

NOBLE ROT

Screenplay by Don Novello
and John Belushi

January, 1982

OPEN ON:

INT. COCKPIT OF CARGO PLANE - DARK, OVERCAST DAY

SFX: Plane, loud.

A young pilot sits at the controls of a light cargo plane studying a map of the immediate area. He seems relaxed and confident, lighting up a cigarette as he looks down at the ocean below. He then makes radio contact, purposely trying to sound urgent.

PILOT

Mayday, mayday, this is Conan
12421. I'm experiencing engine
problems.

A message comes back to him.

TOWER (V.O.)

Conan 12421, this is Boston Tower.
What is your position?

PILOT

Boston, C12421, I'm two miles east
of Grogan Island. Visibility is
approximately five miles, altitude
12,500 feet, and I'm falling.

The pilot sets the plane on automatic control, and casually gets up from the cockpit seat and enters the cargo hold behind him.

INT. CARGO HOLD

He takes a small, important-looking canvas bag out of a cargo container and secures it in his leather jacket.

INT. COCKPIT

Returning to the cockpit, he continues to call in his distress message, making it sound as though his radio is malfunctioning.

PILOT

Bos...is...altitu...ing one mile...
ap...Grogan Island and...ing.

He puts on a rubber vest as he begins to circle the area. He smiles, obviously finding the precise location he's looking for.

EXT. OCEAN - DARK OVERCAST DAY

TWO PORTUGUESE FISHERMEN, obviously brothers, scan the horizon from the deck of their anchored fishing boat.

INT. COCKPIT

The pilot takes the rubber raft from behind his seat, sets the plane in a decline, opens the cockpit door and jumps out of the plane.

EXT. ATLANTIC OCEAN - DARK, OVERCAST DAY

Cargo plane is coming down from the sky at a gentle angle, looking more like it's going to land than crash. It smoothly cuts straight into the sea.

EXT. OCEAN - DARK, OVERCAST DAY

The pilot is afloat in the rubber raft. He looks calm as a fishing boat comes towards him. Two Portuguese Fishermen, obviously brothers, wave to him as they approach, but few words are spoken as the fishermen lower a canvas bag on a rope to the pilot. He takes the steel box out of his jacket and puts it inside the bag. They pull it up and quickly depart. The pilot takes out a comb and runs it through his hair, then leans back, casually waiting to be rescued.

SMASH CUT:

EXT. NORTHERN CALIFORNIA - BRIGHT SUNNY DAY

MUSIC: Santana's "American Gypsy"

(Opening titles run over the sequence.)

AERIAL SHOT starting at Point Reyes moving along the powerful, rocky coastline, then heading east over the lush hills of Marin County to Highway 101. We follow 101 north, descending slowly as we see two motorcycles and four police cars coming towards us. As we descend further, we see the approaching police caravan take the exit on their right and circle around on an access ramp, putting them on Highway 12 eastbound to Sonoma.

CUT TO:

GROUND LEVEL SHOT of the police cars on Highway 12 which is bordered by grape vines on both sides. They pass a sign on the highway that reads "Sonoma County." They pass large and small vineyards, as well as the chateau-like headquarters of operations like Kenwood, St. Francis and Chateau St. Jean.

(CONTINUED)

CONTINUED:

We FOLLOW the police cars as they turn off onto a bumpy dirt road, passing a homemade sign that says "GLORIOSO VINEYARDS, EST. 1981," until they eventually pull up in front of a large, deteriorating ranch-style house.

EXT. GLORIOSO HOUSE - DAY

Barking dogs come running as the police cars park in front of the house. MR. GLORIOSO, sixtyish, comes out of the front door. Four policemen go up the walk, the rest remain in their cars. Sitting in the back seat of one of the cars is JOHNNY GLORIOSO, thirty, wearing crumpled clothes, a four days' growth of facial hair, and handcuffs. He squints as the cops help him out of the car.

COP #1

We finally found him, Mr. Glorioso.

COP #2

He was way the hell up in Santa Rosa. We found him sleeping in the men's room of a Shell station.

MR. GLORIOSO

(to Johnny)

What the hell's the matter with you? Where you been for four days?

Johnny doesn't answer, he just shrugs his shoulders.

COP #1

We don't know where his car is.

MR. GLORIOSO

Where's your car? What the hell did you do with your car?

JOHNNY

I don't know, Pop. Maybe somebody stole it.

COP #3

If I take these handcuffs off, you gonna behave yourself?

(CONTINUED)

CONTINUED:

JOHNNY

Yeah, I'm okay now.

MR. GLORIOSO

Go in there and get cleaned up.
You have to leave for New York in
two hours.

JOHNNY

What?

MR. GLORIOSO

You have to take the wine to the
competition. Your brother is
sick.

JOHNNY

(concerned)

What's the matter?

MR. GLORIOSO

He had a reaction from eating
lobster.

(to cops)

He has swollen up like a balloon.

JOHNNY

I can't go to no wine competition,
Pop. I'm no good at that stuff.

MR. GLORIOSO

(stern)

Go get cleaned up.

Johnny walks in the house.

MR. GLORIOSO (CONT'D)

(to cops)

I can't believe it. I got one
son who can't eat lobster, and
one son that can't drink.

COP #4

He's a strong son of a bitch, Mr.
Glorioso, I'll tell you that
much. It took four of us to put
him in the car.

(CONTINUED)

CONTINUED:

MR. GLORIOSO
He's a good kid, but when he
starts drinking, he gets...
excited. You know what I mean?

COP #1
It's a shame, 'cause he's such a
nice kid.

COP #2
Everybody likes him.

COP #3
Yeah, everybody like him, just
about.

MR. GLORIOSO
Come on in, guys. Have a glass
of wine.

The Cops talking to the father wave to the others in
the cars, and all ten of them follow Mr. Glorioso into
the house.

INT. BATHROOM, GLORIOSO HOUSE - DAY

The bathroom door is open. Johnny is leaning over the
sink, his head underneath the running faucet.

SAL GLORIOSO, thirty-five, comes to the bathroom door.
He's wearing pajamas and a bathrobe. His face is
swollen.

SAL
Where the hell you been? What's
the matter with you, pulling
this shit again?

JOHNNY
(turning his head
toward Sal)
Hi, Sal.

SAL
Pop was worried sick about you.

Johnny dries his head with a towel, looking over at Sal.

(CONTINUED)

CONTINUED:

JOHNNY

How do you feel? You don't look too good.

Sal slams the bathroom door on Johnny.

INT. HALLWAY, GLORIOSO HOUSE - DAY

Johnny opens the bathroom door and follows his brother down the hallway.

JOHNNY

I can't go to no wine tasting.

INT. SAL'S BEDROOM - DAY

Sal is sitting up in bed. Johnny is looking down at him, with water dribbling down his face.

SAL

You gotta go. What are we gonna do? You know how important this is to us. We're going to win a top medal. This is going to put us on the map. You know that. That's all you been saying for two months.

JOHNNY

Yeah, but I wanted you to go. I hate those things. I'm no good at it.

SAL

Johnny, you keep putting yourself down. You're one of the best vintners in Sonoma. Everybody knows that you know your grapes.

JOHNNY

Yeah.

(pause)

But I hate that contest stuff. That's more your thing, Sal.

(CONTINUED)

CONTINUED:

SAL
(losing his patience;
referring to his
swollen face)
What am I supposed to do, go looking
like this?

JOHNNY
It doesn't look so bad. You could
wear a hat.

SAL
What's a hat gonna do? It's not
my hair that's swollen, stupid.

Johnny looks down, silent.

SAL (CONT'D)
(calming down)
Listen, we need you. Do it for
the future of the vineyard. Come
on, get into it. You may even
have a good time.

Johnny is standing there, looking like he's resigned himself to go. He looks out the window as he hears the COPS LEAVING. The ten policemen can be seen walking to their cars, loaded down with bottles of wine, bidding farewell and thank you to Mr. Glorioso.

EXT. GLORIOSO HOUSE - DAY

Cops wave goodbye as they get in their cars and drive down the road.

INT. DINING ROOM, GLORIOSO HOUSE - DAY

An hour later. Johnny is dressed in a suit and tie, sitting next to Sal at the table. He is getting final instructions from his father and brother. Sal is still wearing pajamas. An extra large briefcase is on the table. It has built-in construction especially made to hold wine bottles. Mr. Glorioso is standing, putting four bottles of Glorioso wine in the case very carefully.

MR. GLORIOSO
(referring to bottles)
Do we have some kind of cloth,
something to protect these?

(CONTINUED)

CONTINUED:

JOHNNY
(pointing to pile
of t-shirts in
corner)

Use the t-shirts, Pop. They're
over there.

SAL
You're not taking those goddamn
things to New York.

Father picks up some t-shirts and starts wrapping a
bottle in one. As he holds it up we see that it has
a skull and lightning bolts on it and says "GLORIOSO
VINEYARDS."

JOHNNY
Why not?

SAL
Maybe your hippie friends like
those things, but that's not the
image we want!

JOHNNY
Maybe I could give a few to the
judges.

SAL
No! You don't give them things!
Especially those goddamn things!
But when the judges come up to
you, don't be afraid to smile.

JOHNNY
I'm not going to go there and
brown-nose some fancy judges.

Sal looks exasperated, exchanging knowing looks with his
father.

SAL
All I'm saying is don't act like
some smart ass with a chip on his
shoulder. You're not in Sonoma
High School anymore. You're
thirty years old!

(CONTINUED)

CONTINUED:

Mr. Glorioso has remained calm and quiet during his sons' conversation. Now he walks up behind them and lays his hands on their shoulders getting their full attention. He looks down at them, waiting instinctively for the silence to build before speaking.

MR. GLORIOSO

I know how much both you boys care about this vineyard. And I know we all realize a wine like this comes once in a lifetime. A long time ago, there was this prince who owned a big vineyard. It produced great wine. Year after year. And even when the conditions were bad, it still produced good wine. One year he went away to war. He was an officer probably. And when he came home, his fields were full of rotting grapes. Of all the people that worked for him, not one had the guts to make the decision of when to pick the grapes. Consequently, they let the grapes rot. He couldn't believe how his luck had changed. He was ruined. But for some reason, he said pick the grapes anyway. And they did. And they pressed them. And they barrelled them. But when the time came to taste the wine, everyone was afraid. Except the prince! And when he tasted it he couldn't believe it. It was the best wine ever. The curse turned out to be a blessing. A special magic fungus had blessed his land. He called it -- the Noble Rot. I know that last year it was we who were blessed with this magic fungus. But I feel I've had this curse-blessing on my land for thirty years.

(putting both hands
on Sal's shoulders)

Sal, you are my solid vines. Sometimes you're really great, and when you're not, you're never less than good.

(MORE)

(CONTINUED)

CONTINUED:

MR. GLORIOSO (CONT'D)
(putting both hands
on Johnny's shoulders)

This man is my Noble Rot. My
blessing in disguise.

He takes an envelope out of his pocket, and from it
takes cash.

MR. GLORIOSO (CONT'D)
Johnny, here's some cash.

From the envelope he also takes out a plane ticket.

MR. GLORIOSO (CONT'D)
Here's your plane ticket.

Sal speaks up.

SAL
You're set to go first class so
you can keep the case by you.
Don't ever let it out of your
hands.

MR. GLORIOSO
(taking credit card
from envelope)
And here's a credit card. Sal and
I got this for you about a year
ago but decided not to give it to
you. Don't do what you did last
time, okay?

JOHNNY
I won't, Pop.

His father slaps him on the shoulder.

MR. GLORIOSO
Okay, get going. And don't drink!

Johnny gets up and hugs his father, then his brother.

EXT. GLORIOSO HOUSE - DAY

Father and Sal stand on the porch as Johnny goes down
the walk to the waiting pickup truck. A Mexican laborer
is behind the wheel. A few other Mexicans wait by the
truck to say goodbye. One of them palms Johnny a mari-
juana cigarette, which he slips into his pocket. Every-
one waves goodbye as the pickup truck goes down the road.

INT. AIRPLANE - DAY

JOHNNY has a window seat, sitting in first class section, next to a very attractive expensively dressed young woman, CHRISTINE WALSH, mid-20's. She is reading a book.

Johnny has his wine case on his lap, resting his arms on top of it, reading a magazine.

A STEWARDESS pushes a cocktail cart up to his aisle.

CHRISTINE

Some white wine for me, please.

She gives Christine white wine, opening the small bottle as she talks to Johnny.

STEWARDESS

And for you, sir?

JOHNNY

Do you have tomato juice?

STEWARDESS

No, I'm sorry we don't.

JOHNNY

V-8?

STEWARDESS

Sorry. How about some bloody mary mix? That's about the best I can do.

JOHNNY

I think maybe I'll just have coffee.

STEWARDESS

(moving on)

It will be a few minutes.

After a few moments of silence Johnny talks to Christine.

JOHNNY

If I were you I wouldn't drink that.

CHRISTINE

Why not?

JOHNNY

Acetic. It's loaded with V.A. ... volatile acidity.

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

Every wine that company makes is loaded with volatile acidity. They think they can get away with using cheap grapes by lifting the sugar level with grape concentrate. It covers up the taste of the bad grapes but it ends up tasting like acetate.

CHRISTINE

(flirting)

And what does acetate taste like?

JOHNNY

Kind of like Janitor in a Drum. You should eat a lot of potato chips or pretzels if you're gonna drink a wine like that. The salt absorbs the bacteria.

CHRISTINE

I think you talked me out of drinking it at all.

JOHNNY

The Zinfandel they serve isn't bad. You should try some of that.

Johnny reaches up and pushes the button for a Stewardess. The light goes on. The Stewardess comes immediately.

JOHNNY (CONT'D)

Could you bring her the Zinfandel, please. She doesn't like that...

(pointing at wine in front of Christine)

... too much V.A.

Stewardess takes away Christine's wine glass.

CHRISTINE

(impressed)

You sure seem to know your wines.

JOHNNY

I should, it's my business.

CHRISTINE

You work for a wine company?

(CONTINUED)

CONTINUED:

JOHNNY

I have my own vineyard. We produce our own wine.

CHRISTINE

We?

JOHNNY

It's not just me. I have some relatives who help out.

CHRISTINE

What's the wine called? Do you sell it on the East Coast?

JOHNNY

Not yet. It won't be shipped for at least six months. Up to two years ago we used to sell all our grapes to the big wineries. But we decided, what the hell, let's take a chance and do it all ourselves. Why let the big guys make all the money.

Stewardess puts new glass of wine on tray table in front of Christine.

CHRISTINE

Are you going to New York to try to sell your wine?

JOHNNY

No, I'm going to a wine judging. But after my wine wins, and I know it will, I won't be selling it to anyone. They'll be begging to buy it from me.

CHRISTINE

You sound pretty confident.

JOHNNY

I am. It's not very often you come across a wine like we have. Maybe every twenty years everything goes right. The rainfall, the temperature, the sugar content... it's like a miracle when it happens, and that's what we've got, a miracle. It's once in a lifetime. And for this to happen in our first year of production, it's like a miracle, like I said.

CONTINUED:

CHRISTINE
(picking up her book)
Well, good luck.

Christine goes back to reading her book, not wanting to talk any more.

Johnny lights up a cigarette.

JOHNNY
Have you tried that Zinfandel yet?

CHRISTINE
No, I haven't.

JOHNNY
Take a sip. Tell me if it isn't better.

Christine takes a small sip of the wine.

CHRISTINE
Very good.

She puts the glass down and continues reading.

JOHNNY
It's a lot better, isn't it?

CHRISTINE
(being polite)
Yes.

JOHNNY
You know why?

Johnny waits for her to answer.

CHRISTINE
Why?

JOHNNY
Better grapes. You want good wine, you have to use good grapes. It's no secret. People have known that for thousands of years. You want good wine, start with good grapes.

Christine is still trying to be polite, but is getting more and more obvious in her hints that she doesn't want to talk, looking up from her book less frequently all the time.

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

I'll tell you something I bet you didn't know. There are only three beverages mentioned in the Bible and wine is one of them.

Johnny waits for her to ask what the other two are. She doesn't.

JOHNNY (CONT'D)

Wine. Water and milk. Those are the three.

Christine continues reading. Johnny goes back to leafing through the magazine on his lap.

JOHNNY (CONT'D)

(after a few seconds)

This is a great magazine. I guess you haven't had a chance to read yours yet.

Johnny points at her copy of the in-flight magazine.

CHRISTINE

No, I haven't.

She closes her book, giving up on trying to read.

JOHNNY

I never heard of it before.

CHRISTINE

It's the in-flight magazine. The airline publishes it.

JOHNNY

You mean you can only read it when you're flying?

CHRISTINE

Something like that.

JOHNNY

Sounds like you fly around a lot. Are you a stewardess?

CHRISTINE

(offended)

No.

She reaches for her copy of the in-flight magazine and starts leafing through it.

(CONTINUED)

CONTINUED:

JOHNNY

But you've taken a lot of flights,
huh?

She doesn't look up from the magazine.

CHRISTINE

I travel quite often.

JOHNNY

(after a few seconds
of silence)

What do you think is the best
in-flight magazine?

She looks at him but doesn't say anything, thrown by the
question.

JOHNNY (CONT'D)

This is probably one of the best
ones, right?

Christine smiles at him, not knowing what to make out of his
conversation.

A Stewardess approaches their aisle, handing out earphones.

STEWARDESS

Today's movie is 'The Deer Hunter'
starring Robert DeNiro, and Merle
Streep.

Stewardess hands earphones to both.

JOHNNY

(to Christine)

I saw it, I don't think I want to
see it again. Have you seen it?

CHRISTINE

Yes, I have.

JOHNNY

Did you like it? What did you think
of it?

CHRISTINE

I enjoyed it very much.

JOHNNY

I was kind of disappointed in it
myself.

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

I thought it was going to have more in it about deer. I used to do some deer hunting myself.

Christine doesn't respond. John perceives her silence as disapproval.

JOHNNY (CONT'D)

I don't any more though. I quit. There's hardly any deer left up where I come from. They all get hit by cars.

Christine puts on her earphones.

CHRISTINE

I think I'm going to listen to some music now.

JOHNNY

If you're going to watch the movie, you'd better not use your earphones now.

He leans in closer to her and talks louder.

JOHNNY (CONT'D)

Your ears will be too sore to use them for the movie if you use them now. It happened to me once.

CHRISTINE

(not opening her eyes)
I'll take that chance.

She presses the seat button and pushes her seat as far back as it will go.

After a few seconds Johnny gets up, wanting to leave his seat.

JOHNNY

(to Christine)
Excuse me, please.

Christine sits up, annoyed.

INT AISLE OF PLANE - DAY

Johnny walks down aisle of plane to the restrooms.

INT. PLANE - OUTSIDE OF RESTROOMS - DAY

Johnny checks restrooms finding that all but one of the four are "occupied." Johnny opens door of the one marked "unoccupied," but it isn't.

A man, BARRY KASTEN, mid-thirties, a bit wheeler-dealer looking, is standing in front of the mirror, snorting cocaine.

Kasten turns, surprised, as the door opens. Johnny sees him and quickly closes the door.

SFX: We hear Kasten LOCK DOOR.

Johnny waits for another bathroom to become free, but Kasten is the first out. He walks past Johnny, head down, not looking at him.

Johnny enters restroom, locking the door.

INT. AIRPLANE RESTROOM - DAY

Johnny takes a joint out of his pocket, lighting it. He takes a few hits, smoking it close to the opened sink plug which sucks in the smoke.

After a few hits, he carefully puts out the joint, extinguishing it on the side of the sink. He puts the remaining half in a matchbook. He flushes the toilet and unlocks the door, leaving the restroom.

INT. PLANE - DAY

Johnny walks down the aisle to his seat.

Christine is still wearing earphones, but her eyes are open.

JOHNNY

(wanting to pass by
so he can get to
his seat)

Excuse me.

CHRISTINE

(taking off earphones)
I've made arrangements for you to
move to another seat. I know we'd
both like to stretch out.

Johnny does not immediately pick up on what she's saying. He continues standing in the aisle, waiting for her to sit up and let him by.

(CONTINUED)

CONTINUED:

JOHNNY

No, this is fine. There's lots of room.

A Stewardess approaches.

STEWARDESS

Please sir, I'm sure you'll both be more comfortable if you move seats.

JOHNNY

What for?

Johnny suddenly realizes that Christine has his move to another seat all arranged.

JOHNNY (CONT'D)

(to Christine,
bewildered)

What's going on here? What did I do? Did I do something wrong?

STEWARDESS

Please sir, I'm sure you don't want to make a scene.

JOHNNY

What do you mean, 'make a scene'?
What'd I do?

A CO-PILOT comes up behind Stewardess.

CO-PILOT

(to Stewardess)

There's a problem?

STEWARDESS

Everything is fine, it's under control. I have a new seat assignment for Mr. Glorioso. It's just a few seats back.

JOHNNY

What do I have to move for?

STEWARDESS

It's only a few seats back.

JOHNNY

But my briefcase is here.

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)
(pointing up at over-
head compartment)
And my coat is up there.

STEWARDESS
It will be fine to leave it there.
It will be safe.

CO-PILOT
(to Stewardess)
Perhaps we can move Mr. Glorioso's
briefcase and coat to his new seat.
(to Johnny,
patronizing)
I think we can arrange that.

Stewardess opens overhead compartment. It is stuffed with coats.

STEWARDESS
Which one is it?

Johnny reaches up for his coat.

JOHNNY
I can get it.

He gets his coat. Co-Pilot smiles at Christine. She smiles back, mouthing "thank you." Stewardess leads Johnny back to his new seat.

STEWARDESS
Right this way, Mr. Glorioso.

Johnny reluctantly follows Stewardess down aisle. Johnny is carrying his briefcase. The Co-Pilot follows him, carrying his coat. Everyone stares at him as he passes.

His new seat is in the last row of the first class section. The seat next to his is unoccupied.

CUT TO:

EXT. KENNEDY AIRPORT - EVENING

Johnny is getting into a cab. About ten people are lined up behind him, waiting for cabs, including Christine.

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CONTINUED:

Christine is about fifth in line. She seems nervous, looking around as though she feels someone is following her.

She spots Kasten standing near the terminal exit door. He looks away as soon as she spots him.

Christine leaves the line and rushes towards Johnny's cab, just as it is about to leave. She opens the cab door and gets in.

INT. CAB - DAY

Johnny looks surprised as Christine gets in cab.

CABBIE

This cab is taken, lady.

CHRISTINE

(to Johnny)

You don't mind sharing, do you?

I'm in a terrible rush.

(to Cabbie)

Let's go!

CABBIE

This man is my fare, lady. If he wants to share this cab, it's up to him.

CHRISTINE

(to Johnny)

Please?

JOHNNY

(reluctantly)

Yeah. Okay.

The Cab Driver hits the gas, throwing the two of them back in their seats. Christine looks back and sees Kasten get into a brown Dodge van with a painting of an Indian with raised hands on one side and two six-inch wide white racing stripes on the other side. The van begins driving in the same direction as the cab.

EXT. THE EXPRESSWAY - DAY

The brown van keeps about four car lengths behind the cab, trying not to be spotted.

INT. VAN - DAY

Barry Kasten is stretched out in the back of the van, chewing gum. The van is equipped with sophisticated high tech surveillance equipment. FRANK BORKER, 50ish, heavy-set, mean looking, drives. HENRIETTA DORN sits in the front seat next to him. She is in her late thirties, conservatively dressed, very serious, unsmiling. She dictates into a tape recorder as they drive.

HENRIETTA

(dictating)

Outside the terminal, subject connected with an unidentified male caucasian. The rendezvous was obviously prearranged to prevent further pursuit.

She clicks off the recorder.

KASTEN

He was on the plane, too.

HENRIETTA

Did they speak to each other?

KASTEN

Hell, yes, they sat together. Then, about halfway through the flight, he switched seats.

BORKER

Maybe you blew it. They must have known they were being followed.

HENRIETTA

Good. If she's carrying the goods, she'll panic and start making mistakes. Pressure's the oldest and best technique around.

KASTEN

(joking)

Borker, maybe you could pressure her with a good ram in the side.

Borker laughs.

HENRIETTA

(to Kasten)

This work is delicate. I'm a very precise lady, and I won't stand for any unprofessionalism. If that doesn't suit you, then bail out.

(CONTINUED)

CONTINUED:

BORKER

Aw, lighten up, Henrietta. He was just having some fun.

HENRIETTA

(to Borker)

Where'd you dig up this airhead?

BORKER

You said hire some muscle.

He laughs, making an obvious joke.

INT. JOHNNY'S CAB - NIGHT

Christine leans forward to talk to Driver, handing him a business card.

CHRISTINE

I'm going to Montauk.

CABBIE

(he looks at card)

Long Island? I ain't goin' to Long Island.

He holds card for her to take back. She doesn't take it -- refusing to take "no" for an answer.

CABBIE (CONT'D)

You should have said back there you wanted to go to Long Island. I would have told you 'no' then.

CHRISTINE

I'll make it worth your while.

CABBIE

It ain't worth it for me, lady. I been workin' since early this morning. I'm goin' home to bed, not to Long Island.

Johnny reaches for card, feeling awkward for the Cabbie. He looks at it then casually puts it in his breast pocket.

CHRISTINE

What's the meter run out to Montauk?

CABBIE

Seventy bucks, easy, plus return.
(MORE)

(CONTINUED)

CONTINUED:

CABBIE (CONT'D)

I'll take you to Grand Central
Station, they got trains every hour.

CHRISTINE

I'll give you three hundred.

CABBIE

If you show it to me, you got a deal.

Christine reaches in her purse for an envelope. She takes
out three one hundred dollar bills, holding them up to show
the Driver.

CABBIE (CONT'D)

Okay, we go to Montauk.

(pointing back
to Johnny)

How about him?

CHRISTINE

(to Johnny)

You wouldn't mind if he lets me off
first, would you?

JOHNNY

I don't know. It sounds like you're
going pretty far.

(Johnny leans up to
talk to Cabbie)

Will it take a lot longer for me to
get to the hotel if we let her off
first?

CABBIE

Yeah, but it's a nice drive.

JOHNNY

How long does it take to get out
there and back?

CABBIE

About four hours.

JOHNNY

Four hours?

CHRIS

I'd really appreciate it. You'd
be a doll.

(CONTINUED)

CONTINUED:

JOHNNY

I'm sorry, but I got to get to sleep.
I have to get to my hotel. I'm
beat.

Christine starts to pout, looking dejected.

JOHNNY (CONT'D)

If it was just a few minutes out of
my way...even a half hour, I'd do it,
but four hours? You gotta be kidding.

CHRISTINE

You're not still mad because of
what happened on the plane, are you?
I'm really sorry about that.

JOHNNY

That's alright.

CHRISTINE

Have you ever been to Long Island
before?

JOHNNY

(emphatically)

I ain't going to Long Island. No,
I've never been there before, and
I'm not going there now. I'm going
to my hotel.

(to Cabbie)

Didn't you say before that this was
my cab?

CABBIE

(to Christine)

Why don't we drop him off in Manhattan
and then go out to Long Island?

JOHNNY

(sitting back)

Perfect. That's just what I was
going to say.

CHRISTINE

I guess the days of men being
gentlemen are over.

JOHNNY

You say I'm not a gentleman because
I don't feel like driving in this
crummy cab for four hours to someplace
I don't even know?

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

I don't even know you. All I know is you made me change my seat and I didn't even do anything.

CHRISTINE

That's what it is, isn't it? You're still mad about that, aren't you?

JOHNNY

I just want to get to my hotel. You can go anywhere you want after he leaves me off at my hotel. I don't care if he drives you to Portugal.

EXT. A MANHATTAN HOTEL - NIGHT

Johnny's taxi parks in front of hotel. Cabbie pushes button and trunk pops up.

INT. CAB - NIGHT

Johnny is just finishing paying the Driver as the brown van pulls up behind the cab. Christine sees it is the same van Kasten got into.

JOHNNY

(giving Driver a tip,
getting out of cab)

Thanks a lot.

CHRISTINE

I think I'm going to get out here, too.

Johnny and Cabbie both look at each other in disbelief. Christine gets out of cab and walks into hotel, not offering any money to Johnny or saying anything to the Cab Driver.

EXT. HOTEL - NIGHT

As Johnny gets out door, a DOORMAN begins taking his luggage from the cab's trunk.

DOORMAN

Checking in?

Johnny grabs for the bags, not wanting to tip.

(CONTINUED)

CONTINUED:

JOHNNY
That's okay, I got 'em.

INT. HOTEL LOBBY - NIGHT

Johnny enters the large, lush lobby. He sees Christine talking on a pay phone. He heads for the registration desk. Henrietta trails discreetly behind him.

CUT TO:

CHRISTINE

notices Kasten enter the lobby as she talks on the pay phone.

CHRISTINE
The one that was on the plane just came into the lobby. I don't know what to do next, you have an inspiration?

CUT TO:

JOHNNY AT REGISTRATION DESK

arguing with the CLERK. A BELLBOY stands next to Johnny, waiting to show him to his room.

CLERK
Yes, I understand, sir, but the suite is all we have available at the moment. I'm very sorry.

JOHNNY
You're very sorry. Is that all you have to say? You're sorry? That's it? It's not like I came in here out of the blue. I have a reservation. Doesn't it mean anything if you have a reservation any more?

CLERK
I understand, sir. And I'm very sorry we have no smaller rooms available, but as you can see, your travel agent neglected to specify a price range. Someone in our office must have assumed you wanted a suite.

(CONTINUED)

CONTINUED:

JOHNNY

And how did they assume I was going to pay for it?

(holding up credit card)

This is not a bottomless pit, you know. These things don't grow on trees. It took me three years to get one of these again.

CLERK

Please excuse me for a moment.

The Clerk leaves and goes behind partition.

JOHNNY

(to Bellboy)

I can't believe it. Who can afford two hundred and fifty dollars a day for a hotel room? What do I look like, an Arab?

Clerk returns.

CLERK

Sir, I'm quite sure a smaller room will be available tomorrow. Tonight we will charge you the rate for a smaller room but you may stay in the suite. You can change rooms in the morning.

JOHNNY

How much is the smaller room?

CLERK

Seventy-five dollars.

JOHNNY

That's the smallest you have?

CLERK

Yes, sir.

CUT TO:

CHRISTINE

glances out of the phone booth. She sees Henrietta keeping track of Johnny at the desk.

(CONTINUED)

CONTINUED:

CHRISTINE
(into the phone)
It's a brilliant idea. They're
already following him... I'll not
only lose them, I'll send them
barking up the wrong tree. I'm
fine. Don't worry about me. Be
home in a few hours.

She hangs up phone and walks towards Johnny who is following
a Bellboy towards the elevators.

CHRISTINE (CONT'D)
I have a confession I want to make.

JOHNNY
Hey, no problem. No confession
necessary. It was nice meeting you.

CHRISTINE
Can't I just talk to you for a minute?

Bellboy is standing next to Johnny the whole time, trying to
look like he's not listening.

JOHNNY
Boy, I'd love to, but I really got
to get to bed. It's been a long day.

CHRISTINE
Just for a minute, please.

BELLBOY
(to Johnny)
I'll wait for you by the elevators.

CHRISTINE
The reason I was rude to you on the
plane? It's because you remind me
of someone I like very much. He
was someone real special to me.

JOHNNY
An old boyfriend?

She nods "yes."

JOHNNY (CONT'D)
Everybody tells me I remind them of
their old boyfriends. I guess I'm
just that type.

(CONTINUED)

CHRISTINE

Every time I looked over at you,
I couldn't help thinking of all
the fun we used to have. He was
the only person who ever really
satisfied me, if you know what I
mean.

JOHNNY

And I remind you of him a lot, eh?

CHRISTINE

You have that same... I don't know...
animal magnetism... you know what
I mean?

JOHNNY

Don't you have to be somewhere?
Isn't someone waiting for you in
Long Island?

CHRISTINE

I have time. I figure when opportunity
knocks, you don't say 'come back
later.'

JOHNNY

I'm in room...

(he looks at key)

401. Do you want to wait a few
minutes and then come on up? It
might look bad if you come with me
now.

CHRISTINE

I'll come up with you now.

Johnny and Christine walk to elevator and the waiting Bellboy.
Bellboy looks at Johnny like he must be a fast talker.
Elevator door closes.

INT. VAN - NIGHT

Henrietta and Borker compare notes.

BORKER

Maybe the guy's legitimate.
An innocent bystander.

(CONTINUED)

CONTINUED:

HENRIETTA

If I was still with the company I'd have the office run a Dun and Bradstreet. We'd see if there really was a Glorioso Winery in California.

INT. HOTEL SUITE - NIGHT

Bellboy is hanging up Johnny's garment bag. Christine is walking around, admiring the large room.

CHRISTINE

This is a beautiful room.

Johnny nods in agreement, modest.

BELLBOY

(to Johnny)

Something smaller should open up tomorrow.

Christine hears him and looks at Johnny.

JOHNNY

No, this is fine... This will be fine. I was just worried that it wouldn't be... cozy... Sometimes if a room is too big it isn't... like ... cozy... you know what I mean?

BELLBOY

Should I tell the desk that you want to keep this room then?

JOHNNY

Yes, sure. This is fine... I'll keep this one.

Christine pulls back the curtains, looking out at the fire escape and nearby buildings. Johnny waits until she turns around in his direction, wanting to be sure Christine sees him give the Bellboy a ten dollar tip.

BELLBOY

Thanks a lot.

Johnny nods modestly. Bellboy leaves.

INT. VAN - NIGHT

Kasten opens door and sticks his head in.

(CONTINUED)

CONTINUED:

KASTEN

They're in 401. A corner suite.

HENRIETTA

Great. Now we play cat and mouse.

KASTEN

Henrietta, let me bust in there and show you how to handle this thing.

HENRIETTA

I understand your frustration. But catching them with the goods accomplishes nothing. My job is to prove intent to defraud.

Borker is in the back of the van, talking on the phone.

BORKER

(to Henrietta)

The F.B.I. has nothing on Glorioso. But California reports two arrests for disturbing the peace, one for disorderly conduct and two assault charges -- but no convictions. He sounds smooth.

INT. JOHNNY'S HOTEL SUITE - NIGHT

Johnny takes the wine case and carefully opens it, checking on the bottles. He slowly takes off the t-shirt which is wrapped around one of the bottles.

CHRISTINE

So that's the precious wine.

JOHNNY

This is it alright. You're looking at the future gold medal winner Chardonnais.

(he holds out bottle
at arm's length)

It's one of the finest wines to ever come out of California.

Johnny rolls the bottle up in t-shirt again and puts it back in case.

CHRISTINE

Aren't you going to offer me some?

(CONTINUED)

CONTINUED:

JOHNNY

I wish I could, but these bottles
are for the contest.

CHRISTINE

Didn't you bring any extra bottles
with you?

JOHNNY

Actually, two of them are extras.
They're called 'safeties,' in case
something happens to the others.

CHRISTINE

(flirting)

Don't you think something is
happening here?

JOHNNY

I mean if like the judge drops a
bottle, or if one should...

CHRISTINE

(cutting him off)

I know what you mean. And you know
what I mean.

She picks up a bottle. Johnny takes it from her hand,
putting it back in the case.

JOHNNY

Really... I've got to be very careful.
If anything should...

CHRISTINE

(offended)

I didn't think you were the cautious
type. You really surprise me. I
thought you were going to be a wild
man like Roy, and here you are worried
that something might happen to your
two extra bottles. I'm surprised
you took the risk to fly on an airplane.

JOHNNY

You know, I don't know what it is
with you...

CHRISTINE

Maybe if you loosened up a little
you would find out.

(CONTINUED)

CONTINUED:

JOHNNY

You think I'm chicken to open one
of these bottles of wine, don't ya?

CHRISTINE

Yes, I do.

Johnny takes a Swiss army knife out of his pocket, pulls out the corkscrew portion, and starts to screw it into cork, looking straight at Christine all the time. Macho. She stares back, coolly enjoying her dare. Johnny pulls the cork out. POP! He starts taking paper sanitary wrappers off two glasses which are on table.

CHRISTINE (CONT'D)

(abruptly shifting moods)

I wish we had some wine glasses. I
hate to drink wine out of bathroom
glasses.

JOHNNY

(handing her a glass)

So, where's this old boyfriend of
yours now?

CHRISTINE

He wasn't exactly a boyfriend. I
just went out with him for a while
one summer.

(sipping wine)

This is good.

JOHNNY

Thanks. So, this guy, he really turned
you on, huh?

CHRISTINE

I lost respect for him after a while.
We really didn't have much in common.
All he could talk about was cars.

JOHNNY

But he really fulfilled you, huh?
Isn't that what you said?

CHRISTINE

Is that what I said? I don't think
I said that.

JOHNNY

Yeah, you said that. Downstairs.

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

That's what you told me. When we were in the lobby.

CHRISTINE

I think maybe you misunderstood me.

JOHNNY

Maybe it wasn't 'fulfilled,' but it was something like that. Like he was the only one who really got you off, something like that.

CHRISTINE

(taking sip of wine)

This is really very good. It's delicious.

JOHNNY

Thanks.

CHRISTINE

And your family makes this themselves?

JOHNNY

Right. What kind of car did he drive, do you remember?

CHRISTINE

You don't mind if I make a phone call, do you?

JOHNNY

No, sure, go ahead. It's not to Bangkok or someplace like that, is it?

CHRISTINE

(smiling)

No.

She walks over to phone. Sitting on bed as she begins to dial. She hesitates, stopping after only dialing a few numbers.

CHRISTINE (CONT'D)

It's kind of private.

JOHNNY

(joking)

What do you want me to do, go in the bathroom?

(CONTINUED)

CONTINUED:

CHRISTINE

Would you mind? Just for a few minutes.

JOHNNY

I can't believe this.

CHRISTINE

Please?

Johnny reluctantly gets up and walks towards the bathroom.

JOHNNY

I'm comin' out in exactly three minutes. If you're still on the phone -- and it's still 'private' -- tough!!

CHRISTINE

Thanks. I knew you'd understand.

Johnny walks into the bathroom slowly. He closes the door behind him as he enters.

Christine gets up and walks to the bathroom door, talking to Johnny through the closed door.

CHRISTINE (CONT'D)

Turn on the shower.

JOHNNY

What?

CHRISTINE

Turn on the shower.

JOHNNY

Why?

CHRISTINE

So you won't be able to hear me when I'm talking on the phone.

JOHNNY

You've got to be kidding.

CHRISTINE

Please! I'll make it up to you.

We hear Johnny turn on the shower in the bathroom.

SFX: SHOWER SOUNDS.

(CONTINUED)

CONTINUED:

Christine walks over to the window and opens it. She then calmly picks up her coat and purse, as well as John's wine case and climbs out the window, down the fire escape.

SFX OF SHOWER continue as we HOLD on SHOT of lifeless room.

EXT. GATES ESTATE - LONG ISLAND - NIGHT

A huge 19th century barn has been converted into a luxurious home. Moonlight reveals willow trees and rolling pastures which surround it.

A taxi drives down the circular drive, stopping in front of the door. Christine pays the driver and walks toward the house. She is weary and unkempt. Before entering she peers through a window. Inside, a small party is in progress. The sight of it depresses her.

INT. GATES HOUSE - NIGHT

Modern originals hang on the walls. Thick Persian carpets cover the floors and dozens of bird cages hang from the ceiling. The discreet taste of the furnishings is matched by the decorum of PARTY GUESTS -- old, established money. All attractive, all well dressed, most in designer jeans, La Coste sweaters wrapped (as usual) around the neck, look like they all could be related.

Christine enters carrying the wine case, and tries to head straight for stairs leading up to the bedrooms. However, a LADY GUEST, curious and fashionable, accosts her in the foyer.

LADY GUEST

We've been wondering what happened to you. You look like you've been through a fire sale at Bloomingdales.

CHRISTINE

Something like that. You look lovely, Betsy.

A MALE GUEST, slightly drunk and over-friendly, kisses her cheek.

MALE GUEST

Here's the gorgeous hostess now. Mr. Gates' most extraordinary investment.

Christine steps up the stairs but he hangs onto her, unwilling to let her go.

(CONTINUED)

CONTINUED:

CHRISTINE

My stock will soon be valueless
unless I get my face repaired..
Give a girl a break, huh?

She pats him on the cheek, firmly removes his hands and
scurries upstairs.

ALFRED, the chauffeur, sees Christine enter. He carries a
tray of drinks into the living room.

Alfred, early forties, wears a three-piece tan suit. He is
tall, balding, once muscular, now a bit overweight.

INT. GATES' KITCHEN - NIGHT

Guests watch STEVEN GATES, their host, prepare a complicated
Chinese meal. He's assisted by a COOK who chops and cleans
up after him. At 55, Gates is physically fit, charming and
confident. He exudes high energy but there is a trace of
elegant cruelty to him.

GATES

Black mushrooms, the authentic kind,
are as rare as emeralds. A man in
Chinatown flies them in from the
mainland for me.

He stirs a plate of sliced black mushrooms into one of three
woks on burners. BRUSTER, a Wall Street broker, rigid and
ordinary looking, sidles near Gates.

BRUSTER

Did you hear that Wienstein got
dumped?

GATES

'Stabbed in the back' would be more
accurate.

Gates turns the final preparations over to the cook, then
washes his hands at a sink. Bruster follows and whispers
confidentially to Gates.

BRUSTER

I hear that the merger is on now
for sure.

GATES

I know. Have your bank buy me in
for two thousand shares before the
merger's announced.

(CONTINUED)

CONTINUED:

BRUSTER

Steven, your entire operation is overextended. You've borrowed against everything. You have notes totaling nearly six million due in the next three months alone.

GATES

If you want to deny me the loan, just say so.

BRUSTER

You misunderstand me. I'm only trying to tell you that you're playing too close to the edge. You could lose everything.

GATES

Thanks for the advice.

He pats Bruster's face condescendingly and heads out of the kitchen. Alfred approaches Gates to whisper something to him.

INT. A BEDROOM - NIGHT

Christine steps from a shower, dries off and puts on a robe. She hurries into the bedroom to get ready. She furiously brushes her hair and applies makeup. But her energy dies. Exhausted, she sinks into a chair, holds her head.

SFX: KNOCK on door.

Gates enters, kisses her on the cheek.

GATES

I was worried about you.

CHRISTINE

I can't believe you invited people for dinner.

GATES

The appearance of normalcy will come in very handy if things get complicated.

Christine slides open a wall closet, revealing an enormous wardrobe of dresses. She fingers through them and selects a black cocktail dress.

(CONTINUED)

CONTINUED:

GATES (CONT'D)

So, we've still got them breathing down our necks?

CHRISTINE

I didn't spot the one who was on the plane until I got off in San Francisco. I tried calling in between flights to let you know, but I didn't get an answer. I thought you were supposed to wait for the call.

GATES

Was it the short one?

CHRISTINE

No, it was a new one. Kind of creepy looking. I actually had to climb down a fire escape to get away. I left them sniffing at the door of that poor jerk from California.

GATES

I'm surprised they're still at it.

CHRISTINE

What does Alex have to say? He must know why they're still around.

GATES

I haven't been able to get him alone yet. Bruster's had him cornered all evening. Talking about me no doubt.

CHRISTINE

I'm afraid tomorrow they'll come sniffing back to us. What'll we do then?

GATES

If you were clever enough to lose them tonight, you and I together will be clever enough to keep them diverted tomorrow.

CHRISTINE

Don't forget my little wine maker. We can use him to put up a few smoke screens. How do I look?

GATES

Beautiful. You should never wear anything but black.

(CONTINUED)

CONTINUED:

They walk out the door, headed downstairs.

CHRISTINE

I told Alex that when we get to the Bahamas, I want a whole new wardrobe. I want colors! Reds and blues and purples and greens!

CUT TO:

INT. MUSIC ROOM - GATES HOUSE - NIGHT

MARVIN HAMLISCH is playing the piano. About ten of the guests stand around the room including ALEX TISDALE, 70, in good shape -- a man who resembles Douglas Fairbanks, Jr. Tisdale stands in the back of the room. Gates approaches him. They pretend to listen to the music as they converse.

GATES

I thought the investigation was supposed to be completed. Someone is still trailing Christine. What's going on?

ALEX

Bad news -- Henrietta is a loose cannon -- she took a leave of absence. She tried to talk the chairman of the board into postponing the check and extending the investigation for another week -- but he wouldn't -- I saw to that. I reminded him that you've been our client for over twenty years. And I told him I have no suspicion whatsoever of fraud, regardless of Henrietta's report. I never thought she'd want to pursue the investigation on her own. It looks to me like she's convinced you're involved.

GATES

She smells the loot.

ALEX

Aside from that, everything is going as planned. We'll have the check in two days -- we've got to get the diamonds by then, too.

(CONTINUED)

GATES

One way or another Christine's got to go up to Maine and make that pick-up tomorrow.

ALEX

We'll just have to move ahead and try to throw them as many curves as we can.

An ELDERLY WOMAN approaches. They change their conversation.

GATES

Marvin is terrific, isn't he?

ALEX

Wonderful.

ELDERLY WOMAN

(turning to them)

He wrote 'The Sting,' you know.

INT. JOHNNY'S HOTEL ROOM - DAY

Johnny is in bed sleeping. The room looks as it did the night before -- dirty ashtrays, half-filled glasses of wine and empty bottles.

SFX: PHONE RING.

Johnny fumbles for the phone, picking up after the THIRD RING. Christine's voice can be heard through the receiver:

CHRISTINE (V.O.)

Good morning.

JOHNNY

(mumbling)

Good morning.

CHRISTINE (V.O.)

Did you sleep well?

JOHNNY

Who is this?

CHRISTINE (V.O.)

I'm sorry I had to leave so suddenly last night. I think I owe you an apology.

JOHNNY

Yeah, thanks.

He hangs up phone, rolls over. PHONE RINGS again -- almost immediately. He picks up receiver, not saying anything. Christine starts talking.

CHRISTINE (V.O.)

Why don't you at least give me a chance to explain?

JOHNNY

I guess I'm not your type, right?

(CONTINUED)

CHRISTINE (V.O.)

I was having a wonderful time last night. The reason I had to leave had nothing to do with you. I'll explain it all to you this afternoon.

JOHNNY

Sorry, I'm busy.

CHRISTINE (V.O.)

Too busy to get back your wine?

Johnny sits up, looking around room for his wine case. Not seeing it, he gets out of bed, first looking for it in the closet and then under the bed. It isn't there. He sits on the bed, picking up the receiver.

JOHNNY

(trying to be calm)

Did you take my wine?

CHRISTINE (V.O.)

It was the only way I knew I'd ever get to see you again. Do you have a pencil?

JOHNNY

Yeah.

CHRISTINE (V.O.)

Take the Midtown Tunnel to the Long Island Expressway...

JOHNNY

What good is a pencil going to do me? I need a car.

CHRISTINE (V.O.)

Rent one.

JOHNNY

What do you think, money grows on trees? This trip is costing a fortune already.

CHRISTINE (V.O.)

I'm sure there are inexpensive cars you can rent. You don't have to get a Mercedes.

JOHNNY

Oh, that's fine then. No problem. I think I'll just rent a Delorian. That should save me some money.

CHRISTINE (V.O.)

Do you want these directions or don't you?

JOHNNY

I just want my wine.

(CONTINUED)

CONTINUED:

44.

CHRISTINE (V.O.)

(stern)

Do you have a pencil and paper?

JOHNNY

Yeah, I'm surprised you didn't steal that, too.

Johnny reaches for a pad and pencil. Writing down the directions Christine gives him.

CHRISTINE (V.O.)

When you rent your car ask them how to get to the Midtown tunnel. From there you get on the Long Island Expressway. Make a right at Riverhead. Then follow the signs to the Shelter Island ferry. When you get off the ferry...

V.O. CONTINUES OVER NEXT SHOT.

INT. FERRYBOAT - DAY

Johnny is sitting behind wheel of cheap rental car on the deck of the ferryboat.

EXT. FERRYBOAT - DAY

As he drives off the ferry away from the dock, we see the brown van following him.

CHRISTINE (V.O.)

... You'll see a sign marked Beacon Road. Take it about six miles to White Cross Road. The club is about a mile down the road on the right. I'll be in bungalow five.

CUT TO:

EXT. WHITE CROSS CLUB - DAY

The White Cross Club is a restricted club-hotel with sweeping lawns and an imposing Victorian main lodge. Looks like the Maidstone Club in South Hampton.

Johnny parks his car in the parking lot and approaches the lodge. We see the van coming up the long driveway.

INT. THE LOBBY - DAY

Johnny enters the spacious, elegant lobby.

He is wearing an open-collared shirt and sports jacket and seems satisfied as he checks out his reflection in the glass wall which separates the lobby from the patio.

(CONTINUED)

CONTINUED:

He sees a sign which says "bungalows" and walks in that direction.

EXT. COURTYARD - WHITE CROSS CLUB - DAY

A swimming pool and jacuzzi sit in the center of a large outdoor patio. Bungalows line one side, a wing of the club, the other.

Johnny walks along the row of bungalows, stopping and knocking on the door of bungalow number five. Christine hollers out to him from the pool area:

CHRISTINE

Johnny! Over here!

She is sitting on a lounge chair wearing a bikini. Johnny walks over. There are very few people around.

JOHNNY

Where's my wine?

CHRISTINE

Is that any way to greet a lady?
Not even a hello?

JOHNNY

Hello. Where's my wine?

CHRISTINE

You're upset. Your feelings are hurt, aren't they?

JOHNNY

I don't care about my feelings, I just care about my wine. Where is it?

CHRISTINE

In the bungalow.

Johnny starts walking fast towards the bungalow.

CHRISTINE (CONT'D)

(hollering after him)

There's some trunks I got for you in there, too. I don't know why, but I thought maybe you wouldn't mind sticking around for awhile and having some fun.

INT. BUNGALOW - DAY

Johnny bursts into bungalow, looking around frantically for his wine. He spots the case against the wall. He runs over and quickly opens it, laying the case on the bed. The bottles are all there. He's relieved. Looking around the room, he sees some of Christine's clothes hanging in the closet. Her suitcase is opened, half-unpacked. The swimming trunks are laid out on the bed next to a folded, blue terry cloth robe. Johnny picks up the trunks to feel the material, never having seen cheap, paper-like, throw-away swimming trunks before. It rips like newspaper.

EXT. WHITE CROSS CLUB - DAY

Kasten sits on the fender of the van. He looks sour and stale from the long night before. Borker taps on window and waves for Kasten to come into the van.

BORKER
(through windshield
of van)

Kasten, come on in here for a
minute.

INT. VAN - DAY

Kasten enters the van, squeezing between the two front seats to the compartment in the rear.

KASTEN
What's up?

Henrietta and Borker are sitting in the rear of the van. Henrietta fights to hold back tears.

BORKER
We're going to have to call this
operation off.

HENRIETTA
I'm sorry. I already told Borker
-- I can pay both of you for today,
but that's the end of the line.

BORKER
It's too bad. I think we're real
close to nailing these people.
This Glorioso guy is the key. I'll
bet he's the fence.

KASTEN
(to Henrietta)
Why are you quitting now? Is your
company nuts or what?

(CONTINUED)

CONTINUED:

HENRIETTA

I don't know what's going on. I couldn't believe it when they ordered me to stop the investigation. I'm certain Gates arranged to have the diamonds lost. That's why I took a leave of absence and decided to pursue it on my own. But now the company is threatening to fire me if I don't stop. That's what you get for trying to save them ten million dollars.

KASTEN

Somebody in your company must be in on it.

HENRIETTA

No, but they might as well be. The executive in charge of the Gates account is a pathetic old fool. He's afraid of losing a client. He can't spot fraud going on right under his nose.

Henrietta almost starts to cry. Kasten puts his arm around her and pulls her close. She doesn't resist him.

BORKER

(to Kasten)

I told her not to worry about losing a lousy job when there are ten million bucks' of diamonds at stake.

KASTEN

(to Henrietta)

Forget the lousy company and start thinking about yourself. If you're so sure he's got the diamonds, why don't we go get them for ourselves? Listen, you were smart enough to want to hire some muscle. Now, I'll apply some muscle to the facts. Are we agreed?

Henrietta nods in agreement, wiping her tears.

BORKER

Okay, now we're in business.

EXT. POOL AREA - WHITE CROSS CLUB

Johnny comes walking out of the bungalow wearing the bathrobe and stiff, paper trunks.

(CONTINUED)

CONTINUED:

He looks around for Christine -- she isn't sitting in the lounge chair anymore.

For a minute he thinks she may have split again. Then he sees her -- she is in the jacuzzi, smiling at him. She's been watching him the whole time. Johnny walks over to the jacuzzi.

CHRISTINE

I'm sorry about the trunks. If I had thought of it beforehand, I would have stopped at a store and bought you a pair.

JOHNNY

That's okay. I kind of like them.

CHRISTINE

Why don't you come on in?

JOHNNY

I don't think so. These things can be dangerous.

Christine starts laughing.

JOHNNY (CONT'D)

No, I'm serious. A lot of people drown in them. I should know, we have a lot of these in California. They were invented out there. What happens is, people get so relaxed they fall asleep in them. They drown without even waking up.

CHRISTINE

(smiling)

Doesn't sound like a bad way to go.

JOHNNY

(getting in jacuzzi)

Yeah, beats choking to death on a fish bone.

CHRISTINE

I owe you an apology. I'm sorry I disappeared like that. I know it must have made you feel terrible.

JOHNNY

That's okay now, but you really shouldn't do those things to people.

(CONTINUED)

CONTINUED:

CHRISTINE

I thought it would be better for your sake if I left. I was in a terrible panic.

Alfred, Gates' butler, enters the bungalow. Christine can see him, but Johnny can't because he's facing the other way.

JOHNNY

A simple thanks and goodnight would have been fine.

CHRISTINE

I'm in a bit of trouble. I got concerned for your safety.

JOHNNY

What? Your husband? You married, right? That's all I need.

CHRISTINE

No, I'm not married. But I recently ended a long and bloody relationship. The man thinks I left him for someone else. He's having me followed.

JOHNNY

Sounds like soap opera stuff to me.

We see Alfred leaving bungalow carrying Christine's suitcase and Johnny's wine case.

CHRISTINE

About a year ago, he gave me a diamond necklace worth a small fortune. It was stolen two months ago. I was afraid to tell him. Now that I've left him, he wants it back.

JOHNNY

Tell him you lost it, what's he gonna do?

CHRISTINE

He's quite intense about getting what he wants.

(Christine gets out of jacuzzi, walking over to turn up steam)

You don't mind if I turn up the steam, do you? I like it steamy.

(CONTINUED)

CONTINUED:

JOHNNY

No, I don't care. Why didn't you tell me the truth last night?

CHRISTINE

(getting back in
jacuzzi)

You probably wouldn't have believed me. Besides, I'm sure you've got your own problems.

JOHNNY

Yeah, that's for sure. The wine business isn't all popsicles and roses either. It wouldn't be bad though if it wasn't for the stinkin' French. They're such cutthroats -- but people will be wising up to them soon enough.

CHRISTINE

Isn't French wine supposed to be the best?

JOHNNY

That's bullshit. That's pure bullshit. Everyone is under the impression their wine is so great because they keep telling everyone it's so great. They think eating snails and horses is great, too. That's where they're at.

The steam is getting heavier.

JOHNNY (CONT'D)

They'd be eating their snails with bratwurst if it wasn't for us. All their fancy French wine would be German wine today if we didn't save their ass in World War Two.

Johnny can hardly see Christine across from him in the jacuzzi.

CHRISTINE

Maybe you've got a point there.

JOHNNY

And then they have the nerve to impose tariffs so that we can't sell our wine in their lousy country.

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

You know why? Because it's better.
And they know it. And it's getting
better every year. They're chicken-
shit to compete.

The steam is so thick it's as though they were in a
dense fog. Johnny cannot even see Christine now.

JOHNNY (CONT'D)

Why do you think they're trying to
buy up all the wine property in
California?

CHRISTINE

They are?

JOHNNY

You're darn right they are. And
I'll tell you why. It's because
half of their country is built on
manure. The cows don't even want
to graze on it anymore. First
their hooves get infected, then it
spreads through their whole system,
and the meat ends up tasting
terrible. That's why they have
all those sauces. To cover it up.

INT. GATES' SUITE - WHITE CROSS CLUB - DAY

From the suite above the lobby, Steven Gates can view
both the parking lot and jacuzzi.

Looking out the rear window, he can see the cloud of
steam coming from the jacuzzi.

Christine can be seen walking away from the jacuzzi.
It appears as though she is walking out of a cloud.
She heads in the opposite direction of her room.

EXT. THE JACUZZI - DAY

Johnny babbles on, not realizing that she has left.

JOHNNY

I was in France once. When I was
in college. We had to wait forever
for rides. They won't pick you up.

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

Once we were in this restaurant -- nobody even spoke English there -- so we had to take our chances and just point at stuff on the menu hoping we'd get a hamburger or something like that. And they gave me this crap -- I couldn't figure out what it was. It was like a piece of fat with a bone in the middle and it had kind of like these little hairs sticking out of it. I tried to find out what it was and finally ended up finding out from the Frog waiter that it was some kind of beef. So I drew a picture of a cow and I motioned for him to point out what part of the cow it was from. And he drew a circle -- around the head. It's sickening, isn't it? Christine? Isn't it sickening?

He gets no response.

JOHNNY (CONT'D)

Christine?... Christine?

He tries to wave away some of the steam, looking for her.

JOHNNY (CONT'D)

Christine, are you there?

Suddenly the thought comes into his mind that she may have drowned.

JOHNNY (CONT'D)

(out loud)

Oh, my God!

He frantically starts diving for her. Staying under the water for quite awhile on his first dive, coming up for a quick gulp of air, and diving again. On his second ascent he stands in the jacuzzi, confident that she is not somewhere at the bottom, but realizing that she's left again. He climbs out, grabs his robe, and walks fast, angry, towards the bungalow.

INT. GATES' ROOM - WHITE CROSS CLUB - DAY

Gates and a still-bikini-clad Christine look down, watching Johnny stomping towards the room.

(CONTINUED)

CONTINUED:

CHRISTINE

He's really a nice kid. I feel kind of sorry for him as a matter of fact.

GATES

Don't tell me you're falling for that bumbler.

CHRISTINE

Come off it, Steven. I'm just expressing a little kindly sentiment. Even you must have a little bit of that in you.

GATES

People with kindly sentiment end up being people like that. Nice guys. No thanks.

INT. BUNGALOW SIX - DAY

Johnny is sitting on the edge of the bed, bent over, holding his head in his hands. Aside from his clothes, which are still hanging in the closet, the room is empty. Christine's clothes, suitcase, and his wine case are gone.

JOHNNY

(rocking back and forth)

Why? Why is she doing this to me? Where's my wine? Oh, man... shit.

INT. JOHNNY'S RENTED CAR - WHITE CROSS PARKING LOT - DAY

Kasten and Borker are sitting in Johnny's rented car. Borker is looking at the rental papers, the glove compartment is open.

BORKER

It's rented under the same name.

KASTEN

Why don't you cover things here, I'll keep an eye on the bungalow.

INT. GATES' ROOM - WHITE CROSS CLUB - DAY

Gates and Christine look out front window. They are watching Borker and Kasten down below in Johnny's car. They see Kasten get out of car and walk towards lobby.

(CONTINUED)

CONTINUED:

CHRISTINE

I guess Alex wasn't successful in trying to put more pressure on that bitch and her goons to back off.

GATES

That's not like Alex. Christine, I know how terribly close you and Alex are, but I'd be doing you a disservice if I didn't tell you that I'm beginning to feel a little uneasy about him.

CHRISTINE

Steven, Alex wouldn't double cross us in a million years. You think too much. You're getting over-anxious. Maybe you better jump in that jacuzzi before we leave, it felt great.

EXT. BUNGALOW FIVE - DAY

Johnny walks out of bungalow towards lobby. He is dressed, carrying the soggy, paper swimming trunks. Kasten lurks near the patio, keeping an eye on Johnny.

INT. LOBBY - DAY

Johnny walks angrily into the lobby, looking around for Christine. He notices Kasten watching him. He walks up to desk.

JOHNNY

(to MAN behind desk)

Did you see a lady go by carrying a large briefcase?

MAN

No, I'm sorry, I didn't.

JOHNNY

Where's the manager?

MAN

I am the manager.

Johnny throws the wet trunks in his face.

JOHNNY

Here, manage this.

EXT. PARKING LOT - DAY

Johnny walks out the door and across the parking lot towards his car. Kasten follows him out the door. Johnny notices he is being followed, picking up his pace. As he gets near the car he notices that someone is in it. Borker opens door and gets out as he approaches. Johnny looks behind him to see Kasten approaching fast, holding a gun in his hand. Johnny runs, dodging in and out between the cars in the lot, Kasten running after him.

KASTEN

(to Borker)

You stay with the car, Borker.

Johnny runs around the far side of the building and hides behind shrubs. Kasten runs by, not seeing him. Johnny sneaks back around to front of building. He sees Borker standing guard by the car. Johnny hides behind a large shrub directly in front of the building. He notices Kasten walking on the far side of the lot, having run around the entire complex. A MAN driving a '66 silver, 427 fuel-injected Corvette Stingray fastback pulls up to the entrance of club. Man gets out of driver's seat and walks around to open car for woman. He sees Johnny standing there, thinking he's the parking lot attendant. He holds keys in the air, getting Johnny's attention. Kasten spots him at the same time.

MAN

(handing Johnny the
keys)

We won't be too long.

Johnny takes keys and gets in car, hitting the gas, peeling out the drive. Man and woman stare in amazement. Kasten runs towards van, waving to Borker to do the same.

Johnny takes a right turn at the end of the drive, heading for the main road. The VAN SCREECHES off in pursuit, Kasten at the wheel.

INT. GATES' ROOM - DAY

Gates and Christine look down at the scene below.

CHRISTINE

What do you think they'll do to
him if they catch him?

(CONTINUED)

CONTINUED:

GATES

I think those fellows just might be capable of doing anything. It seems to be desperation time, my dear.

SFX: KNOCK ON DOOR.

Gates walks to door, not opening it.

GATES (CONT'D)

Alfred?

ALFRED

It's me, sir.

Gates opens door. Alfred enters.

He hands Christine a small canvas bag. She unzips it and takes out a dress, walking into the bathroom to slip it on.

ALFRED (CONT'D)

Everything is all set. Everything else is in the car. The plane is waiting.

GATES

We've got to move fast in case they come back here.

Christine comes out of bathroom wearing dress.

CHRISTINE

I'm ready.

INT. CORVETTE - DAY

Johnny sees the van behind him in his rearview mirror as he speeds down the main road towards the ferry. He steps on the gas to pull away from Kasten. The road grows narrow and curvy.

EXT. SHELTER ISLAND ROAD - DAY

Johnny barely misses an approaching car which swerves and HONKS its HORN. Kasten slams on the brakes to avoid the oncoming car.

Johnny disappears around another curve and makes a sudden turn onto a dirt road.

INT. VAN - DAY

An expert driver, Kasten races around the curve. Borker rides beside him. Henrietta rides in the back, hanging on as well as she can. Borker spots Johnny's car bumping down the dirt road.

BORKER

Back up! There he goes!

Kasten slams on the brakes, spinning the car around in the opposite direction. Henrietta is thrown to the opposite side of the van, her shoulder slamming against the side.

BORKER (CONT'D)

(to Henrietta)

Are you alright?

HENRIETTA

(frightened)

I want to go back to Manhattan.

KASTEN

Shut up!

INT. CORVETTE - DAY

Johnny is stunned when the dirt road stops at the entrance of a campground. He turns around and starts heading in the direction he came from, pedal floored, Corvette aimed straight towards the van. Kasten swerves out of the way as Johnny speeds back to the main road in a Banzai! manner.

EXT. SHELTER ISLAND ROAD - DAY

Johnny speeds down the main road to the ferry, the van not far behind. As Johnny approaches the dock the ferry is just leaving, about twenty feet from land and picking up speed. Johnny slams his foot on the gas pedal and screams as the Corvette flies into the air. The car lands with a bounce on all four wheels on the ferry.

EXT. FERRY - DAY

Johnny casually opens the door and gets out of his car. He takes out a cigarette and lights it, exhaling as he leans on the car, looking back smugly at Kasten, Borker and a shook-up Henrietta, who stand next to their van on the dock, watching him sail away.

EXT. PRIVATE AIRPORT - DAY

The limo pulls up to expensive, four-seater chartered plane. The pilot is inside the plane and the engines are running.

Gates, Christine and Alfred get out of the limo. Alfred starts putting the suitcase in the plane. Then holds up John's wine case for Gates to see.

ALFRED

What do you want me to do with this, sir?

CHRISTINE

(to Alfred)

Why did you take that? You weren't supposed to take his wine.

Alfred looks at Gates for Gates to give her the explanation.

GATES

If those clowns catch him and he has his wine, they may think he really is a vintner from California. We've got to keep them guessing.

CHRISTINE

Steven, haven't we messed up that poor man's life enough?

GATES

What's that supposed to mean?

CHRISTINE

Only that I wish you'd leave him alone from now on.

GATES

Don't worry -- I won't involve your young friend anymore. He's served his purpose.

CHRISTINE

(to Gates)

Can't we have it sent to his hotel? It's very important to him.

GATES

Absolutely not. Much too risky.

(to Alfred)

Put it in the plane.

(MORE)

(CONTINUED)

CONTINUED:

GATES (CONT'D)

(to Christine)

Take it to Maine with you. After all, we are going to have reason to celebrate.

CHRISTINE

Where are your bags, Steven?

GATES

I'm not going to Maine, Christine. With those idiots still on our tail I think it's better for me to stay here to take some of their attention. After all, we can't let that Glorioso fellow do all our work.

CHRISTINE

Maybe I won't be able to pull off the pickup alone.

GATES

You've managed quite admirably so far. Alex and I are both quite impressed. You have no reason to doubt yourself now.

CHRISTINE

(flattered)

Frankly, I'm surprised you trust me that much.

(smiling)

Knowing you as well as I do.

GATES

Sometimes I even surprise myself.

CHRISTINE

How can you be sure I won't take the diamonds and go to Brazil?

GATES

I can't be sure. But Alex and I are certainly hoping you won't.

CHRISTINE

(kissing him on cheek)

I won't let you down.

GATES

I know you won't.

Christine gets in plane. Gates and Alfred get back in limo. Plane begins taxi to runway as limo drives away.

INT. JOHNNY'S HOTEL LOBBY - DAY

Johnny enters the hotel.

He looks exhausted, crumpled and discouraged.

The HOTEL CLERK hollers after him as he walks by the reception desk.

CLERK
Mr. Glorioso, there's an envelope
here for you.

Johnny takes envelope from Clerk. He opens it, taking out a typed piece of paper and a plane ticket. He reads paper.

JOHNNY
(to Clerk)
How far is Maine from here?

CLERK
Pretty far.

JOHNNY
(discouraged)
Great.

He turns and walks toward elevator.

INT. COTTAGE - MAINE - NIGHT

The cottage is modestly furnished. Christine is seated on the couch, leafing through a Town and Country magazine. A single lamp lights up the room. Suddenly, the door bursts open. Christine jumps to her feet, frightened. Johnny, disheveled and angry looking, stands in the doorway.

JOHNNY
Where's my wine?

Christine is speechless, pointing at the wine case sitting against the wall. Johnny walks over and gets it, then lays it on the table, opening it and checking to see that the bottles are still there.

(CONTINUED)

CONTINUED:

CHRISTINE

I'm really sorry, I didn't mean
to take it. It was an accident.

JOHNNY

Yeah, sure.

As he sees that the bottles have not been broken, he re-
laxes somewhat.

CHRISTINE

How did you find out where I
was?

JOHNNY

(coldly, not look-
ing at her)
It doesn't matter.

CHRISTINE

I felt terrible when I discovered
I had it. I really did.

JOHNNY

Bullshit time is over. I know
what you're up to. I know who
you are.

CHRISTINE

You do?

JOHNNY

(sneering)
The New York State Grape Growers
Association.

(picks up the
case and turns
to leave)
I may be from California, but I
wasn't born yesterday.

CHRISTINE

Where are you going?

(CONTINUED)

CONTINUED:

JOHNNY
(walking out door)
Back to New York. I've had enough
of Maine.

Christine looks out door as he starts to walk down path
to his waiting cab.

CHRISTINE
There aren't any flights tonight.
Not till tomorrow morning.

JOHNNY
(turning)
Are you sure?

She turns and gets her purse from the table and walks out
the doorway, motioning for Johnny to go in.

EXT. COTTAGE IN MAINE - NIGHT

CHRISTINE
You go on in, I'll pay your cab.

JOHNNY
Thanks a lot. Big deal.

Johnny enters house as Christine walks down the path to
the cab. The cab is a '78 blue Chevrolet station wagon,
"RON'S TAXI" on the side. The ELDERLY DRIVER looks a
little angry, as though he expected Johnny to come right
out. She leans in through the open window.

CHRISTINE
Hi, Ron.

CAB DRIVER
Hi, Christy. About how much longer
is he gonna be? I want to get home
before too long.

CHRISTINE
He's not leaving for awhile, Ron.
What do I owe you?

CAB DRIVER
Well, for him it would be twenty,
but for you... give me seven.

Christine gives him money.

(CONTINUED)

CONTINUED:

CHRISTINE

Here's ten. If anyone is snooping,
asking questions and that? Don't
say anything, okay?

CAB DRIVER

(winking)

Don't worry about it. I been
there, myself..

The cab drives down the narrow road as Christine walks
back to the cottage.

The small, charming cottage overlooks the sea. WAVES can
be heard breaking on the rocks below.

INT. COTTAGE - NIGHT

Johnny is sitting at the kitchen table. Christine enters.

JOHNNY

I can't believe it! What a
surprise!

CHRISTINE

What?

JOHNNY

You coming into a room -- it's
something I thought I'd never see.

CHRISTINE

Honestly now, how did you find me?

JOHNNY

You asking me to be honest!
That's a good one. Who writes
your material?

CHRISTINE

Come on, how did you find out?

JOHNNY

(taking piece of paper
out of travel envelope)
The directions were left for me
at my hotel. I thought you sent
it.

Christine takes paper from Johnny, examining it.

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

At least they paid for the plane ticket.

(holding up envelope)

You New York growers must have money to burn. What do they want from me?

CHRISTINE

This doesn't have anything to do with wine, Johnny. It's much more serious than that. I'm sorry you had to get involved.

JOHNNY

(offended)

Let me get this straight. Are you saying wine isn't serious?

CHRISTINE

I'm talking about life and death.

JOHNNY

Why is it people always mention those two subjects together? It seems to me they're about as far apart as you can get.

CHRISTINE

You don't want to talk about this, do you?

JOHNNY

Only if it's the truth. There is no diamond necklace, is there?

CHRISTINE

(caught)

No.

JOHNNY

(after waiting for
her to say more)

So that's it? There's no necklace? That's the whole explanation?

CHRISTINE

(collecting her thoughts)

Among other things, Steven Gates is a diamond merchant.

(MORE)

(CONTINUED)

CONTINUED:

CHRISTINE (CONT'D)

A month ago he purchased ten million dollars worth of raw, uncut diamonds in Antwerp. They were being flown to New York in a cargo plane. There was a freak storm and the plane crashed about a hundred miles south of here. The pilot lived, but the diamonds were lost. Or so everyone thought. Some fishermen who recovered them recently contacted Steven. That's why I'm here now -- to pay off the fishermen and pick up the diamonds.

JOHNNY

And who are the people who tried to run me off the road? More fishermen?

CHRISTINE

We're not sure who they are, only that they want the diamonds, too.

JOHNNY

And they think I have something to do with this?

CHRISTINE

Exactly.

JOHNNY

Holy shit.

Johnny looks worried, staring blankly, contemplating the seriousness of the situation.

CHRISTINE

(after a few moments)
Would you want to go for a walk along the beach?

JOHNNY

Not necessarily.

EXT. BEACH - NIGHT

A strong WIND BLOWS across the rocky beach. HUGE WAVES POUND into the rocks, putting a damp mist into the cold night air.

Johnny and Christine walk along the beach.

(CONTINUED)

CONTINUED:

Johnny is hunched over, hands in pockets, obviously freezing in spite of the heavy scarf wrapped around his neck. Christine wears a light opened collared jacket. She breathes the clean air, obviously happy to be there.

CHRISTINE

This is one of the most beautiful places on earth, don't you think?

JOHNNY

Yeah, too bad it's so cold.

CHRISTINE

I come home a couple of times a year to lick my wounds, grateful I don't depend on one of these struggling fishermen around here for my existence.

JOHNNY

What really hurt the fish industry was when it became okay to eat meat on Fridays. It hurt us white wine people, too.

CHRISTINE

In the spring, icebergs flow down from the North, and whales sing to you at night.

JOHNNY

I'm sure glad it's summer. This place must be like Antartica in the wintertime.

CHRISTINE

In winter the pipes burst when it freezes and the plumbing backs up. And it's five miles to the nearest store and they won't give credit because unemployment has reached forty percent.

Johnny cups his ears with his hands, trading back and forth between cold ears for cold hands.

JOHNNY

It's tough everywhere. Maybe we ought to start heading back.

They start walking back towards house, Johnny trying to quicken the pace. Christine looks up at her house on the top of the cliff, stopping.

(CONTINUED)

CONTINUED:

CHRISTINE
It looks great from here, doesn't
it?

Johnny is forced to stop and look at house.

JOHNNY
Yeah, it's beautiful.

He starts walking again. She stays looking at it. He
stops a few feet down, waiting for her.

CHRISTINE
My father built it.

JOHNNY
Great. He did a great job.

Johnny starts walking again, hoping she'll follow. She
starts to follow, but walking very slowly, casually remi-
niscing, enjoying herself. Johnny keeps trying to speed
her up, to quicken the pace, more than anxious to get into
the warm house.

CHRISTINE
He wasn't meant to be a fisherman.
He was sweet and gentle, rather
like you. One day he just
disappeared. My mother was
attractive enough to catch herself
a rich tourist. He took us to
Boston and gave us everything.
Everything that money could buy.
But he was cold and indifferent.
Mom never got over my father.
She became very bitter.

JOHNNY
(two feet in front
of her)
No wonder why you're so screwed
up.

SFX: MUSIC, VERY SQUARE. PERHAPS BARRY MANILOW.

MUSIC begins over:

LONG SHOT - JOHNNY AND CHRISTINE

walking on beach towards home, Johnny in the lead.

INT. COTTAGE - NIGHT

It's about a half hour later. Christine is sitting in front of the fireplace, wearing a bathrobe.

CHRISTINE

(to Johnny in
other room)

There's a robe behind the door.

Johnny comes out wearing leopardskin robe.

JOHNNY

Who gave you this robe, Keith Richards?

CHRISTINE

Who?

JOHNNY

Keith Richards. Of the Rolling Stones?

She doesn't answer.

JOHNNY (CONT'D)

You've heard of the Rolling Stones, haven't you?

CHRISTINE

Yes, of course, the music group?

JOHNNY

Nobody can call you square.

CHRISTINE

That's what you think of me, isn't it? That I'm square.

JOHNNY

Not at all. I was just kidding.
(walking to record
player)

You don't mind if I take this record off, do you?

CHRISTINE

You don't like it, do you?

JOHNNY

It's not that I don't like it.
I hate it.

He takes off record.

(CONTINUED)

CONTINUED:

CHRISTINE

Put on whatever you want to hear.

JOHNNY

All I want to hear is an explanation. What's going to happen here?

CHRISTINE

I wish I knew. But I'll make sure of one thing, Steven Gates will leave you alone from now on. When you get back to New York, find a different hotel. After your competition, go back to California.

JOHNNY

Boy, you are upset, aren't you?

CHRISTINE

Hell yes, I'm upset. You really could get hurt -- and it would be my fault.

Johnny steps beside her. They look at each other.

JOHNNY

Do you really care that much?

CHRISTINE

You've been nothing but kind to me.

JOHNNY

I guess that means 'yes.'

Johnny reaches for her, she moves away from him.

JOHNNY (CONT'D)

Come on. Get off it. You know you love it.

CHRISTINE

Things are complicated enough already.

JOHNNY

Didn't you ever hear that commercial that says, 'You only go around once in life, and you've got to reach for all you can. Even in the beer you drink'?

(CONTINUED)

CONTINUED:

CHRISTINE

Sit down, Johnny, I think we need to talk.

JOHNNY

I think we should open another bottle of wine.

Johnny picks up his wine case, opening it.

CHRISTINE

Are you sure? You only have three left.

JOHNNY

Don't worry about it.

Johnny starts opening another bottle of his wine, staring at her as he pulls open the cork, just like before.

CHRISTINE

Stop looking at me like that.

JOHNNY

How do you expect me to look at you when you look like that.

She smiles.

CHRISTINE

I like you. I like you a lot. It frightens me.

Johnny pulls out cork.

JOHNNY

I feel the same way, and it frightens me, too. But it's a good kind of fear. Let's take this wine in the bedroom. What do you say?

CHRISTINE

I don't know if I want this to happen.

Christine makes a move towards the kitchen. Johnny grabs her wrist, pulling her around, kissing her. She enjoys it, no doubt about it. She then smiles, showing him she now knows she wanted it to happen.

(CONTINUED)

CONTINUED:

JOHNNY

Do you have any idea how lovely
you look right now?

CHRISTINE

Yes.

Christine makes a motion with her head towards the bedroom.
They walk toward bedroom.

INT. BEDROOM OF COTTAGE - DAY

Johnny is sitting up in bed, arms folded behind head,
enjoying the morning sunshine. Christine shouts from the
kitchen.

CHRISTINE

Your hot chocolate is ready. Do
you want me to bring it in there?

JOHNNY

Yeah, that would be great.

SFX: CHRISTINE'S FOOTSTEPS COMING TOWARDS BEDROOM.

JOHNNY (CONT'D)

It's a great day, isn't it?

Christine enters, handing the hot chocolate to Johnny. She
is dressed, looks like she's been up for a few hours.

CHRISTINE

Yes, it is.

(looking at clock)

You'd better get moving. We
have to leave pretty soon.

JOHNNY

I thought you said it only takes
a half hour to get to the airport.
We've got a lot of time.

CHRISTINE

I'm going to have to take you a
little early. I've got a lot to
do today.

JOHNNY

If the contest isn't over too
late maybe I could get back up
here tonight. What time is the
last flight, anyway? Do you know?

(CONTINUED)

CONTINUED:

CHRISTINE

It doesn't matter. I won't be here.

(pause)

It won't work, Johnny. We just got carried away last night, that's all.

JOHNNY

Want to meet in the city?

CHRISTINE

I don't think you understand. It won't work. We have different values, we need different things from life.

JOHNNY

You mean money, don't you?

CHRISTINE

That's part of it.

JOHNNY

After the vineyard gets going I'm going to be pretty well off.

CHRISTINE

I've been well off and I've been rich, and believe me, rich is better.

JOHNNY

Why not take a chance for once? What are you afraid of? Why can't you just admit it to yourself that you're capable of falling in love and being vulnerable? So you've been hurt a few times. Big deal. Who hasn't? And this whole money thing with you. It will drive you nuts.

CHRISTINE

Don't give me that 'all-you-need-is-love' crap. This is the 1980's -- all you need is money. Listen, I'll make it plain and simple. I got myself into some trouble. I used you to get myself out, and I ended up getting you in trouble.

(MORE)

(CONTINUED)

CONTINUED:

CHRISTINE (CONT'D)

So, I've tried to make the experience a little more pleasant for you. Okay?

JOHNNY

What's with you? I could tell you enjoyed it as much as I did. Maybe more. You weren't doing anybody any favors.

CHRISTINE

You're right -- but do you know why I went to bed with you last night? It was because you were here. Ever hear the saying, about 'climbing the mountain because it was there'? Well, it was the same with you. You were there, that's all!

JOHNNY

So what? What's wrong with that? Hey, you're not that tough. Beneath that cold, beautiful exterior is a condescending person as vulnerable as any of us.

CHRISTINE

You're a sweet guy, Johnny. I wish you were right. But you don't understand. I didn't learn from my mother's mistakes. When I was 18, I met a rich man and ran off to New York with him. He was old enough to be my grandfather. Then I met another rich man, and then another, and the rest is history.

JOHNNY

So you fucked 'em all, huh?

EXT. HIGHWAY - DAY

Christine is driving her red MG convertible down highway to airport. Johnny sits in passenger seat. Both are very serious, looking straight ahead.

INT. AIRPORT - DAY

Kasten, Borker and Henrietta are in the small airport.

(CONTINUED)

CONTINUED:

It's obvious from the way they look that they've been there all night.

KASTEN

(to Henrietta)

We can't give up now. We're in the stretch. All we've got to do is wait. He's got to show up here.

EXT. AIRPORT - DAY

Christine's car SCREECHES to a halt in front of airport.

JOHNNY

When you're ready to stop lying to yourself, give me a call in California.

CHRISTINE

Goodbye, Johnny.

Johnny gets out and closes car doors.

A well-dressed old man is being helped out of car on other side of street.

JOHNNY

(pointing at
old man)

Hey, look at that guy. He looks like your type.

Christine hits the gas, taking off before Johnny has a chance to reach for his wine case in the back seat...

JOHNNY (CONT'D)

(shouting)

Stop! My wine!

She doesn't hear him as she speeds away from the terminal.

Johnny, panicking, looks around for a cab.

(CONTINUED)

CONTINUED:

Kasten, Henrietta and Borker can be seen watching him from inside the terminal. Johnny spots a cab parked on the far side of the terminal and goes bolting towards it.

Kasten and Borker come running out of the terminal after him. Johnny, way in the lead, jumps in the cab and takes off after Christine, not even noticing them. Henrietta joins Kasten and Borker in front of the terminal as they frantically look around for a cab.

EXT. MAINE COUNTRYSIDE - DAY

Christine's car winds along the narrow coastal road. Johnny's taxi is following a half mile or so behind. Following even further back is a second taxi with Kasten, Borker and Henrietta inside.

EXT. FISHING VILLAGE - DAY

Christine drives through a coastal village. Tiny houses are built close to oceanside docks. Christine's car turns in at one of the docks.

EXT. DOCK - DAY

A large Mother Ship is docked beside a fishery. Christine parks next to a factory, gets out of her car and walks past the Mother Ship, hurrying down the dock towards one of the piers. She reaches the end of the pier where she is greeted by two PORTUGUESE FISHERMEN. They escort her onto their boat.

EXT. DOCK - DAY

Johnny's taxi pulls up beside Christine's car. Johnny gets out of the taxi and retrieves his wine case from Christine's back car seat. He puts the wine case in the back seat of the taxi.

JOHNNY

(to taxi driver)

Wait here. Don't leave without me.

Johnny walks down the dock past the Mother Ship. He steps up on the gangplank to get a better overview of the docks.

(CONTINUED)

CONTINUED:

He sees a taxi pull in next to his and watches as Kasten, Borker and Henrietta get out. Henrietta spots him. Eagle-eyed, she points to Johnny on the gangplank. Johnny panics and runs up the gangplank onto the Mother Ship.

The ship's hull is an enormous tank of fresh-frozen fish. A crew works on the lower deck, sorting fish onto conveyor belts. Johnny walks casually past workers and then bolts up a ladder leading to the upper deck. He looks down and sees Kasten and Borker boarding the ship's gangplank. Johnny climbs faster.

Borker pursues Johnny up the ladder. Kasten climbs the midship stairs to the upper deck.

EXT. UPPER DECK - DAY

Johnny leaps off the ladder onto the deck. The docks are far below. The OCEAN ROARS on the ship's opposite side. Johnny sees Kasten reach the upper deck via the midship stairs ahead of him.

Johnny turns back to the ladder but Borker appears at the top of it. He considers jumping to the dock or into the ocean but both escapes are foolhardy.

Kasten smiles victoriously as he and Borker approach Johnny from opposite sides. Then, Johnny leaps to tackle Borker, who is nearest. They struggle furiously on the floor of the deck.

KASTEN

Back off, Mr. Glorioso.

Kasten points a gun. Breathing hard, Johnny stops fighting with Borker and both men get up on their feet.

KASTEN (CONT'D)

We've wasted enough time. Where are the diamonds?

JOHNNY

What diamonds?

INT. FISHING BOAT - DAY

Christine is seated at the table in the boat's cabin with one of the Portuguese brothers. The two brothers speak to each other in Portuguese.

(CONTINUED)

CONTINUED:

One of them unlocks a cabin closet and pulls a steel strongbox from beneath a stack of clothes. He gives Christine the strongbox. She removes a small canvas bag from it. The bag is a shipping parcel with "GATES TRADING, LTD." printed in large letters across it. The word "Insured" is stamped in smaller letters.

EXT. MOTHER SHIP, UPPER DECK - DAY

Kasten, still pointing the gun at Johnny, directs him to walk out on a plank that is laid over the hold opening.

Johnny looks down into the hold. A full story below, the hold is filled with tons of fresh-frozen fish and chunks of ice.

KASTEN

You turn into fish sticks if you
fall in there, Mr. Glorioso.

JOHNNY

(terrified)

What do you want from me? What'd
I ever do to you?

KASTEN

One last chance, where are the
diamonds?

JOHNNY

Believe me, I wish I knew. I'd
give them to you. I'm a vintner.

KASTEN

A what?

JOHNNY

A vintner. I make wine.

KASTEN

Get moving.

Johnny walks further out onto the plank, almost losing his balance.

BORKER

Where's the girl?

(CONTINUED)

CONTINUED:

JOHNNY

I don't know where she is. All I know is I've got to be at a wine judging in New York this afternoon. You can check it out.

KASTEN

Enough talk, Glorioso. We want the diamonds. If you want to die for them, that's your problem.

Kasten bends over and tries to lift the plank with one hand, trying to hold the gun on Johnny at the same time. Johnny runs towards him, grabbing him by the back of his jacket collar, pulling him forward. Kasten screams as he falls into the hold. Johnny swings his leg, Karate style, chopping Borker in the neck, sending him into the hold as well.

Then he takes off, running towards the dock.

EXT. DOCK - DAY

Christine's car speeds out of the dock area.

EXT. HOLD - DAY

Henrietta and people working on board the ship are looking down into the hold where Borker and Kasten are struggling to stay on top of the sea of fish.

EXT. DOCK - DAY

Johnny runs down the dock, getting in the cab.

INT. CAB - DAY

JOHNNY

(out of breath;
to cab driver)

Airport.

Cab takes off.

EXT. TENNIS COURT, GATES ESTATE - DAY

Gates and Tisdale are playing tennis on a court located behind Gates' home. Both are dressed in tennis whites. Gates is wearing a headband. The two gentlemen are both adequate players and seem to be evenly matched despite Gates' fifteen year age advantage.

Alfred walks out from the house to the court.

ALFRED

Mr. Gates, Christine Walsh is on the telephone.

Both men immediately start walking towards the house.

GATES

Alex, you really had me working to stay with you on that rally. Your playing is getting better.

TISDALE

Well, Steven, for your sake I hope my playing is getting better, because if it's not, it means yours is getting worse.

GATES

Maybe we're both getting worse, Alex. I'm just getting worse faster.

INT. LIBRARY-OFFICE, GATES HOUSE - DAY

Gates and Tisdale enter the large, lush office. Gates walks over to the large antique desk and turns on the telephone speaker box. He sits in the large leather chair behind the desk. Tisdale sits opposite him.

GATES

(talking in the direction of the speaker box)

Christine?

CHRISTINE (V.O.)

Greetings from Maine. Do you want me to bring you back some lobsters?

Both men smile at one another, knowing from the tone of her voice that everything is okay.

(CONTINUED)

CONTINUED:

GATES

We were counting on you to bring us something back. It sounds as though everything went okay up there for you.

CHRISTINE (V.O.)

Everything went just fine.

TISDALE

We expected your call an hour ago. We were starting to worry.

CHRISTINE (V.O.)

What?

GATES

(to Tisdale)

You have to talk louder.

TISDALE

(louder)

We expected your call an hour ago. Steven and I were starting to worry.

CHRISTINE (V.O.)

I bet. You probably were worried I was on my way to South America.

GATES

I know you'd never do that, Christine. Not without Alex, anyway.

Alex laughs.

GATES (CONT'D)

We've been playing tennis all morning. I'm not letting him out of my sight until you're back here.

We hear Christine's laughter.

TISDALE

I brought Steven's settlement check out here for him to sign. He suggested I stay for some tennis.

(CONTINUED)

CONTINUED:

GATES

(loud)

But I regret it now.

Christine laughs again.

TISDALE

Christine, I've got appointments in the city this afternoon to cash Steven's check. I'm going to meet you and Steven at the dock. His ship sails at nine.

CHRISTINE (V.O.)

Okay, honey, I'll see you at nine, then.

GATES

Christine, hold on a minute. I want to check about your flight. I checked this morning, but just to be sure, let me give him another call. Hold on.

Gates puts Christine on "hold" and dials number. PHONE RINGS.

FEMALE (V.O.)

(also on speaker)

Hanson Aviation.

GATES

May I speak with Nils, please.
This is Steven Gates.

SFX: PHONE CLICKING SOUNDS.

NILS (V.O.)

Hello, Mr. Gates.

GATES

Nils, I'm just double-checking about my charter to Maine this afternoon.

NILS (V.O.)

Everything's fine, Mr. Gates. The weather is clear. We don't foresee any problems. We'll pick up Miss Walsh at three o'clock.

(CONTINUED)

CONTINUED:

GATES
(hanging up)
Thanks, Nils.

Gates presses Christine's "hold" button.

GATES (CONT'D)
Everything's all set, Christine.
They'll be there at three.

CHRISTINE (V.O.)
Thanks, Steven. I'll bring you
a souvenir.

GATES
(smiling at Alex)
You better.

CHRISTINE (V.O.)
Can I say goodbye to Alex?

GATES
Say 'goodbye,' Alex.

ALEX
Goodbye, honey. Have a nice
flight home. Be careful you
don't lose any of your luggage.

Both men laugh over Alex's "joke." Gates hangs up.

GATES
It sure is going smoothly. Should
we call ourselves geniuses yet?

ALEX
Let's wait a few more hours. I
want to holler 'goodbye genius'
to you, when you're sailing away
from the dock.

GATES
That reminds me, I've got some
last minute things to do.

ALEX
(joking)
You're not going to forget to pay
your utilities bills before you
leave, I hope.

(CONTINUED)

CONTINUED:

GATES

If I do, I'm sure Christine and
you will mail them to me.

Tisdale gets up and both men shake hands.

TISDALE

Steven, I'll see you at the pier
at nine. I'll be the guy with
the ten million dollars in my
briefcase.

GATES

And I'll be the guy with the ten
million dollars' worth of
diamonds -- and your girlfriend.

They laugh.

TISDALE

(leaving)

It's about time I get her back.

As soon as Tisdale leaves, Gates picks up receiver and
dials phone.

GATES

Nils, please.

(pause)

Nils, there's been a little change
of plans here and we won't be
needing that charter. It's
pretty late notice, so just
send the regular bill, that
will be fine.

(pause)

That's okay. You're welcome.

He hangs up the phone and he starts opening his desk
drawers, taking papers out and throwing them in the
fireplace.

INT. LARGE EXHIBITION HALL - DAY

The large convention room is filled with booths and
displays for an international wine competition. Space
is allotted to the different wine companies according
to their importance and variety of product offered in
competition. The atmosphere is refined, and the flags
on the booths and small talk overheard tell us that
there are representatives from wineries the world over.

(CONTINUED)

CONTINUED:

Johnny Glorioso is the only person entering wine who is not wearing a tuxedo, except for the Hasidic Jews standing behind the Mogen David booth, some Christian Brothers monks, and some foreign wine people who chose to wear ethnic attire -- such as the Rodytis people, who are wearing classic white Greek shirts.

Johnny is standing in a far corner of the hall behind a card table with two bottles of Glorioso wine sitting on top of it. There is a piece of paper which reads "Glorioso Vineyards, Sonoma County, California" written in Magic Marker, taped to the table.

The Mogen David booth seems gigantic next to Glorioso's modest display, but it is small when compared to some of the other, more elaborate, booths. The Blue Nun booth has six beautiful girls dressed in Blue Nun costumes. They are pouring glasses of wine for anyone who cares to partake. The Thunderbird booth has a gigantic winged Thunderbird sign hanging above it. The black representatives in the booth are dressed in fancy tuxedos, wearing pink cummerbunds with "Thunderbird" spelled out in silver sequins.

Also Cella can be seen walking through the room, people constantly greeting him, "Aldo!", "Ciao, Aldo!" He waves back, smiling at everyone. Other wine celebrities are also in the crowd, including Franco Bolla and Orson Welles.

Three very distinguished judges (two American, one French) are going from booth to booth, tasting wines from the various companies. Each is accompanied by an assistant who holds a notebook, writing down the various comments the judges make. A small crowd follows the judges, straining to hear their comments as they taste the various wines. A man dressed in lederhosen accompanies the judges. He wears a chain around his neck that has a large corkscrew at the end. It is his function to officially open each bottle to be tasted.

INT. MOGEN DAVID BOOTH - DAY

Aldo Cella passes by the Glorioso and Mogen David booths. A few wine stains can be seen on his white suit.

The six Hasidic Jews in the Mogen David booth recognize him and wave.

HASIDICS
Aldo! Aldo! Hello, Aldo.

(CONTINUED)

CONTINUED:

Aldo waves back, enjoying his celebrity status. Johnny ignores him as he passes, sneering a bit.

HASIDIC #1

(to Johnny)

That's Aldo Cella. Don't you recognize him? Everybody knows him.

JOHNNY

Yeah, I know who he is. I hear he's not even Italian.

HASIDIC #2

No, he's Italian. Cella, it's an Italian name.

JOHNNY

He changed it to 'Cella.' It used to be Cellapapolis -- something like that. He's Greek.

The judges approach the Mogen David booth.

HASIDIC #1

Well, I guess this is it. Wish us luck.

JOHNNY

Gazidazunt.

The judges stand in front of the Mogen David booth. Judge #1's assistant reads from his pad.

ASSISTANT

Mogen David Wine. Category: sweet.

The judges seem a bit hesitant as they take the glasses from their assistants, waiting for the man in lederhosen to open the wine. Realizing the bottle of Mogen David doesn't have a cork, he unscrews the top from the bottle and pours the wine for the judges. He then holds the top out to the judges -- inviting them to smell it. The judges all decline.

HASIDIC #1

Well, we still haven't put in corks. I hope you won't hold it against us again.

(CONTINUED)

CONTINUED:

JUDGE #1

No, no, we don't judge corks,
only wine.

Hasidics exchange smiles, thinking this year they have a chance. First the judges hold up their glasses to look at the wine's color. Then they twirl it in their glasses and smell it. Finally, they taste it. All three judges wince as they take extremely small sips of the wine. They spit the wine into a small bucket, as they do for each tasting, but they seem to spit sooner with this particular wine. The Hasidics sense the judges don't care for the wine.

HASIDIC #1

Still too sweet for your palates?

JUDGE #2

It tastes like candy canes.

HASIDIC #2

We make it less sweet than we
used to.

JUDGE #2

Do you put Coca Cola syrup in
this? It has an aftertaste like
Coca Cola.

JUDGE #3 (FRENCHMAN)

I think Coca Cola is aged more.

HASIDIC #3

You don't like it, do you?

JUDGE #1

It's admirable that you keep
trying.

HASIDIC #1

It's because we don't use corks,
isn't it?

JUDGE #2

(to French Judge)

It definitely has a lingering
aftertaste, I'll say that about
it.

JUDGE #1

(moving on to
next booth)

Better luck next year.

(CONTINUED)

CONTINUED:

Judges and crowd move on to the Glorioso table. Johnny smiles, trying to be friendly, as they approach.

JOHNNY

I apologize for how I'm dressed,
but my tuxedo is still in my
hotel room. I was suddenly
called out of town.

The judges ignore his apology, remaining rather snobby and business-like. The assistant to Judge #1 reads out loud from his pad.

ASSISTANT

Glorioso Vineyards. Sonoma
County, California.

JOHNNY

Oh, I almost forgot.

Johnny reaches below table and picks up the wine case. He puts it on the table, opening it and taking out the T-shirts. He holds one up to his chest.

JOHNNY (CONT'D)

T-shirts. We have our own T-shirts.

(to Judge #1)

What are you, medium or large?

JUDGE #1

I don't think...

JOHNNY

(cutting him off)

Take a large, they shrink a little.

He throws him a T-shirt. Judge catches it and puts it on the table.

JOHNNY (CONT'D)

(to Judge #2)

How about you? Large?

JUDGE #1

Mr. Glorioso, thank you, but it's
against the rules for judges to
accept gratuities of any kind.

JOHNNY

Maybe your kids would like them.

(CONTINUED)

CONTINUED:

JUDGE #1
I'm afraid not.

HASIDIC #1
(from next booth)
Can we have them?

JOHNNY
Yeah, sure, take 'em.

He throws the T-shirts to the Hasidics. Judge #1 looks over shoulder of assistant, reading notes.

JUDGE #1
Mr. Glorioso, we understand you've entered a Sauvignon Blanc.

JOHNNY
(confident)
That's right. Sauvignon 'Blanck.'
It's a semillon blend.

FRENCH JUDGE
Do you mean a semillon melange?

JOHNNY
What's a 'melange'?

Judges exchange looks, smirking at Johnny's unsophistication.

JUDGE #2
It's French terminology. It means 'blend.'

JOHNNY
We're in America. I don't see why you have to call it by some frog terminology.

FRENCH JUDGE
Frog?

JOHNNY
That's American terminology for 'French.' Frog -- French, it's the same thing.

JUDGE #1
I think we should begin.

(CONTINUED)

CONTINUED:

Judge #1 nods to his assistant, who passes out fresh glasses to the judges. The man in lederhosen uncorks the bottle slowly, with flair. He pours a small portion into each of the judges' glasses.

The judges hold up the glasses to the light to examine the "sight" of the wine.

JUDGE #2

It has a nice, pale straw color.
Even some glints of gold.

JUDGE #1

Solid legs, very good.

They begin smelling the wine, twirling it around in their glasses first, then placing the glass directly beneath the nose.

JUDGE #1 (CONT'D)

(impressed)

It has an intensely aromatic
nose.

(taking another
whiff)

Very apricoty, very nice.

JUDGE #2

It most definitely has an apricot
nose. Nice and zesty. But
flowery, too.

They twirl glasses and take more whiffs.

JUDGE #1

Very intense nose. Almost
honeysuckle-ish. Wonderful nose.

The French Judge refrains from commenting, listening to the other judges, but keeping his opinions to himself. All three begin tasting the wine. Slowly.

JUDGE #2

The maturity is good.

(takes another
sip)

It's extremely complex, but very
direct on the palate.

JUDGE #1

(to Judge #2)

It's got a wonderfully clean
finish. Very subtle.

(CONTINUED)

CONTINUED:

JUDGE #2

(to Judge #1)

It's almost decadent, isn't it?

JUDGE #1

(to Judge #2)

It's just amazing. I thought it had a botrytis nose. I wasn't quite sure at first, but I think there's no question about it now.

JUDGE #2

(to Johnny)

This could be the quintessential Sauvignon Blanc with petritis.

JUDGE #1

You're right! It's got petritis! The nobel rot!

JUDGE #2

(to Johnny)

As close to an angelic-type wine as you can come up with. Perfect.

JUDGE #1

It's as good as the great Barsacs and Sauternes in France -- maybe better.

The two judges are excited, almost ecstatic. A buzz goes through the small crowd. Other people start wandering over from booths nearby. Johnny is smiling, victorious. French Judge waits for the initial rush of excitement to calm down before speaking up.

FRENCH JUDGE

It's tin.

Everyone looks at him. He holds glass in hand, not commenting further.

JUDGE #1

Pardon?

FRENCH JUDGE

It's tin.

JOHNNY

(questioning French Judge)

Tin?...

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)
(to Judge #1)

Thin?

JUDGE #1
I think he means 'thin.'

French Judge nods affirmatively.

JOHNNY
(to French Judge)
Thin?

French Judge nods.

JOHNNY (CONT'D)
It was picked at forty bricks!
It has a residual sugar of
thirteen percent! And you're
telling me it's thin? You can
pour this stuff on your pancakes.

French Judge turns to other judges.

FRENCH JUDGE
It's a bit skunky, too, don't
you think?

The other two taste wine again.

JOHNNY
How can it taste skunky? There's
no hydrogen sulphide in this wine.

The other judges seem to be impressed by Johnny's comment, turning to the French Judge, waiting for him to explain further.

FRENCH JUDGE
(to other judges)
Perhaps 'skunky' isn't the right
word.

(turning to
Johnny)
Actually, it tastes more like
the fur of a wet dog.

The crowd reacts -- even the other two judges seem turned off by the French Judge's low blow. Johnny grabs the glass out of the hand of the French Judge.

(CONTINUED)

CONTINUED:

JOHNNY

Gimme that. You don't deserve
to even taste this wine.

The French Judge tries to win back favor by trying to
explain what he meant by his last remark.

FRENCH JUDGE

It just doesn't have the taste of
the earth.

JOHNNY

You don't even know good wine.
This is the best wine ever made.
(pointing at
other judges)
They even said so.

JUDGE #1

I'm sorry, Mr. Glorioso, we seem
to have a vast difference of
opinion. We won't be able to
recommend an award for your wine.

JUDGE #2

(to Johnny)
I'm sorry. Better luck next time.

The judges begin walking away from the Glorioso booth.
Some people in the crowd look back at Johnny, feeling
sorry for him. The crowd moves on to the next booth.
Johnny walks around to the front of the table, holler-
ing after the judges.

JOHNNY

You're right, it doesn't have
the taste of the earth. It has
the taste of grapes! Great grapes!

The Hasidics from the Mogen David booth come over to
Johnny's booth, offering him support.

HASIDICS

Terrific! Wonderful! You told
him! Good for you!

Johnny starts hollering at the judges again.

JOHNNY

If you like the taste of the
earth so much, why don't you
chew on some topsoil.

(CONTINUED)

CONTINUED:

One of the Hasidics pours Johnny a large glass of Mogen David and hands it to him.

HASIDIC #2

Mazeltov!

Johnny drinks entire glass of wine in one gulp.

JOHNNY

Nice bouquet.

Judges are standing in front of the Pouilly Fuisse booth. Johnny comes at them from behind, the Hasidics at his heels.

JOHNNY (CONT'D)

And what about the seven billion?

Johnny breaks through the crowd, grabbing the French Judge by the arm and spinning him around, facing Johnny.

JOHNNY (CONT'D)

What about the seven billion dollars you people owe us? How long do you think you can get away with that?

FRENCH JUDGE

What seven billion dollars?

JOHNNY

Don't play dumb with me. You know what seven billion dollars. The war debt!

JUDGE #1

Please, Mr. Glorioso...

Johnny takes glass from Judge #1 and pours wine on Frenchman's head.

JOHNNY

How's that for some taste of the earth? Wet enough for your palate?

One of the Blue Nuns is standing near the judges. She holds her position, not backing off like most of the others in the crowd.

(CONTINUED)

CONTINUED:

BLUE NUN

He seems to be a bad loser,
doesn't he?

Johnny takes glass of wine from Judge #2 and pours it
over "habit" of Blue Nun.

JOHNNY

Here's some taste of the earth
for you, too.

JUDGE #2

You can't do that to a nun!

HASIDIC #2

She's not a real nun, she's just
a model.

BLUE NUN

(offended)

I'm a model-actress, not just
a model.

A PLAINCLOTHES POLICEMAN comes pushing through crowd,
hollering and waving his arms to get attention of
security guards who are following behind him.

PLAINCLOTHES POLICEMAN

Over here!

Johnny starts running away from security guards, head-
ing towards main exit until he sees more security guards
coming at him from that direction. He runs in another
direction, jumping on top of a display table, and then
he leaps from table to table, knocking over bottles and
glasses as he runs. The Hasidics start doing interfer-
ence for Johnny, tripping and getting in the way of the
guards as they try to catch him. The room turns into
total pandemonium as the Thunderbird contingent starts
throwing wine glasses at the guards who are now chasing
the Hasidics as well as Johnny. Henrietta, Borker and
Kasden enter the hall. They are wearing Dubonnet name
tags.

INT. CONVENTION ROOM - IN FRONT OF CHATEAU LAFITE
BOOTH - DAY

Two security guards, both covered with wine, hold a
Hasidic on the ground. A monk comes running up, point-
ing across the hall.

(CONTINUED)

CONTINUED:

MONK

He's over there. By the Mateus booth.

Guards both stand, letting the Hasidic go, and run towards Mateus booth. The Hasidic stares at the monk. The monk, frightened, turns and runs away.

CUT TO:

INT. MATEUS BOOTH - DAY

Johnny is on all fours crawling along the top of a large model of the castle pictured on the Mateus bottle.

Realizing he has been spotted, he leaps to the next display, running along the top of the Galliano booth, toppling the large six-foot plastic statues of Italian carabinieri. When he reaches the end, realizing it's too far to jump to the top of the next booth, he picks up one of the statues, holding it above his head lengthwise and throws it at the two security guards running towards him. They are both instantly stopped cold as the statue comes sailing into their guts, knocking the wind out of them.

As Johnny tries to climb to the railing above, two security guards approach from the balcony. They are forced back by Hasidics below who "shoot" champagne corks at them, aiming the bottles from the Dom Perignon booth.

The two security guards who were hit by the Galliano statue are being helped up by two of the judges, including the French Judge. From nowhere it seems, Johnny comes swinging down, like Tarzan, holding onto the wing-shaped "Thunderbird" sign. His feet catch the Frenchman and one of the guards in the stomachs, knocking them down.

EXT. EXHIBITION HALL - DAY

About a dozen New York City police cars, SIRENS and flashers ON, come SCREECHING up to the entrance of the hall. Police rush out of cars and into the building.

INT. STEVEN GATES' BEDROOM - DAY

Gates' giant bedroom suite is overflowing with large plants. Suitcases are laid open on top of his huge Hugh Hefner-type bed. He is packing his suitcases when the PHONE RINGS. He answers it.

(CONTINUED)

CONTINUED:

GATES

Alex!

(pause)

Well, I'm glad you got the message I left. I was quite concerned I wouldn't be able to get a hold of you before you came to the ship.

(pause)

I've got some bad news. The charter company had some problems with the plane. They won't be able to pick up Christine until tomorrow. And the last commercial flight left at two o'clock. I don't know what to do. I've got to leave tonight, what with everything else coming down on me next week.

(pause)

Well, here's my proposal. I'll take the cash, and you and Christine keep the diamonds. We both know the eventual worth of the diamonds is much greater, but I've got no choice.

(pause)

Okay, I'll meet you there, then, as planned.

He hangs up phone and returns to his packing.

INT. JAIL LOCK-UP - DAY

We see POLICEMEN walking down aisle of cells, waving as they pass one cell.

COP #1

Hey, Aldo. How'ya doin'?

Another cop approaches cell, paper in hand.

COP #2

Mr. Cella, would you mind signing an autograph for my father-in-law? He always watches your commercials.

INT. CELL - DAY

Aldo Cella is in small cell along with Johnny, Orson Welles, and Franco Bolla. Aldo Cella gets up from cot and walks to bars, signing paper.

(CONTINUED)

CONTINUED:

ALDO
Yeah, sure. Who should I sign
it to?

COP #2
Put it 'To Pop,' that's what we
call him.

ALDO
Just 'Pop,' no last name?

COP #2
Just Pop will be fine, we all
call him that.

ALDO
It seems so impersonal.

JOHNNY
Why don't you just sign the
goddamn thing.

ALDO
What's it to you?

WELLES
Glorioso, don't you think you've
cause enough trouble already?

BOLLA
(to Welles)
What a marvelous voice you have.
Would you consider doing a
commercial for Riuniti?

WELLES
I'm exclusive to Gallo for
everything except liqueurs.
It's not a liqueur, is it?

BOLLA
Why not.

WELLES
Okay, I'll do it.

JOHNNY
(sitting up
in bunk)
It's not a liqueur.

(CONTINUED)

CONTINUED:

WELLES

Who asked you?

JOHNNY

Nobody asked me, I just know it's
not a liqueur.

A cop walks past their cell to one next to it.

COP

(hollering)

Somebody's here to bail out the
monks, let's go.

Cop unlocks door -- about fifteen monks file out down
hallway where a distinguished, serious-looking priest
waits.

INT. GATES HOUSE - DAY

Gates is standing next to a large open window in the
music room. A table behind him is piled with bird-
cages, and he is opening the cages, letting the birds
fly free out the window. He turns to see Alfred stand-
ing in the doorway with a frightened look on his face.

GATES

Alfred, you startled me.

Alfred just stands there, not saying anything. Gates
continues freeing birds.

GATES (CONT'D)

(after a few
moments)

Well, what is it?

Alfred doesn't respond, hesitating. Gates looks at the
serious expression on his face.

GATES (CONT'D)

Something troubling you?

ALFRED

It's Christine, sir.

GATES

Don't tell me you're worried for
Christine's safety, that's a new
one.

(CONTINUED)

CONTINUED:

ALFRED
No, sir. She's behind me, sir.

CHRISTINE
(from behind
Alfred)
Go on in, Alfred.

Alfred walks forward, revealing Christine. From where Gates stands, he cannot see her gun. Suitcases can be seen in the hall behind Christine.

GATES
Christine.

CHRISTINE
(cold)
Hello, Steven.

GATES
(shaken)
What a surprise.

CHRISTINE
Really?

GATES
The charter company had some engine trouble. We weren't expecting you until tomorrow.

CHRISTINE
I'm glad I decided to fly commercially.

She moves into room; Gates sees she is holding gun.

CHRISTINE (CONT'D)
One's travel plans have a way of becoming less public that way, don't you think?

GATES
(referring to
gun)
I see you've been snooping in the glove compartment. Alfred, I told you not to keep that in there.

CHRISTINE
Steven, I'm surprised you would leave without the diamonds. It's not like you.

(CONTINUED)

CONTINUED:

GATES

I didn't want to. I was quite disappointed, actually. If you think you're going to get the cash from me, Christine, you're badly mistaken. Alex is meeting me at the ship with it. I'm surprised you didn't believe us when we told you that on the phone this morning.

CHRISTINE

Alex is bringing ten million dollars to the ship. And what are you bringing.

GATES

He thought he'd be sharing the diamonds with you. He's an old fool, you know. He doesn't know you like I do. I told Alex I thought you might take off with the diamonds, but I never expected you to try for the money, too.

Christine has been eyeing Gates' suit jacket, which is folded over a chair. She takes out the travel folder sticking out of the inside pocket.

CHRISTINE

(looking at
folder)

Tell me, Steven, did the same travel agent handle Mr. Glorioso's ticket to Maine? And how about those three morons? Did you buy tickets for them, or did you take the chance they they could follow him up there by themselves?

GATES

Henrietta and her friends were in Maine?

CHRISTINE

Cut the crap, Steven. Where are the diamonds.

GATES

Don't you have them? They didn't steal them from you, did they?

(CONTINUED)

CONTINUED:

CHRISTINE

That would have been too bad. Then I never would have known for sure that they were fake. You picked up the diamonds on the day you had me fly out to California, didn't you? When Henrietta and her friends were busy following me. That's when you hightailed it to Maine. And you gave those fishermen fake diamonds to give to me. But now, Steven, it's you who is going to give the diamonds to me.

INT. POLICE STATION - DAY

Cop #2 walks down the corridor, stopping in front of Johnny's cell, unlocking the door.

COP #2

Glorioso, someone is here to bail you out.

There are MOANS from his cell-mates and others in cells nearby. Johnny gets up from cot.

ALDO

(to Johnny)

How'd you rate to get someone down here so quick? What are ya, a relative of the Corleone family or something?

JOHNNY

(to Cop)

There must be some mistake. I didn't even...

COP #2

There's no mistake, you're the only Glorioso we got.

The Cop leads Johnny down the line of cells, all filled with people from the wine contest -- judges, Hasidics, Greeks, the Thunderbird contingent, etc. The people in their cells yell and jeer at Johnny as he passes, some shaking their fists at him. Johnny walks proud, looking straight ahead, ignoring them. He smiles slightly at Borker and Kasden when he sees them looking through the bars from one of the cells.

(CONTINUED)

CONTINUED:

He follows the cop through a door to a large room where bookings are made and bail paid. A handsome EUROPEAN-LOOKING MAN, around forty, gets up from a bench as the cop leads Johnny to a desk in the front of the room. The cop motions for the man to join them, pointing at a chair next to the one Johnny sits in. Cop sits on opposite side of desk.

COP #2

(to European Man)

You want to come over here?

The European sits down at desk next to Johnny. Johnny looks puzzled, not recognizing the man, wondering what's happening.

JOHNNY

Do I know you?

The man puts out his hand to shake, introducing himself, speaking with a heavy French accent.

CLAUDE

Claude LeLuc, Chateau Ducru-
Beaucaillou.

Johnny shakes his hand halfheartedly, eyes cringing slightly upon hearing his accent.

JOHNNY

You're not French, are you?

The cop turns the form he is beginning to fill out so that it faces Claude, handing him his pen.

COP #2

Maybe you ought to just write
your name in there yourself.
I don't think I'm going to be
able to spell it.

JOHNNY

Are you sure I'm the person you
want to bail out? I think maybe
you've got me mixed up with
someone else.

CLAUDE

(filling out
form)

I'm quite sure.

(CONTINUED)

CONTINUED:

JOHNNY

Do you mind if I ask why?

CLAUDE

I would like to talk to you
about your wine. I won't take
up much of your time.

JOHNNY

(to Cop)

What if a person doesn't want
to be bailed out, do you have
to be bailed out if you don't
want to?

COP #2

No. You want to go back in?

Johnny thinks for a minute, Claude and Cop both looking
at him, waiting for an answer.

JOHNNY

I don't know...

(to Claude)

You say it won't take long?

CLAUDE

Not long.

JOHNNY

Okay, I'll take the bail.

INT. FRONT ROOM, GATES HOUSE - LATE AFTERNOON

Christine holds a gun pointed at Alfred as he finishes
tying Gates to a straight-backed chair. Ropes bind
Gates' ankles to the chair legs, and his hands are
tied behind his back.

CHRISTINE

Tie those ropes tight, Alfred.
We wouldn't want him to not
feel any pain.

GATES

You really think Alex wouldn't
do the same? You're a fool,
Christine. If he could get his
hands on those diamonds, he'd be
gone in a flash.

(CONTINUED)

CONTINUED:

CHRISTINE

Steven, I've got him tied around my little finger, and you know it.

GATES

He thinks he's got you tied around his finger, too. You're both egotistical fools!

CHRISTINE

That's enough, Steven. I'm going to take Alfred and lock him in the wine cellar now. And when I come back, I think we'll talk about diamonds.

She indicates with gun for Alfred to move.

INT. MANHATTAN BAR - LATE AFTERNOON

Johnny and Claude are sitting at a table in the crowded bar. They have each had a few drinks and both are a little loose.

JOHNNY

Let me get this straight. You want to buy our entire stock, you're offering to pay us twenty dollars a bottle, and you're going to pay all the distribution and advertising costs?

CLAUDE

But, we want to keep the name. Glorioso!

JOHNNY

You're paying us to put our name on the bottle?

CLAUDE

Okay, we can pay a yearly fee for the use of your name, that's fair.

JOHNNY

You think that name will help sell it in France, huh?

(CONTINUED)

CONTINUED:

CLAUDE

Of course, in France they like everything from California. The California wine isn't that popular especially, but your wine... with the noble rot...

He gestures with his hands, meaning "magnifique."

JOHNNY

I wish I could tell you 'yes' right now, but my father and my brother are the ones who do the financial negotiations. I'm mostly on the spending end of the business. You'll have to phone and discuss all that money stuff with them.

Johnny takes his business card out of his wallet and starts to hand it to Claude, but holds it back.

CLAUDE

Let's phone them now. We can negotiate now.

JOHNNY

Claude, why don't you phone them tomorrow, that would be fine. And Claude, I have a favor to ask -- when you talk to my father and my brother, I hope you won't mention the problem at the judging. Maybe you could just tell them there were no awards given this year because a pipe broke in the hall or something like that. Okay?

CLAUDE

A pipe?

Johnny gives him card.

JOHNNY

(getting up)
Something like that, I don't care what you say. When they mention it to me, I'll cover for you.

(MORE)

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)
(shaking hands)
I've got to go now.

CLAUDE
You want to take my car?

JOHNNY
You got a car here?

CLAUDE
Yes, right outside. The big
white one. My company provides
it for me. I don't need it
anymore today. I'm leaving
for Chicago early in the morning.
My hotel is just down the
street.

JOHNNY
Well, sure... if you don't mind.

Claude takes out one of his business cards and writes
something on it, then gives it to Johnny.

CLAUDE
Tell him to take you wherever you
want.

Johnny is a little puzzled, but thinks Claude said
something like that because he doesn't speak English
perfectly.

JOHNNY
(a little puzzled)
Okay, fine.

Johnny remains standing there. Claude doesn't under-
stand why he doesn't leave. Both are uneasy.

JOHNNY (CONT'D)
(finally)
You got the keys?

Claude gets up from the table and leads Johnny to the
window, pointing out a white limo parked in front.

SFX: LOUD ROCK & ROLL

EXT. HIGHWAY - EARLY EVENING

The white limo is going down a highway towards Long
Island.

INT. LIMO - EARLY EVENING

MUSIC CONTINUES.

Johnny is sitting in the back seat of the limo, legs stretched out in front of him. He is holding a glass in his hands, there is an empty bottle on the seat. He aggressively pushes the buttons on the radio, switching rapidly from one station to another. Suddenly the MUSIC DIMINISHES in volume.

JOHNNY

(to Driver;
mad)

What did you turn it down for?

DRIVER

This is our turnoff. I wanted to know the name of the street again.

JOHNNY

(reading from
Christine's card
that he takes
from his breast
pocket)

Harding. Thirty-seven Harding.
It doesn't say if it's a street
or an avenue or what. I hate
that.

INT. GATES HOUSE - EARLY EVENING

Gates is still bound and now gagged with one of Christine's silk scarves and barefoot. He looks like he's been through a lot.

Clothing from opened suitcases is strewn all over the room. Christine is talking on the phone to Alex. She is holding a small bag which contains the diamonds.

CHRISTINE

(on phone)

Alex, I was starting to lose hope.
He's a stubborn son of a bitch.

(pause)

Listen, we'd better decide where
we want to meet, I'd better get
out of here.

(MORE)

(CONTINUED)

CONTINUED:

CHRISTINE (CONT'D)

(pause)

I'm surprised you really want that stuff.

(pause)

Okay, I'll meet you at the dock at eighty-thirty.

(looking at clock)

I better get going. I still have to pack.

She hangs up telephone.

CHRISTINE (CONT'D)

(to Gates)

Alex and I are going down to the ship to pick up the trunk that you sent over there this afternoon. I didn't know he liked your pistol collection so much. Isn't that a surprise?

INT. LIMO - EARLY EVENING

The car is in the immediate neighborhood, and the Driver is driving slow, looking for the address.

JOHNNY

Since Claude said I could go anywhere I wanted, does that mean that if I wanted to drive around all night you would have to do it?

DRIVER

This is it.

He pulls in to Gates' circular drive.

EXT. GATES HOUSE - EARLY EVENING

Johnny gets out of limo.

JOHNNY

Wait here.

Johnny only walks a few feet before the limo takes off down the driveway.

(CONTINUED)

CONTINUED:

As Johnny walks towards the door, he peers in the window. He sees Gates tied up inside. He continues watching as Christine enters the room with a suitcase. She walks over to the table where the bag of diamonds is, and takes one out, examining it in the light. She then puts the small bag in her purse, putting the purse back on the table. She walks out of the room.

Johnny starts to walk around the house in the direction she went. He comes to the open window of the music room and climbs in.

INT. MUSIC ROOM - EARLY EVENING

Johnny climbs in through the window, miraculously not tripping over any of the birdcages that cover the floor. He walks through the music room into the hallway.

INT. FRONT ROOM, GATES HOUSE - EARLY EVENING

Johnny is standing over Gates. As he looks him over, he helps himself to large handfuls of nuts from a jar on a table nearby. Gates looks scared.

Christine enters. She jumps when suddenly she sees Johnny. Johnny hardly reacts.

JOHNNY

(chewing)

What's going on here?

CHRISTINE

Johnny.

JOHNNY

(looking at
Gates)

And I thought you gave me trouble.

CHRISTINE

You don't look like you're very
happy to see me.

JOHNNY

I'm happy to see you. I just
didn't expect him.

(CONTINUED)

CONTINUED:

CHRISTINE

Johnny, I've got to get out of here. Why don't you come by some other time.

JOHNNY

I almost got killed this afternoon and I don't know why.

He walks over to Christine's purse, takes out the diamonds.

JOHNNY (CONT'D)

(holding out
the diamonds)

I guess maybe this is the reason.

As Christine grabs for them, Johnny pulls back his hand, putting the bag of diamonds in his pocket.

JOHNNY (CONT'D)

Correct me if I'm wrong, but I think you might be in some trouble.

CHRISTINE

It's a long story.

JOHNNY

No shit.

CHRISTINE

This is Steven Gates. He's the one I told you about.

Johnny raises his hand slightly, gesturing hello.

CHRISTINE (CONT'D)

He lied to me, Johnny. I found out that he had no intention of giving back the money he collected from his insurance company after he found the diamonds he reported missing.

Johnny shoots a look of contempt at Gates.

JOHNNY

Where do you find these guys?

(CONTINUED)

CONTINUED:

CHRISTINE

I'm going to return the diamonds to the insurance agency tonight.

JOHNNY

No, you're not. We're taking them to the police.

CHRISTINE

No, I can't do that. I already talked to the insurance agency. They'll just forget about the whole thing if they get back the diamonds. The police would be another story. I could be charged as an accomplice.

JOHNNY

Listen, I was arrested today. I've got a record in New York State now. If I get into any more trouble, I might have to end up getting a lawyer and everything.

CHRISTINE

Johnny, Steven Gates has two tickets to the Bahamas on a ship that's leaving Manhattan in two hours. Wouldn't it be great for us to use them? To be able to spend three whole nights and days together -- all alone. We'd be able to find out if we really do have a chance together.

JOHNNY

(hesitating)

I don't know.

She reaches up, putting her arms around his neck, and gives him a long, passionate kiss.

JOHNNY (CONT'D)

My clothes are still back at the hotel.

(CONTINUED)

CONTINUED:

CHRISTINE
I'll pack some of Steven's
clothes for you.

JOHNNY
I'm not wearing any of this
guy's fag clothes.

CHRISTINE
(teasing)
I don't think we'll have to be
worrying about clothes.

She walks over to telephone.

CHRISTINE (CONT'D)
I've got to make a call first.

She dials.

CHRISTINE (CONT'D)
(on phone)
Mr. Tisdale, this is Miss Walsh
calling again. I just wanted
to reconfirm that I'll be
meeting with you at the dock
as we planned. My fiance, Mr.
Glorioso, will be sailing with
me.

Johnny's eyes light up as she refers to him and herself.

CHRISTINE (CONT'D)
(on phone)
We want to give you back the
diamonds so we can just forget
about the whole thing.
(pause)
Fine.
(pause)
Okay, goodbye.

She hangs up.

CHRISTINE (CONT'D)
Johnny, we better get going.
I'll go pack some things for
you. Why don't you call a
cab?

EXT. CAB GOING DOWN HIGHWAY - NIGHT

We see cab on its way from Long Island to Manhattan Pier where the boat is docked.

INT. CAB - NIGHT

Christine looks out the window, worried. Johnny seems more relaxed.

CHRISTINE

I don't think we'll make it.

JOHNNY

We've got lots of time. The driver said it's only twenty minutes further.

CHRISTINE

But the traffic might get worse.

(to Driver)

Do you think it's getting worse?

DRIVER

No, it's not getting worse. It's not getting better, but it's not getting worse. Just like I told you last time.

JOHNNY

I think you're upsetting him.

CHRISTINE

I hope the traffic isn't this bad for Tisdale.

(she looks at

her watch again)

What if he doesn't get there on time?

JOHNNY

He'll be there. People that age always leave for where they're goin' way before they have to.

EXT. MANHATTAN PIER - NIGHT

The cab pulls into the parking lot next to the pier building. Tisdale's limo is parked near the gate. The cab pulls in next to the limo. The ship is not far away. People can be seen waving and shouting to friends on the pier. A few late arrivals are still boarding.

(CONTINUED)

CONTINUED:

Johnny and Christine get out of the cab. Tisdale gets out of the back seat of the limo. His chauffeur, Hemmings, a bit too late in opening the door.

TISDALE

I didn't think you were going to make it on time. She sails in thirty minutes.

JOHNNY

(to Christine)

Thirty minutes! We could have stopped for a sandwich.

The taxi driver is taking Johnny's and Christine's suitcases from the trunk and putting them on the ground. Tisdale motions for Johnny and Christine to get into the limo.

TISDALE

Why don't we talk in here for a few minutes.

(to chauffeur)

Hemmings, why don't you put those suitcases in our trunk for the time being?

(to Johnny)

It's better than leaving them on the ground.

Hemmings puts the four suitcases in the trunk as the three get in the limo. About ten briefcases are stacked on one of the seats. Christine and Tisdale sit side by side, Johnny opposite them.

TISDALE (CONT'D)

I want you both to know that you are making a very wise decision.

JOHNNY

This car isn't bugged, is it?

TISDALE

(condescending)

I'm in the insurance business, Mr. Glorioso, not the CIA.

JOHNNY

Then how do you know if it's bugged or not? If you were in the CIA, you'd know.

(to Christine)

Maybe we ought to talk about this outside.

(CONTINUED)

CONTINUED:

CHRISTINE

I don't think that's necessary.

TISDALE

Believe me, you have nothing to worry about.

JOHNNY

I'm gonna turn up the radio a little, anyway. That will help jam it.

Johnny reaches over to turn UP the RADIO. It's quite LOUD and they almost have to shout to be heard. Hemmings returns and gets into the driver's seat.

JOHNNY (CONT'D)

(referring to
Hemmings)

How about him?

TISDALE

Excuse me?

Johnny leans in closer to Tisdale.

JOHNNY

Get rid of him.

TISDALE

(to Hemmings)

Hemmings, would you go inside the pier building and get me some candy, please?

HEMMINGS

Pardon, sir?

TISDALE

(louder)

Would you please go and get me some candy!

Hemmings LOWERS the VOLUME of the radio from the controls in the front seat.

HEMMINGS

I'm sorry, sir, the radio was quite loud.

(CONTINUED)

CONTINUED:

JOHNNY
(to Hemmings)
So, you can control the radio
from the front seat, too, huh?

HEMMINGS
Yes, sir.

JOHNNY
(to Christine)
This thing's wired to the hilt.
I thought so.

HEMMINGS
(inquiring what
Tisdale asked for,
one more time)
Sir?

TISDALE
Some candy. I'd like you to go
inside the building and buy Miss
Walsh and myself some candy.

HEMMINGS
Any particular kind, sir?

TISDALE
No, anything. It doesn't matter.

HEMMINGS
(to Christine)
Any particular kind for you, Miss?

CHRISTINE
No. I don't care. Whatever they
have.

HEMMINGS
(to Johnny)
Anything for you, sir?

JOHNNY
Yea, bring me a couple of
Reese's cups. And if they don't
have that, get me a Bun bar.

As Hemmings gets out of the car, Johnny shouts after
him:

JOHNNY (CONT'D)
The vanilla, not the maple.

(CONT'D)

CONTINUED:

Hemmings leaves. Johnny turns UP the RADIO again. He leans in close to Tisdale.

JOHNNY (CONT'D)

Look, it's pretty simple, isn't it? The diamonds are returned and everybody forgets about everything. Right?

TISDALE

Exactly.

CHRISTINE

Give him the diamonds.

Johnny takes the bag containing the diamonds out of his pocket and gives it to Tisdale. Tisdale pours the diamonds into his hand, examining them. There are only nine of them.

TISDALE

One is missing!

JOHNNY

That's our insurance. I'll give you the other one when Christine and I are safe on board that ship. Out of the jurisdiction of the State of New York.

TISDALE

I gave you my word, Mr. Glorioso, but if you insist, I'll go on board with you.

JOHNNY

Nothing personal, but I would just feel more comfortable if we could finish up this business out there on a foreign vessel.

Hemmings returns just as Johnny and Christine are getting out of the car. Tisdale puts the diamonds in one of his briefcases. When he unlocks it we see that it is filled with stacks of money. He then locks the briefcase and sets it down among the others before getting out.

Hemmings is holding two Reese's cups and two boxes of Good and Plenty's in his hand. He hands a box of Good and Plenty's to Christine.

HEMMINGS

Miss.

(CONTINUED)

CONTINUED:

She takes them, puts them in her pocket, smiling very slightly. Hemmings hands the two Reese's cups to Johnny.

HEMMINGS (CONT'D)

Sir.

JOHNNY
(appreciative)

Thanks.

Hemmings hands the Good and Plenty box to Tisdale, just as he is getting out the door.

HEMMINGS

I hope this will be satisfactory,
sir.

Tisdale takes the small box and throws it lightly on the back seat, not saying anything.

TISDALE

(to Hemmings)
I'll be back soon, Hemmings. Please
don't leave the car.

CHRISTINE

(looking at
her watch)
We better hurry.

Johnny waves for one of the porters standing nearby to come and pick up the luggage.

TISDALE

Why don't you two run ahead, I'll
take care of the luggage for you.
What's the cabin number?

Christine pulls out the tickets, checking for the cabin number.

CHRISTINE

A-5.

The porter pulls his cart towards the limo as Christine and Johnny walk at a fast pace towards the gangplank, excusing themselves as they push through the crowd.

INT. HALLWAY OF BAHAMIAN SHIP - DAY

Passengers are all getting settled in their cabins.

(CONTINUED)

CONTINUED:

A CABIN BOY leads Johnny and Christine to their room, Tisdale following behind... Tisdale hollers up to Cabin Boy as he slowly leads them down the hallway.

TISDALE

About how many more minutes is it until the ship leaves?

CABIN BOY

Any minute now, mon.

TISDALE

Am I supposed to be off the ship already? I'm not a passenger.

CABIN BOY

What's the matter, mon, you don't want to go to the Bahamas?

TISDALE

Do they ring a bell or something?

CABIN BOY

Sometimes.

The Cabin Boy stops in front of cabin A-5, unlocks the door, then hands the key to Johnny.

CABIN BOY (CONT'D)

This is your cabin. Your luggage will delivered soon. If there's anything you need, you can always find me at the end of this corridor, at my station. And if I'm not there, you can leave me a note.

He waits for a tip. Johnny takes out a ten-dollar bill and gives it to him. The militant Cabin Boy turns and leaves without saying thank you.

Johnny starts looking around the large, first class cabin.

JOHNNY

Not bad. Not bad at all.

Tisdale is nervous. He wants to get the diamond and leave.

TISDALE

Mr. Glorioso, if you wouldn't mind...

(CONTINUED)

CONTINUED:

CHRISTINE

Johnny, give him the diamond. The boat is going to leave soon.

JOHNNY

Yeah, alright. I guess it's alright, now that we're in territorial waters.

Johnny takes the diamond out of his pocket and gives it to Tisdale, who quickly puts it in his pocket.

Instead of chimes, NOTES PLAYED ON A STEEL DRUM precede an announcement over the INTERCOM system.

VOICE

(in heavy
Caribbean
accent)

Ladies and gentlemen, the Captain has advised us that we will be departing shortly. Guests of passengers who are going ashore are advised to do so immediately.

Johnny puts his hand out to shake with Tisdale.

JOHNNY

No hard feelings, huh?

TISDALE

Of course not.

Tisdale reluctantly shakes Johnny's hand, trying to make it quick, but Johnny holds on, trying to be friendly.

JOHNNY

It's just that I've had some problems with insurance agents before. The scalded dog doesn't go near the boiling pot, you know what I mean?

TISDALE

Yes, of course. I really better get going.

Christine opens the cabin door.

(CONTINUED)

CONTINUED:

CHRISTINE

(to Johnny)

I'll help him find his way off.

(to Tisdale)

You could get lost very easily on
a ship this size.

Tisdale starts to follow her out the door.

JOHNNY

I'll come, too.

Johnny follows them out the door.

EXT. DECK OF SHIP - DAY

Johnny and Christine are looking down -- watching
Tisdale walk down the gangplank to the dock. A few
other straggling guests are also leaving. Some large
crates are still being loaded on the ship.

A steel drum band plays on the deck.

JOHNNY

I wonder when they start giving
out the bouillon. My friend went
on a cruise like this, and he said
they give out bouillon twenty-four
hours a day.

CHRISTINE

I'm feeling a little seasick. It
must be from the rocking. I think
I'm going to lie down for a while.

She kisses him on the cheek and starts to walk away.

JOHNNY

(following her)

Good idea.

INT. SHIP - NIGHT

Johnny and Christine are walking through the crowded
lobby of the ship, past the various shops. Johnny
stops in front of a small drug store.

SFX: REGGAE MUZAK

JOHNNY

Maybe we can pick up some medicine
for your seasickness here.

(CONTINUED)

CONTINUED:

CHRISTINE

That would be sweet of you. I'll meet you in the room.

JOHNNY

(looking into
drug store)

It's kind of crowded. I'll come back later.

CHRISTINE

You don't trust me, do you?

JOHNNY

What do you mean?

CHRISTINE

You know exactly what I mean. You think I'm going to run away again, don't you?

JOHNNY

I do not. It's just that it's...
ah...

(looking back at two
customers standing
at drug store counter)

... kind of crowded. Maybe later
it won't be as crowded.

Christine sees that there are only two people in line.

CHRISTINE

(smiling)

I don't mind the crowd. I'll meet you in the room in a few minutes.

JOHNNY

You don't want me to wait for you?

CHRISTINE

If you trust me, I'll find you waiting for me in our cabin. Maybe we can even have a little nap.

She kisses him on the lips. It's a short kiss, but firm and promising. She gives him a sensual look before turning and walking into the small drugstore, not looking back.

(CONTINUED)

CONTINUED:

He starts walking towards their room, but just a short way down the hall, he turns and starts sneaking back towards the drug store. He hides behind a postcard display, watching her as she stands at the counter behind another customer. Johnny tries not to look too conspicuous, pretending to be looking at the postcards as he spies on her.

SFX: THE MUZAK IS INTERRUPTED BY AN ANNOUNCEMENT, PRECEDED BY THE STEEL DRUM CHIMES.

VOICE

Ladies and gentlemen, the Captain has kindly informed us that our departure will begin in exactly ten minutes. At this time, all guests of passengers who are going ashore should be ashore. At this time, the Captain wishes to invite all first class passengers to join him immediately after tonight's Bon Voyage buffet to view the film 'The Harder They Fall', starring Jimmy Cliff.

The woman in front of Christine leaves the store after making a purchase. Johnny can see Christine talking to the clerk, as he rings up a purchase. Just as she starts to leave the drug store, Johnny starts walking, fast, towards the room.

INT. HALLWAY OF SHIP - NIGHT

Johnny walks fast, almost running down the corridor to his room. He has trouble with the key opening the door. When it finally opens, he rushes in, quickly closing the door behind him.

INT. JOHNNY AND CHRISTINE'S CABIN - NIGHT

Johnny sits down on a comfortable chair, stretching out, trying to make it look like he's been sitting there for a while, waiting for Christine to arrive at any moment.

INT. SHIP - NIGHT

Christine is walking down the ship's main hallway, in the direction of their cabin. We see her nonchalantly looking around, wondering if Johnny is somewhere watching her. She starts walking a little faster, trying to look calmer than she feels. She turns in the opposite direction of their room, now almost running.

INT. JOHNNY'S CABIN - NIGHT

Johnny is still sitting in the chair, waiting for Christine.

EXT. DECK OF SHIP - NIGHT

Christine is walking, as fast as she can, across the crowded deck towards the gangplank. It is very NOISY. Passengers are SHOUTING their final goodbye to friends on the dock. The steel drum band is LOUDER than ever. Christine arrives at the gangplank, just as it is being pulled away from the ship.

She talks briefly to a young ship's officer, who points her towards the back end of the ship. She starts running in that direction.

INT. JOHNNY'S CABIN - NIGHT

Johnny is still sitting in the chair. There is a KNOCK on the door. He gets up, smiling, and opens the door, thinking it's Christine.

JOHNNY

(relieved)

Finally!

The Cabin Boy enters carrying Johnny's suitcases.

CABIN BOY

You're one of the first ones to get their luggage, I don't know what you're complaining about.

JOHNNY

(taken back)

Oh, no, that's okay. I was expecting someone else.

Cabin Boy puts down the suitcase and waits for a tip. Johnny is still thrown by not finding Christine at the door. He steps out the door, looking down the hallway.

CABIN BOY

Usually we get \$10 per suitcase.

JOHNNY

(snapping back)

Right.

Johnny puts his hand in his pocket for the money, and at the same time realizes that there is only one suitcase.

(CONTINUED)

CONTINUED:

JOHNNY (CONT'D)

There's two more, you know.

CABIN BOY

No, mon. I checked.

JOHNNY

Are you sure?

CABIN BOY

Oh, yes, mon. Only one suitcase
for this cabin.

INT. HALLWAY OF SHIP - DAY

Johnny runs out the door and down the hallway.

EXT. CARGO GANGPLANK OF SHIP - NIGHT

Christine has run to the end of the ship to the other gangplank. As she arrives there, she seems relieved to find it still connected. She tries to compose herself as she walks, out of breath, down the gangplank, and into the crowd.

EXT. DOC - NIGHT

Christine pushes her way towards the back of the crowd and sees Tisdale standing half-hidden behind a large post. He sees her a second after she spots him. Christine runs up to him and they embrace and kiss. Passionately.

SFX: SHIP'S WHISTLE

The ship's WHISTLE, indicating that it is about to leave, and the ROAR FROM THE CROWD, interrupt their embrace. They watch the ship pull away from the dock. People are throwing streamers and confetti from the boat. Everybody is yelling and waving.

Christine and Tisdale kiss again. Hemmings approaches, carrying a box of Good and Plenty in his hand. He stands a respectable distance away, patiently waiting for them to finish kissing. As soon as they do, he walks up to Tisdale, and holds out the box of candy for Tisdale to take.

HEMMINGS

Excuse me, sir. Here are your
Good and Plenty's.

(CONTINUED)

CONTINUED:

TISDALE

What are you doing here? You were
supposed to stay with the car.
Who's watching the car?

HEMMINGS

Everything's fine, sir. Mr.
Glorioso is with the car. He
said you wanted me to bring you
your candy.

Tisdale and Christine run out of the dock area, towards
the parking lot. Hemmings runs behind them, wondering
what's wrong.

EXT. DOCK PARKING LOT - NIGHT

The three run through the gate, into the parking lot.
The limo is gone. They stand there in silence. Shocked.

From out of nowhere, the limo, with Johnny behind the
wheel, swoops down on them, missing them by inches.

Johnny HONKS and waves as he drives out of the dock
area onto the highway.

EXT. HIGHWAY - NIGHT

SFX: MUSIC

END CREDITS ROLL OVER THE SHOT OF THE LIMO GOING DOWN
THE HIGHWAY.

FADE OUT.

THE END