE
(laughing)
Yeah. Sure.

We hear the crack of a bat. A home run. The crowd rises to its feet and starts to cheer. The Mariners win. The game is over. Jamie and Tommy and Vinnie jumping up and down.

Hannah picks up their hats as the crowd starts to leave the stadium.

VINNIE
Where are you going?

HANNAH
Home.

VINNIE
But not before we meet the players.

Jamie and Tommy look at Hannah imploringly.

INT. STADIUM CLUB - DUSK

Hannah watching as Jamie and Tommy get autographs from the players on the team.

A BAND is playing. An ANNOUNCER is on stage. He announces a dance contest. Whoever wins gets a free trip for four to New York to watch the Mariners play the Yankees.

JAMIE
You gotta enter.

HANNAH
I'm not really a good dancer --

VINNIE
 Come on, lighten up. Between you
 and I --
 (continued)

We see Hannah, a grimace starting to cross her face as she hears the grammatical error.

VINNIE
 (continued)
 -- you're too uptight. Don't tell
 me it wasn't part of the problem.

HANNAH
 Between you and I, or
 alternatively, between you and me,
 you're right.

INT. DANCE FLOOR - DUSK

A few minutes later. Vinnie is teaching Hannah the merengue. She's catching on, and now the music starts, and they start to dance, and Hannah, quite in spite of herself, gets into the spirit of it.

HOLD ON THEM DANCING. HANNAH IS SMILING.

EXT. STADIUM - NIGHT

Vinnie, Hannah, Jamie and Tommy come out of the stadium.

JAMIE
 You shoulda won, you were robbed -
 -

VINNIE
 It's true --

TOMMY
 You were great, Mom --

HANNAH
 If you will say thank you to Mr.
 Brown, there's a bus waiting --

VINNIE
 You take the bus?

JAMIE
 We never drive to the games
 because the parking lot gets so
 congested.

VINNIE
 I feel the same way. Which is why
 I always take a limousine.

A LIMOUSINE pulls up. One of Vinnie's friend
open the door.

HANNAH

We couldn't possibly --

TOMMY & JAMIE

A limo!

INT. LIMOUSINE - NIGHT

As the two kids climb all over the back of this enormous stretch limousine, turning on the TV, turning it off, rolling up the windows, rolling them down, mixing drinks, talking in English accents, using the car phone to make a phone call. "Is this McDonald's?" Jamie says on the phone. "Do you have any breasts?" The two kids crack up laughing. So do Hannah and Vinnie.

EXT. REDMOND STREET - NIGHT

As the limousine pulls up and stops in front of Hannah's house. Jamie gets out, pulling Vinnie along with him.

JAMIE

I just want him to see my baseball cards --

INT. HOUSE - NIGHT

As Vinnie comes downstairs from the kids' room. Hannah is waiting at the foot of the stairs.

Vinnie look around the house. It's messy. In fact, now that we see it, it's extremely messy.

HANNAH

Thanks for the tickets. Even if it was an inappropriate gesture.

VINNIE

Don't thank me, thank your friend Barney Coopersmith. I mean, he doesn't know the tickets were for you, but I'm sure if he did, he'd be pleased.

HANNAH

Oh, I doubt that.

VINNIE

You two have a lot in common, you know.

HANNAH

What?

*Get make
Vinnie ask
something*

VINNIE
(as if it's self-evident)

Me.

Vinnie smiles and turns to leave, and as he does, the front door starts to open, and Rob Stubbs, Hannah's estranged husband, comes through the door.

ROB

Hi.

HANNAH

Hi.

VINNIE

Hi. Who are you?

ROB

Who are you?

VINNIE

I asked you first.

ROB

Rob Stubbs.

HANNAH

My husband I'm getting the divorce from --

ROB

I just thought I'd stop in and see if the kids had had dinner, I thought I'd take them out if they hadn't --

HANNAH

They already ate.

VINNIE

You just walk in the door? You don't ring the bell?

(continued)

Rob and Hannah both looking at Vinnie.

VINNIE

(continued)

It's not polite. On top of which, I knew a guy in New York who did that, his wife thought he was a burglar, she shot him and she got away with it on account of him just walking in like that.

Vinnie goes out the door, leaving Rob and Hannah behind.

Hannah is smiling.

ROB
Who is that guy?

HANNAH
Someone I met at the office.

ROB
You seeing him?

HANNAH
No.

A card that reads: Love

INT. BAR - NIGHT

Vinnie is at the bar, having a drink alone.

He slaps a twenty on the bar.

VINNIE
This is for you. Another round.

VOICE
Hi.

Vinnie turns around. There, standing next to him, is a chunky little redhead wearing a strapless striped jersey top, tight toreador pants and high heels. She could be Linda's sister, but she's not.

VINNIE
Hi.

SHALDEEN
My name's Shaldeen. What's yours?

VINNIE
Martin.

SHALDEEN
That's a wonderful name.

VINNIE
I picked it out myself.

INT. BARNEY'S BEDROOM - NIGHT

The phone is ringing.

Barney wakes up, turns on the light, picks up the phone.

VINNIE'S VOICE
(through filter)
Barney, how ya doin'?

BARNEY
What's going on, Vinnie?

VINNIE
I'm in Reno. I just got married.

INT. A WEDDING CHAPEL IN RENO - NIGHT

Vinnie on a pay phone, Shaldeen next to him feeding quarters into a slot machine. And cut back and forth between the two calls.

BARNEY
You got what?

VINNIE
Married. Say hi to Shaldeen.

INT. HOTEL BANQUET ROOM - NIGHT

A large banquet honoring, say, the Attorney General of the State of Washington. The guests are the law enforcement officials of the state -- and they include the FBI men we've seen at Barney's office, Barney, Phil Goldman, Hannah, etc.

Barney, who is wearing another new suit and now has his hair cut in a far more fashionable way than he used to and wears more stylish glasses, is talking to Hannah, who is dressed in a very pretty dress we've never seen her in.

BARNEY
So I said, Hi, Shaldeen, and then I said, put him back on, and he gets back on, and I say, "Vinnie, you're already married," and he says, "Don't worry about a thing, I didn't marry her under my real name."

Barney laughs and looks at Hannah. She's smiling, but only a little.

BARNEY
Don't tell me. You're going to book him for bigamy.

HANNAH
No.

A beat.

BARNEY
I thought it was funny. I thought
you would think it was funny, too.

HANNAH
I see that it's funny. I have a
sense of humor.

BARNEY
Of course everyone thinks they
have a sense of humor, even people
who don't.

HANNAH
That's true.
(beat)
Well.
(beat)
Thanks for telling me. It is
funny.

BARNEY
(looking her right in the
eye)
You look nice.

HANNAH
Thanks.

BARNEY
(even more intensely)
Would you like to dance?

HANNAH
I'm a terrible dancer.

BARNEY
So am I. But I can do the
merengue.

HANNAH
They're not playing a merengue.

BARNEY
They will.

Barney walks over to the BANDLEADER, who's busy leading the
small band playing whatever they're playing. He hands him a
twenty in a way that's totally imitative of Vinnie's tipping
style.

Barney starts back toward Hannah. The band stops playing
abruptly and starts playing a merengue.

And they start to dance. Very awkward at first.

And for a moment, we should believe that they aren't going to be able to dance with one another, it's so awkward and they're so uncomfortable.

But suddenly Barney dips her, melodramatically, and swirls her around, and Hannah's eyes widen, and she gets into it, and they start to dance together.

CUT TO:

A series of fast cuts, as we do, in shorthand, the dialogue of the first date:

INT. DANCE FLOOR - MINUTES LATER

As they dance now beautifully together, they look like the Old Smoothies.

BARNEY
She's a therapist.

HANNAH
He owns a lumber yard.

EXT. HOTEL - LATER

As they walk toward her car.

BARNEY
She left me for one of her patients.

HANNAH
He left me for someone I was in a car pool with.

INT. ROMANTIC RESTAURANT - LATER

As the WAITER brings champagne.

HANNAH
Jamie, the nine-year-old, is the serious one, so you know how it is with brothers, if one of them is serious the other one is funny.

BARNEY
I know. That's how it was with me and my brother.

HANNAH
You're the serious one.

BARNEY
I'm the funny one.

HANNAH

Really.

EXT. HANNAH'S FRONT DOOR - NIGHT

As they stand there.

BARNEY

She moved to Fresno and I haven't seen her since.

HANNAH

I see him constantly. He walks into the house without even knocking.

A beat.

HANNAH

Would you like to come in for coffee or something?

BARNEY

If you're sure it won't wake up the kids.

HANNAH

The kids are at my mother's.

BARNEY

They kids are at your mother's.

They look at each other.

Barney leans in to kiss her. And the kiss is just like the way they started to dance -- awkward and tentative, but suddenly it's not, suddenly Barney begins to kiss her passionately and hungrily and she responds equally and as she fumbles with the front door:

CUT TO:

INT. HANNAH'S BEDROOM - LATER

They've made love.

Hannah's eyes are wide open.

HANNAH

How could anyone have left you?

BARNEY

It wasn't like that with her.

And they start to kiss again.

EXT. HANNAH'S HOUSE - MORNING

As a car pulls up in front and Rob Stubbs gets out.

He walks toward the front door.

He opens the door and

CUT TO:

INT. HOUSE - MORNING

Barney, in his trousers and shirt, is waiting behind the door, and as Rob clears the doorjamb Barney collars him and slams him up against the wall.

Barney pulls out his badge and flashes it at Rob.

BARNEY

You want to come in this house,
ring the fucking bell.

Barney throws him out the front door and slams it behind him.

He turns to look at Hannah.

They start to kiss.

And now, a fast montage of love:

Hannah and Barney kissing as they go toward the bedroom in her house, their clothes dropping along the way.

Vinnie and Shaldeen kissing as they go toward the bedroom in the house, their clothes dropping along the way.

Hannah opening a gift from Barney. It's a History of Law Enforcement in the Seattle Area. She's thrilled.

Shaldeen opening a gift from Vinnie. It's a red peekaboo nightgown trimmed with ermine. She squeals with joy.

And now we see the supermarket in the Redmond Shopping Plaza, as Barney and Hannah, madly in love, come out the door on one end of the market, and Vinnie and Shaldeen, also madly in love, come out the door on the other and, and as the camera pulls back to follow each couple to their respective cars, it starts to rain.

A card that reads: Into each life, a little rain must fall,
especially in Seattle

CUT TO:

RAIN

It's pouring as we CUT TO:

Hannah, driving her car into the office parking lot and running in the rain to the door to her building. She's thoroughly drenched.

CUT TO:

Barney, thoroughly drenched, walking into his office. Kirby is waiting for him, and so is their boss Underhill.

UNDERHILL

I've got you the assignment of your dreams. I went to bat for the two of you, and I got it. You're going undercover, we're launching a major sting operation, tomorrow at thirteen hundred hours. Synchronize your watches, men.

BARNEY

I still have the witness to look after -- at least until he appears in court --

UNDERHILL

Which is when?

BARNEY

In three weeks.

UNDERHILL

I'll see that someone else is assigned to that. I assume you think he'll stay out of trouble in the meantime, Coopersmith.

BARNEY

He just fell in love. You know how it is when you fall in love.
(Underhill has no idea)
Sir.

Hold on Barney. He looks out the office window. Rain is falling.

INT. RESTAURANT - NIGHT

Barney is having dinner with Hannah.

BARNEY

I can't even call you -- for three weeks, four weeks, eight weeks, however long it takes. I don't even know how long it'll take.

HANNAH
 Eight weeks?
 (beat)
 You just got here.

Hold on Hannah. She looks out the restaurant window. Rain is falling.

CUT TO:

Vinnie going out the door of his house and becoming thoroughly drenched as Shaldeen waves goodbye to him.

SHALDEEN
 Have a nice day at the office,
 honey.

INT. WAREHOUSE - DAY

VINNIE AND HIS WISEGUYS UNLOADING A TRUCK THEY'VE HIJACKED, IT'S FULL OF TROPICAL FISH. THIS IS NOT WHAT THEY MEANT. "IT'S SUPPOSED TO BE CAVIAR," VINNIE SAYS. RAIN IS FALLING.

INT. CAR ON HIGHWAY - DAY

As Underhill starts to brief Barney and Kirby on their undercover assignments. Outside rain is falling.

UNDERHILL
 Your name is Harry Redleaf and you
 are Dicky Thorson, you're from
 Vancouver --

Underhill hands them passports and IDs as he exits from the highway at the Redmond exit.

INT. REDMOND MOTEL ROOM - DAY

As Underhill continues to brief Barney and Kirby.

UNDERHILL
 -- and you're in town to buy
 stolen goods from a major
 hijacking ring. We've got an
 informant working in the warehouse
 they're using who will put them in
 touch with you as soon as they're
 ready to sell.

BARNEY
 When will that be?

UNDERHILL
 Not today. They had a setback
 today.

KIRBY

So Barney and me just sit here waiting?

UNDERHILL

It's going to be a lot easier if the two of you start referring to each other as Harry and Dicky.

INT. WAREHOUSE - DAY

VINNIE AND HIS WISEGUYS UNLOADING ANOTHER TRUCK. IT'S FULL OF SHIRTS. "THEY'RE SUPPOSED TO BE SLIGHTLY DAMAGED," VINNIE SAYS. THEY ARE. THEY HAVE ONLY ONE SLEEVE EACH.

INT. HOTEL ROOM - DAY

At least a day has passed since we last saw Barney and Kirby. Rain is still falling. The room is starting to fill with newspapers, coffee cups, debris, room service tables, pizza cartons, and whatnot. Barney is hanging up on a phone call.

BARNEY

Not today either, Dicky.

KIRBY

I hate that name. I really hate it.

INT. WAREHOUSE - DAY

VINNIE AND HIS WISEGUYS UNLOADING ANOTHER TRUCK. IT'S FULL OF "HART FOR PRESIDENT" BUTTONS. THIS IS NOT WHAT THEY MEANT.

INT. HOTEL ROOM - NIGHT

As Barney hangs up the phone again.

BARNEY

Another setback, Dicky.

KIRBY

Call me Dicky one more time and I'll kill you, I'm not kidding.

INT. WAREHOUSE - DAY

VINNIE AND HIS WISEGUYS UNLOADING ANOTHER TRUCK. IT'S FULL OF EMPTY WATER BOTTLES, THE KIND YOU USE FOR BOTTLED WATER. THIS IS REALLY NOT WHAT THEY MEANT. HOLD ON VINNIE, STARING AT AN EMPTY WATER BOTTLE. VINNIE IS THINKING. HE HAS AN IDEA.

CUT TO:

AN EMPTY WATER BOTTLE

AND PULL BACK TO REVEAL

EXT. SUPERMARKET - DAY

As Vinnie walks into the supermarket carrying the empty water bottle.

INT. SUPERMARKET - DAY

Vinnie is giving the empty water bottle to the SUPERMARKET MANAGER at the market we saw him shop at earlier.

The manager puts the bottle on a table just past the entrance to the market. Around the neck of the bottle is a sign.

CLOSEUP ON THE SIGN:

"Give Big To The Little League," it says, and it goes on to say: "Help Rebuild Redmond's Little League Field and Give This Community the Little League Facility It Deserves. (signed) Redmond Committee for a Better Little League.

INT. HOTEL ROOM - DAY

It looks as if Barney and Kirby have been there for years. Underhill is there.

UNDERHILL

The boss of the operation is apparently tied up for a while with something else.

BARNEY

What are we supposed to do in the meantime?

UNDERHILL

Sit tight.

INT. REDMOND SIXPLEX - DAY

As Vinnie puts another water bottle and sign on a card table just past the entrance to the Redmond movie house, and as he shakes hands with the THEATRE MANAGER, some CUSTOMERS come into the movie house and drop some coins into the bottle.

CLOSEUP: MORE COINS DROPPING

As Vinnie chats with the OWNER of the Redmond Hardware Store, where there's a water bottle and sign.

And Vinnie chats with a SALESMAN at Stubbs Lumber, where there's another water bottle and sign.

And Vinnie tastes the egg salad sandwich on white bread at the Red Owl Diner, where more people are dropping coins.

EVEN MORE COINS DROPPING

As we see Vinnie walking into the Redmond Sixplex with an empty water bottle on a dolly. He takes the water bottle that he left there earlier, which is jammed to the top with coins and dollar bills and replaces it with the empty water bottle, walks out.

And does the same at the Hardware Store.

And the Lumber Yard.

And the Diner.

And the Pharmacy.

And the Pancake House.

INT. VINNIE'S HOUSE - NIGHT

Shaldeen is sitting at a table rolling coins into paper cylinders and feeding coins into those plastic change-sorters and rolling more coins.

CUT TO:

INT. REDMOND BANK - DAY

Vinnie brings two heavy money bags into the bank on his dolly, goes to the window to make a deposit.

INT. VINNIE'S HOUSE - DAY

Shaldeen is rolling coins into paper cylinders. She stops. She sighs for a moment. She's exhausted. But she must go on, and now we see why: the whole room is full of coins, everywhere you look there are coins stacked in piles on top of one another.

EXT. CANDY STORE - DAY

Jamie and Tommy ride up to the candy store in the mall on their bikes.

As they get off their bikes, Vinnie is coming out of the candy store with a water bottle full of coins on a dolly.

JAMIE

Hey, how ya doin'?

VINNIE

Hey, guys. You keeping track of your wallets?

JAMIE

Yeah.

Vinnie waves, moves on, and we follow Jamie and Tommy into the candy store.

INT. CANDY STORE - DAY

Sitting there is the empty water bottle with the sign on it.

JAMIE
Hey, look at this --

Tommy looks at it very seriously.

Then he reaches into his pocket for his candy money and drops it instead into the bottle.

INT. HANNAH'S KITCHEN - NIGHT

Jamie, Tommy and Hannah having dinner.

JAMIE
Maybe they'll put in night lights
--

TOMMY
He's going to put in a dome. He
said he would. And astroturf.
You should have seen the money in
the bottle, Mom; it was like
trillions of dollars.

And hold on Hannah. Her eyes narrow.

EXT. MALL - DAY

Hannah sitting in a police car with Crystal and a MALE REDMOND POLICEMAN as Vinnie comes out of the supermarket, wheeling a water bottle full of coins.

The two cops, followed by Hannah, burst out of the car and run toward Vinnie as if they were about to arrest John Dillinger.

INT. INTERROGATION ROOM - DAY

Vinnie is being interrogated by Hannah.

VINNIE
It's the first time in my life I
tried to do something for someone,
give back a little, repay my debt
to society, and you arrest me for
it --

HANNAH
You can't possibly expect me to
believe that --

VINNIE
It was all for the community, I
swear on my eyes --

HANNAH
And when were you planning to give
this money to the community?

VINNIE
When I had all of it, obviously.
Listen, Hannah, I'm a new man,
this is not the old me, this is
the new me. I'm not your problem.
There is major crime going on
right under your nose, right here
in Redmond, and you're wasting
your time with me. I'm nothing.
I'm small potatoes. What I could
tell you about what's going on
here if I wanted to.

HANNAH
Oh yeah?

VINNIE
Yeah.

HANNAH
What?

Vinnie pauses for a moment, pretending he's actually
considering whether or not to tell her. Okay, he's going to
tell her.

VINNIE
I happen to have heard that there
are two of the biggest fences in
North America are sitting right
here in Redmond ready to make a
deal on everything in town that
isn't nailed down. They're
looking to make a deal on swag and
they're going to ship it out of
here in boxcars --

HANNAH
Are you trying to make a deal with
me?

VINNIE
(the picture of innocence)
I don't know. Am I?

HANNAH
I don't make deals.

VINNIE
Suit yourself.

EXT. MOTEL PARKING LOT - DAY

As a Redmond Police car drives into the lot. It's raining.

INT. CAR - DAY

Hannah is in the back seat with Vinnie, Crystal and the Redmond policeman are in front.

HANNAH
There's no deal if they're not here.

VINNIE
They're here.

INT. MOTEL MANAGER'S OFFICE - DAY

Hannah, Crystal, the policeman, and Vinnie are talking to the motel manager, who is consulting the check-in information.

HOTEL MANAGER
Harry Redleaf and Dicky Thorson.
From Vancouver.

VINNIE
Did I tell you they were from Vancouver or did I tell you they were from Vancouver?

INT. MOTEL LINEN ROOM - DAY

As Hannah, Crystal, the Policeman and Vinnie interrogate the MOTEL MAID.

HOTEL MAID
They never leave the room. It's like they're just sitting there waiting for something.

Vinnie looks at Hannah and shrugs.

VINNIE
Did I tell you or did I tell you?

INT. HOTEL HALLWAY - DAY

As Hannah, Crystal, the Policeman and Vinnie creep up to the door to Barney and Kirby's room.

The sound of the Oprah Winfrey Show is coming from within.

Hannah looks questioningly at Vinnie.

VINNIE
They all listen to Oprah Winfrey.

Hannah nods at the policeman. He backs up a few steps, takes out his gun. Crystal takes out hers. Then the policeman comes crashing into the door and breaks it open, followed by Crystal, both of them pointing their guns as they leap into the room.

CRYSTAL
Freeze.

POLICEMAN
You're under arrest.

Hannah leaps in behind them.

INT. HOTEL ROOM - DAY

Barney and Kirby are sitting with their hands in the air. They were eating lunch from a room service table and they look as thoroughly bewildered and innocent as they in fact are.

Hannah and Barney look at each other.

HANNAH
Hi.

BARNEY
Hi.

Then Hannah turns to Vinnie with a look of complete fury.

HANNAH
You bastard. You bastard --

VINNIE
I swear I had no idea. For once
in my life I'm telling the truth -
-

INT. POLICE CAR - DAY

The policeman is driving, Crystal in the front seat, Hannah and Vinnie in the back as the car goes back to City Hall in the rain..

HANNAH
You knew, don't try to tell me you didn't know, you bastard. "Two of the biggest criminals in North America" -- you knew perfectly well they were FBI men.

VINNIE

A sting. I can't believe it.
 (he's telling the truth)
 First, I didn't know anything
 about it. Second, you can't trust
 anybody.

(beat)

They send me to the rain capital
 of the world, they blame me for
 everything that happens here, and
 you're blaming me too. Go ahead,
 blame me, rain on me. Once in my
 life I try to do good, and where
 does it get me. I swear on my
 eyes --

HANNAH

You already swore on your eyes --

VINNIE

I swear on my mother's life, then
 --

HANNAH

The deal is off.

INT. PRESS ROOM - REDMOND CITY HALL - DAY

A press conference.

Hannah is at the podium with a smattering of press in attendance -- there's someone from the Redmond weekly newspaper, a high school student from the student newspaper, a reporter from one of the Seattle newspapers, and a small TV crew. They're all scribbling furiously as Hannah speaks. She's standing next to one of the water bottles and the sign reading: Give Big to the Little League.

HANNAH

So we have, in peace-loving,
 crime-free Redmond, Washington, a
 Ponzi scheme. We have never had a
 Ponzi scheme here. And we have
 one now because living among us is
 a criminal, and that criminal has
 been settled here by the Federal
 Bureau of Investigation --

(continued)

Hannah looks up, and sees that Barney has just come into the room.

HANNAH

(continued)

-- which sets out to find communities like ours -- communities where criminals do not live -- and they reward us by plopping down in our midst a venal human being. And then, when he begins to commit crimes, as this man has done continually since his arrival here, the FBI tells us we cannot move against him because he is too valuable a witness in other criminal trials. Well, we have had enough here in Redmond. And we are sending a signal to the Federal Government that we've had enough. We are today indicting this man -- Vincent Albano, alias Martin Brown -- for grand larceny. Thank you.

Hannah steps down from the podium, walks briskly through the knot of reporters as her picture is taken, and out to the hallway.

Barney is following her.

BARNEY

I hope you understand what's going to happen now.

HANNAH

I understand that this man will be brought to justice and you will stop plopping these people among us --

BARNEY

He has to testify in New York again in three days time, but he won't make it because every hit man in America will be here within 24 hours.

HANNAH

I seriously doubt that.

BARNEY

Would you like to place a bet on it?

HANNAH

I never bet when I'm sure I'm right.

BARNEY

Presumably you have not done a lot
of betting since you've only been
wrong once in your life --

HANNAH

Twice.

*make it more clear
why she's mad at Barney*

Hannah turns and walks toward her office, leaving Barney
standing there.

BARNEY

Hannah --

She's gone.

HEADLINE IN THE SEATTLE POST-INTELLIGENCER ON PAGE 1 OF SECTION
2: LOCAL DISTRICT ATTORNEY INDICTS WISEGUY IN FEDERAL WITNESS
PROGRAM, CLAIMS FBI IS TURNING REDMOND INTO A "HOTBED OF
CRIMINAL ACTIVITY."

And now we see: The AP wire clacking out a story: Redmond,
Washington, May 2. Hannah Stubbs is the assistant district
attorney of this quiet exurb near Seattle, and today she
declared war on the FBI and the Federal Witness Program. She
arrested Vincent Albano, who is scheduled to be a key witness
in the current New York Provolone Trials for conducting a
sham money-raising scheme for a local Little League park.

And now we see: The New York Post on Page 7: PROVOLONE
WITNESS ARRESTED OUTSIDE Seattle FOR CON GAME.

And PULL BACK TO REVEAL:

INT. ITALIAN SOCIAL CLUB - DAY

A GODFATHER type is reading the New York Post while he's
having his hair cut. He nods to two men sitting there -- the
Mello Brothers, Umberto and Lilo, the men who made the
attempt on Vinnie's life earlier.

INT. UNITED AIRLINES TERMINAL - KENNEDY AIRPORT

As the Mello Brothers board a plane for Seattle.

INT. REDMOND COURTROOM - DAY

A JUDGE, a CLERK, a fairly crowded courtroom with some
REPORTERS as well as local SPECTATORS.

Standing before the Judge are Hannah and Barney, both of them
wearing stylish double-breasted gray suits.

Behind them is a table where Vinnie is sitting with MISS
GREEN, a young lawyer who is plain, virginal, mousy, and
absolutely riveted by Vinnie, who is drawing something on a
piece of paper and whispering to her as the scene takes
place.

HANNAH

Our position, Your Honor, is that we be permitted to hold Mr. Albano without bail. We don't want him out roaming the streets. Every day he is on the streets he commits a crime, and that may be all right in places like New York, where people are used to it, but here in Redmond, every citizen is a victim.

JUDGE

Mr. Coopersmith?

BARNEY

Your Honor, I'm here speaking for the Federal Bureau of Investigation, and our position is that Mr. Albano must not spend another night in jail. His life is in danger, he must be protected so that he can testify in New York shortly, and we are asking you to grant bail and release him in our custody.

HANNAH

He's been in your custody. He was in your custody when I arrested him stealing pennies from little children --

JUDGE

And what is Mr. Albano's lawyer's position on all this?

THEY ALL TURN to the mousy little lawyer, enthralled by whatever Vinnie is drawing on the piece of paper.

JUDGE

Miss Green?

MISS GREEN

I beg your pardon?

BARNEY

Miss Green is from Legal Aid and is in complete agreement with us. There are many people who would like to prevent Mr. Albano from testifying and his safety is paramount --

HANNAH

Your Honor, this is exactly what the FBI does -- it pretends this man is in danger when no one cares, there's all this melodrama, as if a bunch of cartoon hitmen in white-on-white ties are going to walk in the door --
(continued)

The Mello Brothers, wearing white-on-white ties, walk in the door to the courtroom --

HANNAH

(continued)
-- and try and kill him.

The Mello Brothers take out their guns and fire. Bang bang.

Vinnie drops to the floor under the table, along with Miss Green.

Chaos.

More gunshots.

The Mello Brothers run out the door.

Crystal the policewoman has been standing at the door watching, mesmerized. Now she realizes she's supposed to do something. She runs after the Mello Brothers, as does another COP in the courtroom.

Amidst all the chaos, Vinnie creeps from under the table to the door to the judge's chambers and slithers into:

INT. JUDGE'S CHAMBERS - DAY

Vinnie stands up and looks around. He takes a set of car keys from the desk. Then he opens the window and jumps one story into the parking lot.

EXT. A LICENSE PLATE READING: JUDGE 1

And PULL BACK TO REVEAL Vinnie driving the judge's car into the long-term parking lot at Seattle-Takoma Airport near the Japan Air Terminal.

INT. LONG-TERM PARKING FACILITY - DAY

Vinnie is sitting in the judge's car as a Mercedes drives into a nearby parking spot.

A JAPANESE MAN gets out of the Mercedes and takes several suitcases out of the trunk.

The Japanese man starts to walk into the Japan Air Terminal.

EXT. LONG-TERM PARKING FACILITY - DAY

As Vinnie drives the Mercedes out of the parking facility and hands his ticket to the parking lot attendant.

EXT. HIGHWAY - DAY

As the Mercedes turns onto the highway heading south.

INT. JUDGE'S CHAMBERS - DAY

The Judge walks in carrying the piece of paper Vinnie was writing on.

Hannah and Barney are sitting there, absolutely furious. With them is Hannah's boss Phil Goldman and Barney's boss Underhill.

UNDERHILL

He has to be in New York in 48 hours to testify. It's your ass if he's not there, Coopersmith --

GOLDMAN

And you, Mrs. Stubbs, had better help him, I'm afraid it's high time you started behaving as if the two of you were on the same side --

HANNAH

Where are we supposed to look?

JUDGE

Maybe you can figure something out from this --

(continued)

The Judge hands the two of them the piece of paper. It's full of X's and O's in patterns of some sort.

JUDGE

(continued)

I asked that little twit from Legal Aid what it was but I don't think she's telling the truth.

Hannah and Barney both look up at the Judge.

BARNEY

What did she say it was?

JUDGE

She says he was teaching her a dance.

HANNAH & BARNEY
(together)
The merengue.

JUDGE
Yes. How did you know?

Hannah and Barney both look at each other and back at the Judge.

HANNAH
He was teaching her the merengue.

BARNEY
(glaring at Hannah)
I told you something like this was going to happen --

HANNAH
You bring people like this into the community, it's bound to happen --

JUDGE
You two are so busy fighting with each other, let me just interrupt to say that as far as I'm concerned, you are both menaces to the community -- you, Mrs. Stubbs, could have handled this in a much more diplomatic manner, and as for you, Mr. Coopersmith, she's quite right, you shouldn't bring people like this in to prey on innocent citizens. So you two straighten this out or I'll hold you both in contempt. And get my car back.

INT. BARNEY'S CAR - DAY

As Barney and Hannah pull up in front of Vinnie's house.

EXT. VINNIE'S HOUSE - DAY

Shaldeen opens the door.

BARNEY
I'm sorry to bother you, ma'am, but we're looking for your husband.

SHALDEEN
Where is he? Is he all right? Has something happened to him?

BARNEY
 We're friends of his. We were
 hoping you could help us find him
 --

INT. VINNIE'S LIVING ROOM - DAY

Shaldeen, surrounded by coins and paraphernalia for sorting and rolling coins, is sitting on the couch facing Hannah and Barney.

SHALDEEN
 I have no idea where he is. I don't know anything about him. I realized that last night when he didn't come home and I didn't know where to begin to look for him. I met him three weeks ago, he took me to Reno where this friend of his runs a wedding chapel, he married me, and it seems like ever since I've been trapped in a ranch house rolling quarters.

HANNAH & BARNEY
 (together)
 Reno.

EXT. VINNIE'S HOUSE - DAY

Hannah and Barney run out of the house and get into Barney's car and peel off.

We follow them down the block, as they turn onto the main highway, and as they speed out of town, they pass the Redmond Bicycle Derby, hundreds of bicycle racers, coming down the highway in the other direction.

HOLD ON THE HIGHWAY AND BICYCLE DERBY

And now, from the other direction, another car speeds down the driveway and makes a turn onto Vinnie's block, and we follow it to the front of Vinnie's house.

The Mello Brothers get out of the car.

EXT. FRONT DOOR - DAY

The Mello Brothers ring the doorbell.

Shaldeen opens the door and looks at them.

UMBERTO
 FBI.

SHALDEEN
Omigod, omigod!

LILLO
We're looking for Vinnie Albano --

SHALDEEN
There's no Vinnie Albano here.
What a relief! For a moment, I
thought I was living with a wanted
man --

UMBERTO
What about Martin Brown?

SHALDEEN
Omigod, omigod!

LILLO
We're looking for him too.

INT. LIVING ROOM - DAY

Shaldeen, surrounded by coins, talking to Umberto and Lilo.

SHALDEEN
Why are you looking for him?
What's happened?

UMBERTO
We're here to protect him. There
are people who want to do him
harm.

SHALDEEN
The people who were just here!

LILLO
Who was just here?

SHALDEEN
A man and a woman.

UMBERTO
A blonde woman?

SHALDEEN
Yes.

UMBERTO
That's them.

SHALDEEN
Omigod, omigod!

LILO

What did you tell them?

SHALDEEN

I told them I don't know where he is. I don't know anything about him. I realized that last night when he didn't come home and I didn't know where to begin to look for him. I met him three weeks ago in a bar, he took me to Reno where this friend of his runs a wedding chapel, and it seems like ever since I've been trapped in a ranch house rolling quarters.

UMBERTO & LILO

(together)

Reno.

UMBERTO

Where in Reno?

SHALDEEN

I don't know the name of it. I'd know it if I saw it.

UMBERTO

You've got to help us find him.

SHALDEEN

Of course.

(thinking it over)

Reno.

Shaldeen picks up a satchel and sweeps several thousand quarters off the table and into it. She snaps it shut, fluffs up her tits.

Umberto picks up the satchel.

SHALDEEN

My name's Shaldeen. What's yours?

UMBERTO

Umberto.

SHALDEEN

Umberto? That's a beautiful name.

UMBERTO

You think so?

They all go out the door.

EXT. HIGHWAY - DAY

A SIGN READS: RENO: 500 MILES

And we see the Mercedes go past it.

INT. MERCEDES - DAY

Vinnie in it. On the tape deck is "My Way" in Japanese. Vinnie's singing along with it in English.

INT. BARNEY'S CAR - DAY

As it passes the Reno: 500 Miles sign.

Hannah and Barney in the car. Driving in silence.

HANNAH

You were right. And I was wrong.

BARNEY

That's three times.

HANNAH

It's still only twice, because the second time I was referring to I was wrong about, but on the other hand since I was wrong to say I was wrong, it is three times.

(beat)

At least.

INT. THE MELLO BROTHERS' RENTED LINCOLN CONTINENTAL - DAY

In the front seat are Umberto and Lilo. In the back is Shaldeen.

SHALDEEN

What I remember is that it had a waterfall in front, and a wishing well, and I made a wish at the wishing well, I wished that every day would be just as happy as that one, and afterwards we all went to a hotel right down the block where the Keno girls were wearing little pink outfits with rickrack on them, and the band was playing The Girl From Ipanema, although it could just as easily have been The Boy From Ipanema, there's really no way to tell which one it is unless someone is singing, which they weren't....

(and on she goes, remembering every detail)

INT. VINNIE'S CAR - NIGHTFALL

Vinnie now singing New York, New York along with a Japanese Frank Sinatra.

INT. BARNEY'S CAR - NIGHTFALL

Barney and Hannah driving along.

HANNAH

I'll tell you what else I was wrong about, I should have painted the bookshelves in the living room instead of staining them --

BARNEY

Seven --

HANNAH

I should have agreed to have a Caesarian right away instead of insisting on having labor and then I had to have the Caesarian anyway --

BARNEY

Eight --

HANNAH

I should never have put in a trash compactor --

HANNAH

Nine --

INT. THE MELLO BROTHERS' CAR - NIGHTFALL

Umberto is in the backseat with Shaldeen now, as Lilo continues to drive.

SHALDEEN

... And I could not decide between the chicken and the lamb, you got your choice if you ordered the fixed price dinner. I love lamb, but I like it well-done and they never really believe you when you say you want your lamb well done -

INT. VINNIE'S CAR - NIGHT

Vinnie is singing It Happened In Monterey to a Japanese version of the song as he passes a lit-up sign that says Aladdin's Castle -- the Finest Motel in Northern Oregon - 25 more miles.

Vinnie yawns, goes on driving.

INT. BARNEY'S CAR - NIGHT

Hannah continuing to enumerate the things she was wrong about to Barney.

HANNAH

And I made Jamie take French instead of Spanish, which makes no sense at all in this day and age -

(beat)

What's that?

BARNEY

Forty-three.

HANNAH

Can you imagine what it was like to live with me? It's my fault he ran off with her.

BARNEY

I don't believe that.

HANNAH

I don't know why not. I was just as irritating to him as I am to you.

BARNEY

I'm not saying you're not irritating. I'm just saying if you think it's your fault, it's a mistake, because then you think there's something you can do about it and there isn't.

Hannah looks at him.

BARNEY

(by way of explanation)
She was a shrink.

HANNAH

Right.

(beat)

I'm going to be different from now on. I'm going to be wrong all the time.

They pass a sign saying Aladdin's Castle - The Most Romantic Motel in the Northwest - Next Exit.

A pause.

HANNAH
Starting now.

EXT. BARNEY'S CAR - NIGHT

As it makes a right turn onto the exit.

EXT. MOTEL PARKING LOT - NIGHT

Barney pulls in, parks next to the Mercedes Vinnie was driving.

INT. BARNEY'S CAR - NIGHT

As he leans over and grabs Hannah and they start to kiss.

BARNEY
Let's get a room.

INT. THE MELLO BROTHERS' CAR - NIGHT

Lilo driving.

Umberto and Shaldeen necking like teenagers in the back seat as Lilo makes the same turn off the highway and pulls into the motel parking lot next to the Mercedes and Barney's car.

INT. BAR - ALADDIN'S CASTLE - NIGHT

Vinnie is sitting at the bar having a drink, when a chunky little redhead in a strapless striped jersey top comes up to him. Her name is ROCHELLE. She could be Shaldeen's sister, but she's not.

ROCHELLE
My name's Rochelle. What's yours?

EXT. HIGHWAY - DAY

Vinnie and Rochelle are on their way to Reno in the Mercedes. They're in love.

And some distance behind them:

Hannah and Barney. They're in love.

And some distance behind them:

Lilo and Umberto and Shaldeen. Two out of three of them are in love. Or maybe all three. No way to be absolutely sure.

A sign:

ENTERING RENO: THE BIGGEST LITTLE CITY IN THE WORLD

And we see Vinnie and Rochelle entering Reno.

INT. BARNEY'S CAR - DAY

As Barney and Hannah enter Reno, passing the same sign.

BARNEY

We'll just go from wedding chapel
to wedding chapel til we find the
one where he got married --

INT. THE MELLO BROTHERS' CAR - DAY

Passing the same sign.

UMBERTO

We'll just go from wedding chapel
to wedding chapel til we find the
one where you got married --

A STRIP OF WEDDING CHAPELS

ALL OF THEM HAVE WATERFALLS AND WISHING WELLS

INT. TUNNEL OF LOVE WEDDING CHAPEL - DAY

A COUPLE is being married while sitting in a boat in the middle of a fake river, as Barney and Hannah show a picture of Vinnie to the WIFE of a justice of the peace. The Wife shakes her head no, she's never seen the man in the picture before in her life.

INT. HEARTBEAT HOTEL WEDDING CHAPEL - DAY

A chapel presided over by a JUSTICE OF THE PEACE who's an Elvis impersonator. He's shaking his head no, he's never seen Shaldeen in his life. Shaldeen is busy feeding quarters into a slot machine just inside the door of the chapel. Umberto and Lilo yank her back toward the car.

INT. TRUE REFLECTIONS WEDDING CHAPEL - DAY

Barney and Hannah, reflected in hundreds of mirrors, show the picture of Vinnie to the WIFE of another justice of the peace while her husband is busy marrying a COUPLE just inside the chapel who are reflected in hundreds more mirrors. This Wife has never seen Vinnie before either.

INT. PARADISE FOUND WEDDING CHAPEL - DAY

Shaldeen feeding more quarters into a slot machine in a wedding chapel with a heaven motif -- there are clouds and angels and Cupids, etc.

The WIFE of this particular justice of the peace has never seen Shaldeen before either. Lilo and Umberto yank her out the door after she feeds one more quarter into the machine and loses it.

EXT. THE LITTLE CHAPEL ON THE CORNER WEDDING CHAPEL - DAY

A chapel with a waterfall and a wishing well outside.

Barney and Hannah pull up, get out, go inside.

INT. THE LITTLE CHAPEL ON THE CORNER WEDDING CHAPEL - DAY

As they show Vinnie picture to the WIFE of the justice of the peace. We can hear music coming from inside this picture-postcard-perfect place, with plastic daffodils and tulips everywhere.

HANNAH

It would have been about three weeks ago. He was marrying a short woman with red hair.

AND NOW, FROM INSIDE THE CHAPEL, WE CAN HEAR:

JUSTICE OF THE PEACE

(in a Brooklyn accent)

Do you, Edgar, take Rochelle, to be your lawful wedded wife, to love and comfort you until death do you part.

VINNIE'S VOICE

I sure do.

Barney and Hannah react.

They wheel around and burst through the pink tulle curtain into the wedding chapel, where Vinnie and Rochelle are on the verge of being united in holy matrimony.

BARNEY

Vinnie --

VINNIE

Barney --

ROCHELLE

Edgar? --

HANNAH

Stop right this minute!

VINNIE

(to Rochelle)

My witnesses have finally arrived

--

BARNEY
 (to Rochelle)
 You can marry this man any time,
 believe me, but he has to get to
 New York right now --

VINNIE
 Let me finish, Barney, okay? It's
 no skin off your back --

Barney waves his hand at the JUSTICE OF THE PEACE, motioning him to continue. And now that we see the Justice of the Peace, we realize he's probably another wiseguy in the Federal Witness Protection Program. He clears his throat, starts in again.

EXT. THE LITTLE CHAPEL ON THE CORNER WEDDING CHAPEL - DAY

The Mello Brothers and Shaldeen pull up.

INT. WEDDING CHAPEL - DAY

As the Justice of the Peace finishes the ceremony.

ROCHELLE
 I do.

JUSTICE OF THE PEACE
 By the authority vested in me by
 the state of Nevada, I pronounce
 you man and wife. You may kiss
 the bride.

Vinnie kisses Rochelle, and as he does, we hear the door open through the pink tulle curtain and we hear:

SHALDEEN'S VOICE
 This is it. This is definitely
 the one.

Barney freezes.

So does Vinnie.

VIEW OF CHAPEL ENTRY HALL

from Barney's p.o.v. through the pink tulle as Lilo and Umberto start to talk to the Wife of the Justice of the Peace and Shaldeen goes straight to the slot machine and starts to play.

CUT BACK TO:

INT. CHAPEL - DAY

As Barney moves toward Vinnie.

BARNEY
Now say goodbye.

VINNIE
I'll see you around --

Rochelle watches as Hannah, Barney and Vinnie go out the window of the building and tear toward Barney's car in the parking lot. As they go out the window:

ROCHELLE
Around where will you see me?
Where are you going?

Hold on Rochelle.

CUT TO:

INT. CHAPEL ENTRY HALL - DAY

As Lilo suddenly sees Vinnie, Barney and Hannah running toward Barney's car.

LILO
There they go. Let's go.

SHALDEEN
One more time.

UMBERTO
Shaldeen --

Shaldeen puts one last quarter into the machine and as Lilo and Umberto start to yank her out the door, the lights go on on the machine, the machine starts binging madly, and we now see clearly the sign above the machine reading: Jackpot: \$870,000. An avalanche of quarters starts pouring out of the machine and Shaldeen starts squealing.

Lilo and Umberto stop short.

It's a lot of money.

Shaldeen leaps into Umberto's arms, and they start to hug. Rochelle, looking slightly dazed, comes out of the chapel and sees Lilo standing there. She fluffs up her tits.

ROCHELLE
My name's Rochelle. What's yours?

EXT. HIGHWAY OUTSIDE RENO HEADING TOWARD AIRPORT - DAY

As Barney, Vinnie and Hannah barrel down the highway toward the Reno Airport.

INT. BOARDING AREA - SEATTLE AIRPORT - DAY

We hear an announcement of a final boarding call for the United Airlines flight to Kennedy Airport as Vinnie, Barney and Hannah arrive at the gate.

HANNAH
(to Barney)
You have a good trip --

VINNIE
I will --

HANNAH
(to Vinnie)
I'm not talking to you. I hope
you have a miserable trip. I hope
they lock you up in jail and throw
away the key.

VINNIE
(cheerfully)
They won't.

Barney and Hannah look at each other.

HANNAH
Call me as soon as you get there.

BARNEY
I will.

Vinnie realizes something is going on between the two of them. To his amazement, they kiss.

A long and impressive kiss.

Vinnie watches it with mounting respect. When it ends:

VINNIE
Nice. Very nice.

HANNAH
(to Barney)
I love you.

BARNEY
I love you.

Vinnie puts his arm through Barney's and they start onto the plane.

VINNIE
I'll take care of him, okay? I'll
get him back safe --

HANNAH
 (to Vinnie)
 Promise me when this is over
 you'll go live somewhere else.

VINNIE
 (shaking his head no)
 I like it where I live. I'm used
 to it. I got friends.

HANNAH
 Who?

VINNIE
 You guys.

Vinnie smiles and FREEZE FRAME.

DISSOLVE TO:

EXT. HIGHWAY LEADING INTO REDMOND - DAY

A Rolls Royce riding along

A YEAR OR SO LATER

Driving it is Vinnie. He looks very prosperous. Next to him, in the front seat, is another chunky little redhead.

They go around the Redmond traffic circle, where the statue of the bicycle stands, and whiz through past FOUR PEOPLE on bicycles who we now see are Hannah, Barney, Jamie and Tommy.

We follow the Rolls Royce past the new Little League Stadium, which has a large marquee out front reading: Vincent Albano Stadium.

And then we follow it through the town of Redmond, past the candy store and the movie house and the school and the bakery and the bookstore.

TIGHT ON THE BOOKSTORE WINDOW:

A sign in the window reads: Books by Local Authors.

There's a small pile of books called My Blue Heaven, an ex-wife's guide to a happy divorce by Hannah Stubbs Coopersmith.

There's an even small pile of green-bound pamphlets -- the kind put out by the U.S. Government -- called The Maintenance and Care of Members of the Federal Witness Protection Program by Barney Coopersmith, FBI, Seattle bureau.

And there's a huge pile of books called How I Got Here: Adventures in a life of crime and punishment by Vincent Albano. Hanging on the pile of books is a sign reading: #1 Best Seller.

And as the four bicycles pass by,

FADE OUT.