

"ONE FROM THE HEART"

MUSIC & LYRICS

Tom Waits

SCRIPT

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and  
Francis Coppola

ORIGINAL SCREENPLAY

Armyan Bernstein

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"ONE FROM THE HEART"

FADE IN:

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1 EXT. VIEW OF THE SUN - LATE DAY (MODEL) 1

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BREAKING THROUGH THE CLOUDS: There are beautiful colors in the sky but a storm is brewing. Intense, dark clouds are hurrying toward us. We HEAR the WIND and... far away, THUNDER.

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2 EXT. VIEW ON THE DESERT - LATE DAY (MODEL) 2

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We MOVE WITH the SHADOW of the CLOUDS, along the voluptuous curves of the desert. Hot WIND BLOWS, occasionally a tumbleweed will roll by.

MUSIC CUE ( ): "OPENING" \*

OUR VIEW is MOVING along the soft desert. We FOLLOW the SHADOW closer to the range of tall mountains. The black CLOUDS MOVE CLOSER and the storm is about to break.

Then, the STORM HITS with all its power! Just as we SOAR into the mountainous peaks and canyons, LIGHTNING strikes, and RAIN pours. \*

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3 EXT. DESERT/SOLITARY ROAD - LATE DAY (MODEL) 3

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We FOLLOW A SOLITARY ROAD LEADING us to the NEON-LIT fairyland known as LAS VEGAS.

4 EXT. DOWNTOWN LAS VEGAS/TRAVEL AGENCY - LATE DAY 4

OUR VIEW MOVES DOWN THROUGH A LARGE NEON SIGN SHOWING the crosswalk in downtown Las Vegas. The last of the RAIN comes down; people scurry in all directions across the four DICE in-laid in the pavement.

The VIEW MOVES along the REFLECTIONS on the cars and pavement, and REVEALS the WINDOW of the TRAVEL AGENCY.

MUSIC CUE ( ): "FRANNY'S THEME" \*

A young girl moves into FRAME, dressing the window, FRANNY. She goes about her work as though in pantomime: lowering a crepe paper moon; placing carefully, and with great affection, a few palm trees; and then finally lowers a card which says: "FIND YOUR DREAM IN BORA BORA." She moves toward the window, her nose practically touching the RAIN-DRIPPED GLASS, and stares sadly out into the distance. Then she opens the background of her window display and moves into the agency. Her friend, MAGGIE is on the telephone: \*

MAGGIE

... Mr. Grant, I'm sorry, but your memo states quite clearly that if you do not travel between 6 p.m. and...

FRANNY

Paradise Travel -- bon voyage.

MAGGIE

... 12 noon on the 25th, there will be an additional charge for 30308 for each ticket, Mr. Grant -- Hold on please, Mr. Grant.

(clicks the phone)

Hello -- Paradise Travel. Louie. How are you? -- You in town? How's your wife? -- Kids? Will you hold on? \*

(clicks the button)

Did you read your memo, Mr. Grant? Sir? Sir?

(clicks the button)

Franny types on the travel computer as she talks to herself.

FRANNY

What are you doing this weekend? Nothing. Nothing again? I thought so... \*

(CONTINUED)

4 CONTINUED:

4

MAGGIE (O.S.)

Louie - I can meet you early, about  
2 a.m. -- Okay.

FRANNY

(selling herself)  
... But why not think about a weekend  
in Paradise? Do yourself a favor...  
You're still young and romantic --  
And travel agents get bargain tickets.

MAGGIE

So what are you doing this weekend?

FRANNY

Oh, what I usually do --  
(imitating a poster)  
-- Hula dancing --

MAGGIE

Seriously, come on.

FRANNY

Probably nothing.

Franny moves over to the MIRROR. She examines her beauty.

FRANNY

Oh -- oh, oh, my God, you know what  
I just found?

MAGGIE (O.S.)

What?

FRANNY

A gray hair.

MAGGIE (O.S.)

Me too. We're getting old.

Franny LOOKS INTO her MIRROR, talking to someone...

FRANNY

(peering into MIRROR,  
hands over eyes)  
Boy -- Are you in there? Come in.  
Radio Tokyo? -- Mr. Right? Who'll  
take me dancing.  
(pause)  
Gray hair. Better find me quickly.

(CONTINUED)

5 INT./EXT. JUNKYARD - LATE DAY

\*  
5

CLOSE ON HANK

washing, LOOKING INTO the MIRROR, checking his bald spot.

HANK

What do you think, honey?... Not  
really bald, just a little thin.

\*

He's talking to Miss June of the Vargas calendar on the  
junkyard wall.

HANK

(sighs)

Well, I sure hate to see you go,  
honey, but we're getting into  
July. Been fun, though.

Hank is just about to tear June off when MOE enters.

MOE

Hey -- Don't tear Miss June off,  
she's gorgeous.

\*

HANK

Tomorrow's the Fourth of July.

MOE

Leave her up a few days. Oh, by the way,  
Angelo and Dean wanted to get off early  
to go to a wedding, and I just sold the  
Studebaker.

HANK

Hey -- wait a minute.

MOE

Fifteen hundred bucks, Hank.

\*

HANK

I wanted to save that one. Shit.  
I wanted to save the Studie.

MOE

Fifteen hundred dollars.  
(pats his pocket)  
In the pocket.

Approaching the Studebaker.

HANK

I wanted to cherry that one out.  
Would have been worth a pretty  
penny someday.

\*

MOE

We need more than pretty pennies, Hank --  
We need pretty dollars.

\*

\*

5 CONTINUED:

5

HANK

This is one of the most interesting automobiles ever built in Detroit. It had ideas, beauty -- it had integrity. It was an American automobile, not like the plastic uniframe shit they build today. We shoulda held onto it -- a car like that is gold.

\*

MOE

Cash flow, Hank, cash flow.

\*

HANK

Yeah, yeah...

\*

MOE

And 'the nut.' Reality, Hank. You understand? I'm talking reality.

\*

We SEE a tow truck pulling up in the yard to take it away.

MOE

The guy owns his own tow truck.

HANK

Big deal. So what?

Hank doesn't want to see the Studebaker get towed away. He moves back to the shed, kicking things, and picking things out of the sand. He leans against the wall, by the calendar, and talks to the pinup.

HANK

Hey, have you heard, baby -- they're going to cancel the 4th of July on grounds that no one believes in it anymore... Nah -- you can't call it off, it's too big. I'll really miss you, honey -- miss you and remember.

\*

(he reluctantly tears her away, then smiles)

My, my my ... Miss July.

VIEW ON THE CALENDAR

A very appealing Fourth of July pinup! The spirit of Independence -- holding a sparkler in each hand.

\*

DISSOLVE TO:

CLOSE VIEW

HANK (V.O.)

Mmmm... anybody would love a girl  
like you...

Franny, at work on the travel computer, looks up.

FRANNY'S POV

on a dark, handsome man.

MAGGIE (O.S.)

See him?

FRANNY

No -- I'm blind. \*

MAGGIE

I used to go for his type, but no  
more.

FRANNY

Why?

MAGGIE

Because tall, mysterious men are  
dangerous.

FRANNY

(imitating a thug) \*  
So are short, bald men with bent  
noses.

She looks up again.

WHAT SHE SEES:

The man is GONE. She rushes through the front door, onto  
the street.

FRANNY

EXCUSE ME, WE'RE CLOSED NOW... sir,  
(embarrassed)  
But I noticed --

RAY

Bora Bora doesn't look like that.

FRANNY

It doesn't?

RAY

Not at all. That's not the  
color of the sky.

(CONTINUED)

9 CONTINUED:

FRANNY  
Have you been to Bora Bora?

RAY  
The sky is a different blue.  
Or am I mistaken?

FRANNY  
(nodding)  
Yes... maybe a different blue.

Ray looks at Franny for the first time; she is shy, really.

RAY  
Whenever I walk by here, I look  
at the windows, and I say to  
myself, "Why? -- am I not there  
-- Why am I here?"

FRANNY  
That's just what I think when I  
make them.

RAY  
(pointing to the window)  
But what if you went there and there  
was a big storm and a shipwreck, and  
you drowned and all of a sudden:  
there's God.

FRANNY  
God?

RAY  
And he asks you, "What did you do  
with your life before you died,  
young lady?"

Franny just nods with her mouth open.

FRANNY  
I -- I --

RAY  
(as God)  
'You should have been bold, taken  
chances. You should have lived  
life! But, you played it safe, how  
boring.'

(then, he laughs)  
I've seen you before. I work just  
up the street. I play --  
(fingers)  
-- piano. And I sing.

(CONTINUED)

9 CONTINUED:

9

MAGGIE has been PUTTING OUT THE LIGHTS. She exits the shop and locks the door.

MAGGIE

(exiting)

I hate the pressure to make something wonderful happen every weekend.

RAY

Come hear me sing tonight.

FRANNY

Me? I can't do that. Maybe another time.

RAY

It has to be tonight.

He hands her a matchbook.

RAY

'Be bold... Don't play it safe.'

FRANNY

(really impressed)

He sings, Maggie -- how exciting. I mean, that's great. And he's been to Bora Bora. But I can't, God, not tonight.

RAY

Tonight's the night -- I'm going to be especially good tonight.

FRANNY

You know, you're an interesting guy.

Ray smiles, as if he's winning.

FRANNY

I always stay away from interesting guys.

RAY

Why?

FRANNY

Are you dangerous?

RAY

What do you think.

She hurries back to Maggie, turning once again, looking at him.

(CONTINUED)

9 CONTINUED:

RAY  
(calling after her)  
What's your name?

FRANNY  
Franny.

Maggie and Franny start walking down the street.

RAY  
(laughing;  
in the background)  
I'm Ray.

MAGGIE  
You've got some luck.

---

10 EXT. VEGAS STREET/CROSSWALK - LATE DAY

10

MEDIUM ANGLE

MAGGIE and FRANNY cross the great inlaid DICE in the pavement, sharing looks at the matchbook. They intersect Hank and Moe, crossing in the opposite direction:

MOE  
You got no luck at all.

HANK  
Just gotta keep rolling the dice.  
Hey, our day's coming and it's  
coming soon. I can feel it.

MOE  
I wish I could feel it.

HANK  
What do you want to do -- claw our  
way to the top?

MOE  
Better than clawing our way to  
the middle.

HANK  
Hey, Moe -- partner -- what's  
bothering you lately?

MOE  
(emotion)  
... We were going to be  
millionaires by the time we were  
thirty-five... Well, I'll be  
forty-six next week, and...

(CONTINUED)

9 CONTINUED:

HANK  
So, we're a little behind schedule.

Moe follows him into a LAUNDROMAT.

---

11 INT. LAUNDROMAT -- LATE DAY

11

MEDIUM VIEW

HANK  
Bobby Lane never lost a game in  
life, he just ran out of time!

HANK begins to toss his clothes into a washing machine,  
looking around the place.

MOE  
I wish we owned a laundromat. You  
don't even have to be here, all you  
got to do is pick up the money.

The door opens and a GIRL in a trench coat enters.

CLOSE ON THE GIRL

Beautiful, with elaborate stage makeup on her eyes.

CLOSE ON HANK

She looks sort of like Miss July.

VIEW

Moving to a beat we cannot hear, she starts undressing under  
her coat, throwing her clothes and underwear into one of the  
machines near them. Hank and Moe behave like a couple of  
college boys. Suddenly, she sits next to them.

LEILA  
Why do laundromats always have to  
look like laundromats?

HANK  
I don't know...

LEILA  
Look at that chair you're in -- look  
at those pictures on the wall. Why  
would anyone want to sit on those  
chairs and look at those pictures  
while they do their laundry?

(CONTINUED)

11 CONTINUED:

11

HANK

They don't care about us. About you --  
or him, or me -- or any of us.

(pause)

MOE

Nobody cares anymore.

HANK

Listen, I don't want to sound like  
a sap -- but haven't I seen you on a  
calendar?

LEILA

No.

HANK

Where I come from, no sometimes  
means yes.

LEILA

Where I come from, 'no' means 'no.'

HANK

What's your name?

LEILA

Tanya.

HANK

Where you from, Tanya?

LEILA

Venus.

HANK

Venus, like in Italy?

LEILA

No, Venus, like in Mars.

HANK

You don't find many interesting  
people in laundromats. You're  
interesting, Tanya.

LEILA

No, it's Mona.

HANK

Mona?

LEILA

Do you know what's wrong with America?  
It's the lighting.

(CONTINUED)

11 CONTINUED:

11

HANK

The lighting?

LEILA

That's right -- what can you hope to see with everything so bright? America ought to turn down the lights and turn up the music.

\*

HANK

Well why don't we go somewhere, turn down the lights and get to know each other. Mona -- no, Tanya, right?

MOE

You're blowing it.

LEILA

I don't think that love is about finding out somebody's name.

HANK

Love? Who said anything about love?

LEILA

I did. For me, love is everything -- the sharing of secrets; trusting someone with your life -- the endless discussions into the morning about things you wouldn't understand... So sit in your green plastic chair and look at those pictures and try to figure out why there's no chance for us.

\*

\*

\*

HANK

Well it was nice meeting you, Mona.

LEILA

My name's Esperanza --

\*

She winks.

TRANSITION:

\*

---

X12 EXT. TRAVEL AGENCY/THE STREET - LATE DAY X12

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MUSIC CUE ( ): "I'M SICK AND TIRED OF PICKING UP AFTER YOU" \*

FRANNY waves goodbye to MAGGIE. She sits in her car and puts on some lipstick. A MAN watches her. She smiles and enjoys him watching her. \*

---

X13 INT. HANK'S CAR - LATE DAY X13

---

HANK and MOE driving, laughing. They ogle a pretty WOMAN at a red light. \*

---

X14 INT. GROCERY STORE - LATE DAY X14

---

FRANNY is buying groceries. She flips through magazines; uses extra care to select a pineapple.

---

X15 INT. HANK'S CAR/EXT. MOE'S APARTMENT BUILDING - LATE DAY X15

---

MOE gets out and waves "so long." HANK drives on. \*

---

X16 EXT. STREET/ FRANNY'S CAR - LATE DAY X16

---

Driving in the opposite screen direction. \*

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17 EXT. HANK AND FRANNY'S STREET/HOUSE - LATE DAY 17

---

FRANNY'S car pulls up. She unloads the bags of groceries. \*

---

X17 EXT. STREET/INT. HANK'S CAR - LATE DAY X17

---

HANK  
(looking in the  
rear view mirror)  
'... the sharing of secrets...  
trusting someone with your life...'

\*

---

18 EXT. HANK AND FRANNY'S HOUSE - LATE DAY

18

MEDIUM VIEW ON FRANNY

trying to carry the bags of groceries. One of the bags begins tipping sideways, and one by one, the contents begin spilling out.

FRANNY

Oh -- oh no.

THE SONG makes us feel that it is inevitable that Hank and Franny will meet. Franny hurries toward the house -- leaving a trail of lettuce, apples and bread behind her.

FRANNY

Oh -- please -- help...

She tries to get the key out of her bag while balancing the grocery bag against her thigh. She finally lets the bag go -- turns around in frustration -- holding back a scream. Lets the second bag go, with a "to hell with it" gesture -- saving only the ice cream, which she eats with her finger as she enters the house.

---

19 EXT. HANK AND FRANNY'S STREET/HOUSE - LATE DAY

19

MEDIUM VIEW ON HANK

walking down the street.

THE SONG CONTINUES. Hank comes across the trail of spilled groceries. He stops for a moment, looks around like a concerned neighbor, and then follows the trail to Franny's door.

HANK

Hello? Anybody home?

---

X19 INT./EXT. HANK AND FRANNY'S HOUSE - LATE DAY

X19

FRANNY ENTERS, still spilling the groceries. She saves one special package, puts it on the dining room table, and then continues upstairs, undressing and leaving her clothes behind her.

HANK listens at the door, but doesn't HEAR anything. He looks through a window, but doesn't SEE anything. He knocks on the door. There's no answer. He tries the doorknob, and to his surprise, it's open.

(CONTINUED)

X19 CONTINUED:

X19

Hank slowly opens the door - REVEALING FRANNY'S CLOTHES that have been dropped piece by piece - leaving a trail toward the bedroom. THE SONG CONTINUES.

---

20/21 INT. HANK AND FRANNY'S HOUSE - LATE DAY

20/21

HANK walks through the house and up the stairs, to the bedroom. Then he slowly opens the bathroom door -- REVEALING FRANNY behind a glass shower door.

Hank enters the steamy room, and stands in front of the shower door. An enchanted sort of smile lights up his face as he stands beside the shower door, admiring Franny, who turns around, is startled for a moment, and then comes on to him like a 40's stag film.

\*

HANK

You call for the plumber, ma'am?

FRANNY

Yes, I did.

HANK

(opening up the  
shower curtain)

Well, I'm the plumber man.  
I got my tools with me.

Franny starts soaping down Hank, who is still fully-clothed. Hank reciprocates, nuzzling her while he is getting soaking wet and full of soap.

Franny unbuckles Hank's pants and lets them drop. Hank leans into Franny, presses her up under the shower, and starts kissing her. The kisses begin playfully, but become passionate. The two run, freezing and wet, to their bed and dive under the sheets, disappearing from our view entirely. We HEAR various AD LIB remarks from under the sheets.

FRANNY

Hank.

HANK

Huh.

FRANNY

You know what happened to me today?

HANK

No.

(CONTINUED)

20/21 CONTINUED:

20/21

FRANNY

I was making the Bora Bora display window, and there was a storm and I imagined I was killed in a shipwreck.

\*

HANK

Good thing it was your imagination.

FRANNY

But I was introduced to God -- and he said 'Tell me about yourself.' And I had nothing to say because I never did anything exciting in my whole life. What do you think that means?

HANK

Well, it was like what I was talking about with Moe. Why do laundromats have to look like laundromats?

FRANNY

What are they supposed to look like, nightclubs?

HANK

Do they think we want to sit in those green chairs and look at pictures of dogs and cats while we do our laundry?

FRANNY

That's what God said, He said, 'You're an asshole -- You should have been bold, taken chances; you should have lived life. But, you played it safe -- -- How boring.'

HANK

Like the lighting.

FRANNY

The lighting?

HANK

You can see things too clearly, nothing's left to the imagination -- Do you know what I mean?

(CONTINUED)

20/21 CONTINUED:

20/21

FRANNY

Yes. Yes I do, because God just walked away, muttering -- 'You played it too safe -- how boring.' And he left me in the middle of eternity.

HANK

America used to be romantic.

FRANNY jumps out of bed.

FRANNY

Let's be bold. Let's do something really exciting. Hey, it's the 4th of July. Let's do something.

\*

\*

HANK

How about taking a cold shower together?

\*

FRANNY

You don't remember?

\*

HANK

Of course I remember -- let's go out to eat. What do you want? Chinese?

\*

FRANNY

That's all we ever do, Hank. When we go out alone, we go out to eat, when we go out with friends, we go out to eat. I'm sick of eating. Let's have some fun.

HANK

What are you saying? You don't have any fun?

FRANNY

No.

HANK

What do you want from me? I'm no social director around here.

FRANNY

I'm sorry.

(CONTINUED)

20/21 CONTINUED:

HANK

I'm sorry too.

He sulks.

HANK

(continued)

You know, Franny, sometimes I say I'm sorry, but I don't really mean it, because I didn't do nothing and I'm not sorry.

FRANNY

You're right.

She moves to him and hugs and kisses him.

FRANNY

(continued)

You know, you've got thin lips.

HANK

What're you talking about? You told me these were great kissing lips.

FRANNY

I like your lips when you're smiling.

\*

Hank ignores that, and moves closer to Franny.

HANK

My lips don't want to smile. They want to get together with your lips.

FRANNY

My lips don't want to get together with your lips.

HANK

How do you know?

FRANNY

I know my lips.

HANK

So do I.  
(kisses her again)  
Franny... you're not trying.

(CONTINUED)

20/21 CONTINUED:

20/21

FRANNY

I'm trying, Hank...

They make out while Franny reaches around the back of the sofa.

HANK

Okay, honey, we'll go anywhere you wanna go... You wanna go to the lake? You wanna go fishing? Anything you wanna do...

Franny pulls out a pineapple from behind the sofa and gives it to Hank. Then, she pulls out a travel poster and unrolls it, pointing to the happy couple in it, rowing a native kayak in the surf of the South Pacific.

FRANNY

(pointing to the man)  
Look, Hank. This could be you.  
(pointing to the woman)  
This could be me.

HANK

This weekend?

FRANNY

Tahiti! Bora Bora! Adventure!  
Excitement!

HANK

I don't want any adventure  
or excitement...

FRANNY

Yes, you do! Strike while the iron's hot! You're young. I'm young! We should do something exciting!

HANK

I thought you wanted a vacation  
to relax from work.

FRANNY

Relax from work -- yes! But not from life! Oh, Hank, we could leave tomorrow. Franny and Hank together in Paradise -- what's wrong with that?!

(CONTINUED)

20/21 CONTINUED:

20/21

HANK  
I've got a junk business in  
trouble and you talk about --  
Paradise... discounts.

FRANNY  
You know what I think. I don't  
think the junk business is in trouble.  
I think we're in trouble. \*

HANK  
Here we go again...

FRANNY  
We made love last night for  
the first time in weeks.

HANK  
(crosses to her)  
I was there, too.

FRANNY  
Were you?

HANK  
Yeah. Big coincidence.

FRANNY  
Did you want to?

HANK  
(crosses to the stairs)  
Want to? I, uh... I don't know.  
We hadn't in a long time. So, I  
figured, if Franny...

FRANNY  
I didn't want to. But, I thought  
"We might never do it again. But,  
if Hank wants to -- "

HANK  
You didn't do it for me. You  
don't do nothing for me.

FRANNY  
Lots of times, I don't feel like  
fucking, but I do it for you.

HANK  
For me? That's great. What  
are you? The Red Cross?

(CONTINUED)

20/21 CONTINUED:

20/21

FRANNY

(thinks)

I don't know, Hank.

HANK

Yes, you do. You're just afraid to say it out loud.

FRANNY

If you want to hear it out loud so bad, then why don't you say it.

HANK

Okay... okay... I don't know, I really don't know.

FRANNY

That's really saying it, Hank.

HANK

All right, Franny... you want me to say it... I'll say it... I've been wondering... I've been wondering about you and me... wondering if --

They both hesitate here -- trying to decide whether or not to go on -- wondering what good it would do --

FRANNY

You know... when I first met you, I thought... No way... this can't be the guy who's going to sweep me off my feet. You don't look like him, you don't talk like him... you weren't HIM... but, then, I started to love you, because... you were nice.

HANK

(disappointed)

Nice?

FRANNY

Yeah. You were nice. You were really nice. And I thought, maybe... maybe if I changed a little, you'd change a little... and maybe it would all work out just fine. But you haven't changed, and not only that, you're not even nice anymore.

(CONTINUED)

20/21 CONTINUED:

20/21

HANK

... We're supposed to be lovers --  
we act more like roommates... like  
buddies. Sometimes I feel closer  
to Moe than I do to you.

FRANNY

Then go sleep with Moe!

HANK

Maybe I will.

FRANNY

Well, go on! I'd like to see how long  
he'd put up with you... you think  
you're easy to live with? You get  
up early... you work all day...  
and by the time you get home at  
night, you're covered with grease and  
smelling like one too many beers...  
And then, you crawl into bed and  
expect me to come across:  
(imitates him)  
'Hey baby, give it to me, baby.'

Franny sits down at the kitchen table and starts eating the  
packaged chicken she picked up at the market.

HANK

A couple of times I come home  
late after a hard day, and --

+

FRANNY

No. Not a couple of times...  
a hundred times.

HANK

And what about you? You used  
to shave your legs all the time...  
and now you don't for months  
I mean, when we were first going  
out you really took care of  
yourself... you were appetizing...  
but now --

FRANNY

Me? Speak for yourself. You  
used to have a good build. But  
now... you're starting to look  
like an egg.

+

(CONTINUED)

20/21 CONTINUED:

20/21

HANK  
(getting up)  
An egg? So, if I was putting on a few pounds, and you didn't like it, why didn't you say something?

FRANNY  
Because you never listen to me.

HANK  
That's because you've got nothing to say.

FRANNY  
Yes I do -- Let me out of here.

HANK  
Sure. Run away. That's what you're good at.

FRANNY  
And what about you? You're boring... you've forgotten how to live, and I'm getting out before I turn into you.

(walking out the front door)  
So long, Mr. Boredom.

Franny EXITS, and SLAMS the DOOR behind her. But Hank is not going to let her have the last word. He goes after her.

---

22 EXT. HANK AND FRANNY'S HOUSE - NIGHT

22

HANK follows FRANNY down the walkway -- shouting at her.

HANK  
Always talking about paradise... and that's why you're full of shit, because when you finally get to Bora Bora, it's still going to be you and all your shit walking along the beach.

FRANNY  
Not all my shit! You won't be there!

(CONTINUED)

22 CONTINUED:

22

HANK

Ha, ha, ha! Big joke! Don't worry about me. I'll be right here, so don't worry. This guy's solid, taking care of business... not some dreamer like you.

FRANNY

Dreamer? Yeah, that's right, and you're a rock. You don't go nowhere... you don't do nothing... you just sit there like a piece of junk 'til some dreamer comes along and gives you a good kick in the ass.

HANK

I should have walked out on you a long time ago.

FRANNY

You're not walking out on me. I'm walking out on you.

HANK

No, you're not.

FRANNY

Yes, I am. See me walking. I'm walking out on you, because it's over. It's really over this time.

She gets in her car, and drives off. Hank shouts at the car as it moves away.

HANK

I knew it was over last New Year's Eve when I didn't want to kiss you at midnight. I wanted to kiss that tall blond -- what's her name.

The car stops.

FRANNY

I know that... I knew you wanted to kiss that chick.

(getting out of  
the car)

And, let me tell you something now. I didn't want to kiss you either. I wanted to kiss Moe.

(CONTINUED)

22 CONTINUED:

22

HANK

Moe?

FRANNY

That's right... and I did.

HANK

Wait a minute. You kissed Moe?

FRANNY

That's right. Your best friend Moe followed me into the bathroom and started kissing me... And it wasn't bad. In fact, he had my blouse half off when --

HANK

I don't wanna hear it, I don't believe this. You kissed Moe? Fuck.

Hank grabs Franny by the hair, and she starts swinging at him wildly.

FRANNY

(frightened)

Don't hurt me. Don't you hit me. Don't you ever hit me.

HANK

You whore.

FRANNY

Keep calling me names... you hypocritical son-of-a-bitch... you called that tall blonde the next day... and you gave it to her... and you didn't tell me. And I knew.

HANK

That's because it was nothing... just a little something... and I didn't want to hurt you.

FRANNY

(jealously)

Well that little something hit me below the belt. You are so low. I don't know why I ever fell in love with you in the first place.

(CONTINUED)

22 CONTINUED:

22

HANK

Because I treated you like a woman.

FRANNY

You don't know how to treat a woman like a woman.

HANK

When you were good, I treated you good, and when you were bad, I kicked your ass, and you loved it. And that's why you'll be back.

Franny starts into her car. He's about to yell something more at her, but he changes his mind, and walks off toward the house.

FRANNY

Hank.

Hank keeps walking, his back to her.

FRANNY

Hank.

Hank stops, and looks back.

HANK

What?

FRANNY

I did not love it.

She drives off.

CUT TO:

---

23 EXT./INT. MOE'S PLACE - NIGHT

23

HANK is walking up the stairs toward Moe Pavitch's apartment. He knocks on the door threateningly.

MOE PAVITCH is on the phone as Hank opens the door, and walks in.

(CONTINUED)

23 CONTINUED:

23

MOE  
(into phone)  
Angela, honey, how long we've  
known each other? Ten years,  
right? And you're telling me  
that if we make love we can't  
be friends no more... I don't  
understand that -- I really don't.  
That's tragic -- that's a tragedy...  
Right, Hank?

HANK  
Franny's left me. We busted up.

MOE  
(to Hank)  
No. You need a belt?

HANK  
Franny said you kissed her in  
the bathroom last New Year's Eve.

MOE  
(into phone)  
I'll call you back, Angela, okay?  
(hangs up)  
I can explain New Year's Eve.

HANK  
You're my best friend. She's my  
girl. I mean, who else can I trust?

MOE  
Hank. We were all drunk and  
everybody was kissing everybody.  
You even tried to kiss me.

HANK  
I was just being friendly.

MOE  
Well, so was I.

HANK  
(rises to Moe)  
I don't believe you. You're a  
snake.

MOE  
I'm a snake? You gotta lotta  
nerve. What about Jan...?

(CONTINUED)

23 CONTINUED:

HANK

Jan?

MOE

Jan Morehouse.

HANK

Oh, hey... Come on. That was different.

MOE

What was so different about it?

HANK

You didn't love her. She was just a goodtime girl...  
(walks into the hall)  
Besides, I didn't want to hurt you.

MOE

(follows him out)  
Oh, that's great! You didn't want her to hurt me! So you both hurt me in my bed while I'm out getting us all pizza. That's rich, man.

Moe storms back in and slams the door, muttering to himself. He sits on the sofa and starts dialing the phone again.

HANK

It was three years ago, Moe.

MOE

(dialing)  
To me it was like yesterday.

HANK

(walking back in)  
I'm sorry, Moe.

MOE

I'm sorry, too... I'm sorry I tried to kiss Franny... But she's a gorgeous girl, you'd be insulted if I didn't try to kiss her.

LIVE ACTION FX ( ) : SCRIM

The wall of the room turns transparent, REVEALING:

MAGGIE

You don't have to be strong for me, Franny. I'm your friend. You want to fall apart -- go ahead, fall apart.

\*

FRANNY

I don't want to fall apart.

\*

MAGGIE

Well, do you want to hear the truth?

\*

FRANNY

No. I don't want to hear the truth, either. It always upsets me.

\*

MAGGIE

I always thought Hank was a great guy. Just a little stingy.

\*

FRANNY

He's a stick in the mud.

MAGGIE

You guys'll be fine -- Hank's wonderful. But cheap.

FRANNY

Please, don't make me puke.

MAGGIE

Franny... If you want to cry... Just go ahead and have a good cry.

FRANNY

I don't want a good cry... Do you want a good cry?

MAGGIE

(breaking into tears)

Yes, I want to cry, I always want to cry... .

\*

FRANNY

(shouting)

For Heaven's sake, I want to live!

MAGGIE

(crying)

... Be careful, Franny.

\*

(CONTINUED)

24 CONTINUED:

FRANNY

I want to go out with a bunch of  
guys!

(she takes a healthy  
bite out of a Sara  
Lee fudge cake)

... I want to live. Susan Hayward --  
I want to live. To life!

MAGGIE

(blotting her eyes)  
This guy had a lot of nerve...  
calling me at the last minute and  
expecting me to take a cab over  
to his hotel at this hour. He's  
lucky I'm crazy about him.

Franny hugs Maggie. Maggie exits.

MAGGIE

Put the chain on the door.

MUSIC CUE ( ): "OLD BOYFRIENDS"

Franny stands in the middle of the apartment by herself.  
She walks to the window and stares at the city below.

She turns OFF the LIGHTS, walks into the bedroom and stares  
at the empty bed. Then she lies down and tries to get  
comfortable, but something's wrong -- it feels like a long  
time since she's slept without Hank.

FRANNY sits up in Maggie's bed. A TRUMPET BLOWS. Then she  
lies back, and looks at the ceiling.

CLOSEUP ON FRANNY

She puts her hand on the silk slip covering her breast.

CAMERA MOVES into a CLOSE VIEW ON NEON SIGN

The LIGHT MOVES seductively.

25 INT. MOE'S PLACE - NIGHT 25

Hank watches television while eating with Moe.

HANK  
This tastes lousy.

He throws it away.

X26 INT. MAGGIE'S APARTMENT - NIGHT X26

FRANNY holds onto her pillow -- dancing with it pressed against her body like a partner.

X27 INT. MOE'S PLACE - NIGHT X27

HANK lies down on the convertible sofa near the window.

CLOSEUP ON HANK

X28 INT. MAGGIE'S APARTMENT - NIGHT X28  
CLOSEUP ON FRANNY

29 thru 34 OMITTED 29 thru 34

35 INT. MOE'S PLACE - NIGHT 35

MEDIUM VIEW

as HANK gets into the sofa, and lies down.

SCRIM:

36 INT. MAGGIE'S APARTMENT - NIGHT 36

FRANNY is in the double bed. (MUSIC ENDS.).

37 EXT. VEGAS - NIGHT 37

VIEW ON A NEON SIGN

The blue bars of NEON DISAPPEAR until there's only DARKNESS.  
Then MUSIC ENDS. SOUND OF CLICKING HIGH-HEELS UP:

FADE OUT:

CLOSE VIEW MOVING OF THE WOMAN'S HIGH-HEELED SHOES CLICKING on the pavement with the rhythm of a SONG.

MUSIC CUE ( ): WALKING MUSIC

ANOTHER ANGLE

REVEALING HANK and MOE, walking down the street after her. Moe never takes his eyes from the woman's ass. Hank seems as though he's still asleep, and a little dejected.

HANK

Who said, 'The only way to forget a woman is in the arms of another woman'?

MOE

You did.

HANK

When did I say that?

MOE

An hour ago.

\*

HANK

Maybe I should write one of those little books with tips on things, like: 'Never break up on a Friday night'

MOE

When should you break up?

HANK

Always break up on a Sunday... Then you know you got something to go to the next day.

The woman enters a small-time luncheonette. Hank keeps walking; Moe pulls him in, still following her.

---

39/40 INT. LUNCHEONETTE - DAY

39/40

HANK

My mother always told me to get a good night's sleep, and everything would be better in the morning.

MOE

Your mother was a good woman.

HANK

She lied to me.

MOE sits down at the counter, only to notice that the WOMAN -- the gorgeous woman -- is smiling and hugging the man waiting for her. Moe turns to Hank.

MOE

... Women are pissed off now, and putting up with no kind of shit at all.

HANK

So what's the big deal about a little argument? -- I mean, my parents were always fighting, but they knew they loved each other, that they were together. Today, you just move on. Ain't nobody committed to nothing, except having a good time.

MOE

I wouldn't mind having a good time this weekend.

MOE

Don't think about her, Hank.

HANK

I'm not thinking about her.

MOE

What are you thinking about?

HANK

Her.

MOE

We're gonna have ourselves a good time.

(CONTINUED)

39/40 CONTINUED:

HANK

Hell, Franny thinks I don't even know how to have a good time.

MOE

Bullshit! You're one of the original good-time guys. Remember those stewardesses...? We spent the whole weekend...?

HANK

In the Jacuzzi.

MOE

(laughing)  
Yeah, and our skin got so puckered, we thought we caught something.

They laugh, and laugh, at the memory. Moe slaps Hank on the back.

HANK

Were those really good times?

MOE

The greatest.

HANK

I'm free -- I just got out of jail for a crime I didn't commit.

MOE

All right. One good time deserves another. We've just gotta find ourselves a couple of good-time gals.

HANK

Where do you find goodtime gals on a Saturday morning?

MOE

They all go shopping.

HANK

Then, let's go shopping.

MUSIC CUE ( ): -- "ROMANTIC THEME"

TRANSITION:

---

X41 INT. DEPARTMENT STORE STAIRS - DAY

X41

MAGGIE and FRANNY walk up the stairs.

INTERCUT with MOVING POV'S of the fashions they see.

FRANNY

How many men have you slept with?

MAGGIE

A lot.

FRANNY

What's a lot? Twenty-five -- thirty?

MAGGIE

I like men -- I don't like sleeping alone. I've been married three times. I'm forty-one years old.

FRANNY

Come on, Maggie, how many? Tell --

MAGGIE

I don't know... two hundred.  
Two fifty.

Franny reacts.

MAGGIE

But I loved each and every one of those bastards, so that's not whoring around. What about you?

FRANNY

Me?

(remembering)

I don't know -- eight -- maybe nine, if you count Hank.

MAGGIE

He is a man, isn't he?

FRANNY

Nine, if you count Hank...

MAGGIE

Franny, you got a lot of counting to do.

X42 INT. DEPARTMENT STORE MEN'S DEPARTMENT - DAY

X42\*

HANK (O.S.)  
These pants are too tight.

MOE  
They're supposed to be tight.

HANK (O.S.)  
Yeah, but 'uh, you can see my  
equipment.

Hank opens the dressing room door and steps out.

MOE  
You look great!

HANK  
Yeah?

MOE  
You've been out of circulation.  
A lot of women got married -- or  
liberated -- or have just gotten  
weird. That makes it a dogfight  
for the good ones that are left.

Hank looks at himself in the MIRROR -- stiff and lifeless.

Suddenly, he performs a wild dance to the MIRROR, and then  
to Moe, who stares at him in disbelief.

MOE  
What was that?

HANK  
Nothing..

MOE  
You've got to have moves or you're  
going to be lonely. \*

HANK  
I got moves.

MOE  
You call that moves? \*

HANK  
Yeah, I got plenty of moves.

(CONTINUED)

X42 CONTINUED:

X42

MOE

You got moves? Let me see your moves.

HANK

I'll show you my moves.

He strides confidently over to the women's wear section -- followed by a smirking Moe. They don't notice MAGGIE and FRANNY move over toward the men's department.

Maggie moves very close to Franny as they pretend to be looking at belts and other men's accessories.

MAGGIE

Have you ever torn a man's clothes off, and everything was buttons and zippers and belts -- and then you fucked each other through every room of the house -- until you fall out the back door...

\*

FRANNY

Maggie... people are listening.

MAGGIE

... and roll through the yard, naked... and dragged each other down the alley to the beach and into the surf where you both finally have this incredible simultaneous orgasm as the sea explodes and the sun is coming up?

\*

FRANNY

No.

MAGGIE

Neither have I -- but, isn't that what you're really looking for?

FRANNY

I don't know. With Hank?  
(thinking)

I don't think I was very happy before I met Hank.

\*

MAGGIE

After five years you got to walk away with more than a few laughs. I mean how about a house, or some money... or...

(CONTINUED)

FRANNY

My hair is longer -- I'm ten pounds heavier. And I got a scar on my right knee from the time we roller skated all the way to Carson City.

MAGGIE

That ain't much, Franny.

WIPE:

---

X43 INT. LINGERIE DEPARTMENT - DAY (SAME TIME)

X43 \*

HANK and MOE move into the lingerie department.

MOE

Excitement, Hank, they've got to want to fuck you the moment they see you.

HANK

I don't need no coaching.

He approaches a WOMAN. We saw her in the background during Franny/Maggie scene.

HANK

Nice shirt. I like that shirt.

WOMAN

Do you work here?

HANK

No -- But I've got very good taste and I like helping out lonely shoppers.

WOMAN

I'm not lonely.

HANK

You look like you could help me out.

WOMAN

(leaving)  
Why don't you try customer service.

(CONTINUED)

X43 CONTINUED:

X43

HANK

I am customer service.

Moe approaches him, shaking his head.

HANK

It was the clothes.

MOE

It wasn't the clothes Hank, it was your body.

HANK

What's wrong with my body?

MOE

You're out of shape -- and if you're out of shape, you're gonna be lonely -- It's as simple as that. You gotta work out -- You got to run -- got to jog.

DISSOLVE:

---

Z44 INT. DEPARTMENT STORE/ESCALATOR - DAY

Z44\*

MOE and HANK going down the escalator.

HANK

I hate jogging. I hate exercise. What's wrong with my body? I love my body.

They cross MAGGIE and FRANNY, who are going up.

FRANNY

Let's get ourselves really spiffed up, down to the toenails --turn ourselves into new women.

MAGGIE

We'll be dazzling -- we'll become legends...

TRANSITION:

---

45 EXT. VEGAS - DAY (FRONT PROJECTION) 45

---

CLOSEUP ON HANK

Jogging. The BACKGROUND is a BLURRED LANDSCAPE. Hank and MOE are running around an athletic field. \*

HANK

It was the Fourth of July -- The ninth day of a heatwave. Then, all of a sudden the wind shifted, the sky cracked open, and there was the sun, just about to set, and I knew it was going to be one of those great desert nights.

CUT TO:

---

46 EXT. VEGAS/VIEW ON MAGGIE AND FRANNY - DAY (FRONT PROJ.) 46

---

running. The BACKGROUNDS are used as a DIORAMA.

FRANNY

... I was in the middle of the desert, on the 4th of July, people driving all around me, swearing. And all of a sudden, this guy in a tow truck comes riding out of nowhere, and rescues me.

---

47 EXT. VEGAS/VIEW ON HANK AND MOE - DAY (FRONT PROJECTION) 47

---

The BACKGROUNDS become more varied in color and mood.

HANK

I took one look at her, and said, 'Watch out, Hank, this one's going to be trouble.'

---

48 EXT. VEGAS/VIEW ON FRANNY AND MAGGIE - DAY (FRONT PROJ.) 48

---

Intense BLUE BACKGROUND.

FRANNY

... He didn't look like a prince, to me, but what's a girl to do, and I mean, I needed a friend.

---

49 EXT. VEGAS/VIEW ON HANK AND MOE - DAY (FRONT PROJECTION) 49

---

HANK

... So she starts telling me her life story -- how her father's a truck driver, and her mother was always threatening to run off with the the circus, so traveling's in her blood...

---

50 EXT. VEGAS/VIEW ON FRANNY AND MAGGIE - DAY (FRONT PROJ.) 50

---

FRANNY

... And he starts telling me that he writes poetry. And it's not bad -- but it turns out later that a customer of his writes the stuff, and Hank just happened to have it around to show women -- I mean, is that low? Is that low?

---

51 EXT. VEGAS/VIEW ON HANK AND MOE - DAY (FRONT PROJECTION) 51

---

HANK is starting to get weary. He begins to slow down, and MOE pulls away from him. The SKY is turning YELLOW-RED. \*

HANK

... So she looks up at me, and I'm wishing I had written that poetry, because for the first time in my life, I'm feeling like a poet. I'm feeling something -- well... I'm feeling like a fucking poet...

---

52 EXT. VEGAS/VIEW ON FRANNY AND MAGGIE - DAY (FRONT PROJ.) 52

---

Slowing down.

FRANNY

... He thought it was the poetry, but it wasn't. He thinks he understands women, but he doesn't.

---

53 EXT. VEGAS/VIEW ON MOE AND HANK - DAY (FRONT PROJECTION) 53

---

Walking.

HANK

... So I get her car started  
and she tells me I should do  
some traveling, that it's good for  
the soul. I said I wanted to someday  
soon. But I don't think she understood.  
I don't think Franny understands men.  
I don't think any women really  
understand men.

---

54 EXT. VEGAS/VIEW ON FRANNY AND MAGGIE - DAY (FRONT PROJ.) 54

---

Walking.

FRANNY

... I was about to drive off,  
but I stopped. I don't know  
why. Maybe I was hoping he'd  
say something, but he didn't  
-- So I drove away...

\*

---

55 EXT. VEGAS/VIEW ON HANK AND MOE - DAY (FRONT PROJECTION) 55

---

A RED SKY.

HANK

-- When I watched her turn the  
corner, I felt something inside  
of me dyin', and all of a  
sudden, I heard myself shouting  
-- 'Hey, Franny... '

\*

---

56 EXT. VEGAS/VIEW ON FRANNY AND MAGGIE - DAY (FRONT PROJ.) 56

---

Franny turns, as though she's heard him, then she realizes  
it was only in her imagination.

FRANNY

So I stopped, and turned around.  
And he was, running after me and  
looking so beautiful -- Just like a  
prince.

\*

---

57-58 OMITTED 57-58

---

---

59 INT. HAIR SALON #1 - DAY 59

---

HANK gets a haircut, a little restyling. The BARBER holds a mirror behind Hank.

HANK (O.S.)

I think in my heart I always knew  
it wouldn't last -- A guy like me  
and a girl like that. We didn't  
really have a chance. But -- I got  
no regrets.

MOE

(approving Hank's hair)  
Fantastic barber.

MIRROR TRANSITION:

---

X59 INT. HAIR SALON #2 - DAY X59\*

---

CLOSE ON FRANNY

Her hair falls easily as the scissors move around her head.  
She is on the verge of tears.

FRANNY (O.S.)

Five years -- all we got is time...  
and I spent the seventies in Las  
Vegas with Hank -- what a waste.

FADE OUT:

SOUND FX: SHOWER WATER

\*

---

60 OMITTED 60 \*

---

---

61 INT. HANK AND FRANNY'S HOUSE - DUSK 61

---

FADE IN:

HANK alone in the shower. He reaches for the soap, and a  
woman's razor falls onto his foot.

HANK

Ouch. Goddamn her, why can't she  
ever put her goddamn razor away.

He hops -- with a cut foot, turns off the shower, but he HEARS  
FOOTSTEPS. He peeks through the jarred door, and SEES FRANNY  
approach the bedroom. He decides to peek out at her.

(CONTINUED)

61 CONTINUED:

61

HANK'S POV

as Franny slowly undresses. She tries on her sexiest dress. She tries a pose, and stares at herself, until she notices HANK'S REFLECTION IN THE MIRROR. They stare at each other, for a long, vulnerable moment, each one uncertain as to how to proceed.

HANK

What did you do to your hair?

FRANNY

You don't like it?

HANK

I don't know. You don't look like Franny. What happened to Franny?

Franny suddenly feels exposed, and defensive. She covers herself up.

FRANNY

What are you doing here?

HANK

I live here. Where are you going in that dress?

FRANNY

To hell and back.

HANK

I don't like that dress.

FRANNY

Too bad. I love it.

HANK

You know what that dress says? It says, 'Eat me up, boys.'

FRANNY

Good. That's exactly what I'm saying, 'Come and get me.'

Franny pulls a suitcase out of the closet and starts packing.

HANK

Where are you going?

FRANNY

Who knows? Just a little someplace -- maybe Bora Bora.

(CONTINUED)

61 CONTINUED:

61

HANK  
I wish you'd shove Bora Bora.

FRANNY  
I want to start living.

HANK  
You've done plenty of living.  
Look at all these pictures.

Hank points to a wall that is covered with pictures of them.

HANK  
Look, you're laughing or kissing  
somebody or dancing, having a good  
time in every one of them. Here's  
one of you pulling your blouse up  
over your head at my father's  
birthday party.

He takes the picture down and shows it to Franny.

HANK  
'Crazy Rhythm.' Remember?

FRANNY  
You shut up about that.

HANK  
This woman's obviously confused.

FRANNY  
This is a great lady, and it's going  
to take a great guy to appreciate her.

HANK  
(watching her)  
You know, I'm thinking about you and  
me, Franny. About me standing here,  
watching you pack your bags, and I  
don't feel like stopping you, and  
I wonder what that means...

Franny hurries to finish packing. Hank gestures hopelessly.  
Franny begins to walk toward the door, with her heavy  
suitcase.

FRANNY  
It means it's over, I guess.

Franny moves out of the bedroom, down the stairs, through  
the living room, and out of the house, slamming the door  
behind her.

---

62 OMITTED 62\*

---

---

63 INT. HANK AND FRANNY'S HOUSE - DUSK 63

---

HANK walks down into the living room and stares at the front door. Then he walks over to it... hesitates for a moment, and then opens it...

---

64 EXT. HANK AND FRANNY'S STREET - DUSK 64

---

FRANNY is walking down the street. She's talking to herself and carrying her suitcase, which is too heavy for her to handle.

She stares at their old house sadly... Then she picks up her suitcase, holds it in both her arms, and looks out -- to a glittering Las Vegas before her.

TRANSITION:

MUSIC CUE ( ): "THIS ONE'S FROM THE HEART."

---

X65 EXT. VEGAS/INT. BAR - NIGHT (FX) X65\*

---

A thousand NEON STARS cluster around FRANNY, and then takes the SHAPE of a CRYSTAL PIANO played by an imaginary Ray. Suddenly, a HAND comes into the FOREGROUND, and puts out a cigarette. The hand belongs to:

HANK, who has just put out a cigarette at a bar on Fremont Street. He leaves a tip and walks out.

---

66 EXT. VEGAS STREET/BLUES NIGHT TOWN - NIGHT 66

---

MEDIUM SHOT ON HANK

Dressed for Saturday night, his face shaved. He is moving down the street. As he rounds the corner, suddenly the whole BACKGROUND is ABLAZE. He has just turned onto FREMONT STREET.

MUSIC CUE ( ): "SATURDAY NIGHT"

Hank walks down the garish street. It is crowded. It is hot. Occasionally, we SEE a SPARKLER or HEAR FIRECRACKERS.

NEON details are his BACKGROUND. He SEES a good-looking WOMAN. He moves through the garish streets, to catch up to her -- she looks like Leila, the girl he saw in the laundromat the day before. He catches up to her and she turns around -- wrong girl. He moves on down the street.

TRANSITION:

67 OMITTED

67 \*

X68 EXT. VEGAS - NIGHT (old 34)

X68

VIEW ON A NEON MARTINI GLASS

LEILA dances as a SILHOUETTE on it -- comes down from the glass and dances around HANK.

TRANSITION:

69 EXT. DOWNTOWN STREET - NIGHT

69

FRANNY, in a beautiful dress, scurries between the cars and crosses the street. She has the matchbook that Ray gave her.

MEDIUM VIEW ON FRANNY

She looks great, sparkling.

71 EXT. DOWNTOWN STREET - NIGHT

71

People in all sorts of dress: cocktail waitresses walk in the crowd, Japanese tourists, etc.

HANK is standing on a crowded street corner -- he watches as the couples pass him by. Unseen by him, FRANNY has reached the street corner across from him, and is standing in the middle of yet another crowd of people over there -- looking for Ray's nightclub. She steps in for a while at the "THE FOUR QUEENS" where Maggie works. She stops by to see Maggie. \*

We DISSOLVE FRANNY MOVING through the various parts of the street, occasionally SUPERIMPOSING different NEON details in the frame, and finally the name of a particular club, "THE MOGAMBO CLUB," which she approaches.

CLOSE VIEW ON FRANNY

The MAN AT THE DOOR looks at her matchbook and shakes his head, "No." Franny looks very discouraged. She stands on the corner dejectedly -- it's hot. She lifts her dress above her knees to cool off. She can't know that Hank is also dejected, around the corner.

TRANSITION:

---

X71 EXT. VEGAS - NIGHT (old 67) X71\*

---

VARIOUS NEON DETAILS - LAS VEGAS BLUES TOWN

---

Y71 EXT. VEGAS - NIGHT (FX) (old 70) Y71\*

---

The WINDSHIELDS of the cars SPARKLE with REFLECTED NEON.

---

73 EXT. DOWNTOWN - NIGHT (MONTAGE) 73

---

VIEW ON FRANNY

who goes from club to club. The signs of the various clubs become elements of this designed MONTAGE.

---

X74 EXT. DOWNTOWN - NIGHT (MONTAGE) X74\*

---

ENORMOUS NEON WOMAN

HANK walks dejectedly.

---

75 EXT. DOWNTOWN STREET - NIGHT 75

---

VIEW ON HANK

A taxi pulls up right by him. Its door flies open and out bursts LEILA, pulling out a group of suitcases and bags and tossing them on the sidewalk. Clearly, her entire life is on the street. She's cursing in Italian as she fishes around in her purse for the fare. Hank steps closer, still unnoticed.

LEILA  
(handing in a dollar)  
That's all I have.

DRIVER  
Dollar seventy-five.

LEILA  
Here, take my ring... take  
my life.

DRIVER  
I don't want a ring... I want  
a dollar seventy-five.

She tries, unsuccessfully, to pull off her pinky ring as the driver dumps the last two bags on the street. She turns to the first stranger on the street -- Hank -- to get some help.

(CONTINUED)

LEILA  
(offering her pinky)  
Can you help me?

HANK  
Sure --

He tries to pull off her ring -- then gives up and pays the fare. The cab drives off in a hurry.

LEILA  
I didn't ask you to pay the fare.  
I asked you to help me --  
Now please -- don't help me.

Hank drops the bag he was holding. He smiles, and lifts his "hands off" with a shrug.

HANK  
I miss the days when men opened  
doors for women... and helped  
them across puddles... don't you?

LEILA  
Yuk.

She tries to pick up one of the fallen bags, but she can't, and so she kicks it away -- she almost smiles.

HANK  
I think I'm starting to get to  
you... Am I starting to get  
to you?

Leila smiles ever so slightly, but it's definitely a smile.

LEILA  
No.

HANK  
Is that a smile?

LEILA  
No.

HANK  
Great... because I'm starting to  
like you, too... not a lot...  
but... just enough to help you  
out, because I'm feeling sorry  
for you...

(CONTINUED)

75 CONTINUED:

75

She sits on her suitcase, exhausted.

HANK

So, what's your story?

LEILA

What do you think my story is?  
I do an act, like everybody else  
in Vegas.

Leila slumps hopelessly on the suitcases, and almost starts to cry. Hank is concerned.

HANK

Hey -- It'll be okay.

She cries, shaking her head, "no."

HANK

Everything'll work out. I can  
tell the future.

LEILA

(crying)  
Everybody can tell the future nowadays.

\*

HANK

So where can I catch your act?  
I'd love to see it.

LEILA

I don't want you to see it -- I  
don't want anybody to see it, ever --  
I'm doing it against my will.

\*

HANK

You're doing an act against your  
will?

LEILA

Yes.

HANK

Who's making you do it?

LEILA

My family. My father doesn't  
comprehend me -- He thinks I'm  
moody, the tyrant! My mother  
drinks -- gallons. My brother's  
hated me since I was four --  
And my little sister's jealous of me.

\*

(CONTINUED)

\*

HANK  
What kind of an act is this?

\*

LEILA  
Trapeze, high-wire, you name it.  
(she looks at him)  
What about you? You look pretty  
depressed to me.

HANK  
Me?  
(he laughs)  
I lost a lot of money in the stock  
market.

LEILA  
Nah -- Losing money is annoying  
-- but it don't break your heart.

HANK  
Hey... My heart's not broken.

LEILA  
Nothing wrong with a broken heart.  
-- All the best people I know have them.  
(she looks up)  
Want to do something?

HANK  
Sure.

\*

LEILA  
Let's do nothing.

HANK  
Okay. That's just what I was  
planning on doing tonight.

\*

LEILA  
Good.

\*

HANK  
Now, we can both do nothing  
together --

\*

LEILA  
That'll be twice as much fun.

HANK  
You don't know much about me --  
My friends call me 'Mr. Saturday  
Night,' people fly in from all  
over the world to be with me on  
Saturday night. But they're out  
of luck, because I don't want to  
be with them -- I want to be  
with you.

(CONTINUED)

75 CONTINUED:

75

\*

LEILA

(smiles)

Let's see if you live up to your reputation, 'Mr. Saturday Night!'

\*

Hank picks up the suitcase, and they hurry down the street together.

ANGLE ON STREET

The LIGHT and SHADOWS form an IMAGE OF A PIANO KEYBOARD on the sidewalk as they walk along.

TRANSITION:

---

76 EXT. VEGAS STREET - NIGHT

76

NEON SIGN: PIANO KEYBOARD IN NEON

FRANNY, a little tired and disappointed, moves up to the door of a second-rate Las Vegas establishment. She looks up to a marquee poster marked: SAND DOLLAR LOUNGE -- CLOSED.

---

77 EXT./INT. 24-HOUR COFFEE SHOP - NIGHT

77

FRANNY moves up a few steps to a 24-hour breakfast restaurant. Our VIEW MOVES WITH FRANNY as she looks across to the lounge entrance which is blocked by a stanchion and another sign marked "CLOSED INDEFINITELY."

A WAITER hands FRANNY a menu and she looks up -- it is RAY.

FRANNY

Well, what do you know -- hello.  
It's me -- remember?

RAY

(surprised)

It's nice to see you again. Sure, I remember.

FRANNY

It's nice to see you again.

\*

RAY

The girl in the window.

(pause)

Look, the truth is, I only sing on Fridays. The rest of the week, I'm a waiter.

(CONTINUED)

77 CONTINUED:

77

FRANNY

Oh, I like waiters very much. I  
was a waitress once myself in Florida.  
I can see you're busy, if you  
want me to go...

(she starts to get up)

RAY

(stopping her)

No -- no. Sit down. I'll join  
you. Here, have some wine?

He takes two wine glasses off his tray and passes one to her.  
He raises his glass to Franny, she reciprocates.

FRANNY

You'll get in trouble.

RAY

Who cares -- I'm just happy you're  
here with me.

(lifts his wine)

To Bora Bora and other romantic places.

They toast each other and drink.

CUSTOMER

Could I get some mustard, waiter?

RAY

(to customer)

One minute, please.

(to Franny)

I didn't think you'd come.

FRANNY

I'm sorry about last night. I'll  
come next week, and --

RAY

There won't be a next week.

FRANNY

There's always a next week.

He takes out a matchbook and lights the candle on the table.

FRANNY

Oh, don't light the candle.

RAY

Why not?

(CONTINUED)

77 CONTINUED:

FRANNY

It makes me sad.

RAY

No, candles make you happy!  
(he lights it anyway)  
You see this dump? It could have  
had a real class act. Me, 'cause  
I do only original material.

FRANNY

You write songs, too?

RAY

Yeah, music and words. C'mon, let's  
blow this joint.

FRANNY

Don't you have to work here?

RAY

(paying the bill)  
Not anymore. You inspire me.

Ray gets up from the table and takes her by the hand.

He grabs a jar of mustard, sets it on his other customer's  
table, as he leads Franny to the entrance to the lounge that  
is marked "CLOSED."

RAY

Your hair is different.

FRANNY

(self-consciously)  
Yeah. I cut it.

RAY

You look beautiful.

He leads Franny into the lounge marked "CLOSED INDEFINITELY".

---

78 INT. LOUNGE - NIGHT

78

RAY switches the LIGHTS ON -- Chairs are on the tables and  
sheets over the chairs.

He walks up toward the piano, and starts to play some chords.

(CONTINUED)

78 CONTINUED:

RAY

I sang for the last time in Las Vegas last night. "So it's goodbye Vegas". \*

FRANNY

Where are you going?

RAY

I don't know. Somewhere -- like in the movie 'Casablanca.' (playing) Humphrey Bogart owned this swank club. He was very cool -- that could be me. \*

FRANNY

But he lost the girl in the end.

RAY

He didn't lose her. He could have had her. But he gave her up for something greater. For freedom. \*

FRANNY

I would have taken the girl, wouldn't you?

He plays.

MUSIC CUE ( ): "PASSIONS" -- (DANCE ROUTINE)

79	INT. LOUNGE	79 *
	They begin to dance.	*
X79	EXT. BORA BORA DANCE FANTASY	X79 *
X84	EXT. VEGAS STREETS/FIREWORKS DISPLAY - MATTE -NIGHT	X84*

An American flag is constructed in the big FIREWORKS DISPLAY on Fremont Street.

THE DANCERS have EMERGED ONTO THE STREET WITH FRANNY AND RAY in a finale to their "Bora Bora" dream ballet. The holiday crowds in the streets are joining in the festivities, kicking up their heels and celebrating. FIREWORKS are everywhere. Through the crowd walk HANK and LEILA. They get caught up in the frenzy, and Hank whirls her through the crowd.

(CONTINUED)

X84 CONTINUED:

Franny and Ray move through the crowd, and Franny catches sight of Hank.

VIEW ON FRANNY

She sees Hank, and becomes terribly nervous. She's as surprised to see Hank as he now is to see her.

CLOSEUP ON FRANNY

looking.

CLOSEUP ON HANK

He lowers his eyes.

CLOSEUP ON FRANNY

She is holding someone's hand.

VIEW ON HANK

opening his eyes.

HANK'S POV

Ray.

FRANNY'S POV

Leila.

HANK

I'm Hank Perleski.

Franny gestures to Ray, but she can't seem to find her voice to introduce him, so Ray introduces himself.

RAY

My name's Ray...

The two men don't shake hands, they just check each other out. Then, Franny and Ray both look up at Leila.

HANK

Oh... this is Tanya.

Then, Franny looks at Leila, then at Hank for some explanation, but Hank just gestures hopelessly. Ray takes Franny's hand and continues through the crowd.

(CONTINUED)

X84 CONTINUED:

RAY  
Nice meeting you.

Franny looks back at Hank and Leila, and then walks off with Ray. She's dazed by the encounter. Ray puts his arm around her to comfort her.

Hank and Leila move through the crowd.

LEILA  
Love is like the measles --  
everybody's got to go through it.

HANK  
But it don't last -- nothing lasts. \*

LEILA  
Men make it impossible, they don't  
know how to love -- But I do. \*

DISSOLVE TO:

---

X85 EXT. SAND DUNES - NIGHT X85 \*

---

HANK'S FACE SUPERIMPOSED as he speaks.

HANK (O.S.)  
How?

LEILA (O.S.)  
Completely -- Absolutely -- Finally --  
Without hesitancy -- without compromise --  
surrendering through eternity --

---

86 EXT. JUNKYARD (DARK) -- NIGHT 86

---

LEILA (O.S.)  
Forever and ever... and ever.

Leila reaches into her purse and pulls out a paper bag.

LEILA  
You drink?

HANK  
Sure.

LEILA  
Bourbon. I forgot the ice.  
(like a child)  
Oh -- I saw a shooting star.

(CONTINUED)

86 CONTINUED:

HANK  
Did you make a wish?

LEILA  
I wished we were in the garden of  
the Taj Mahal.

Hank turns ON the LIGHTS. She claps her hands in delight.

LEILA  
It came true.

FIREWORKS IN THE DISTANCE.

HANK  
Out here, the garden is the desert  
and the desert is like a woman.  
-- But she's so big and your car  
is so small, it immediately puts you  
at a disadvantage...

LEILA  
I see.

HANK  
... and then you get in there and  
you see all these other cars all  
over her...

LEILA  
Ah-ha.. you're jealous, right?

HANK  
... Well, you feel like a nobody,  
and there's no way around it. So you  
wash your car, and you clean it, and  
you dump the ashtrays out -- and you  
do your best to be top car. You know?  
But she just lays there, in the middle  
of the desert -- Vegas, a two-million  
dollar whore... All you've got is  
change for a dollar.

LEILA  
When you wish upon a scar...

HANK  
I wished for a kiss.

LEILA  
(smiling)  
I kiss on the first date.

(CONTINUED)

86 CONTINUED:

CLOSE ON HANK

He looks at her.

HANK

In high school, we used to take girls  
to the drive-ins --

LEILA

High school must be so sexy.

HANK

It is.

LEILA

I never went to high school -- I've  
never done anything, really.

HANK

Hey, this is a great high-school date,  
right here. You want something to  
drink? Some popcorn? We'll go  
to the movies.

LEILA

(moving in the car,  
to the radio)  
You get to have a boyfriend...and  
make out... or even --

HANK

(nervous)  
Why don't you order something --  
in the drive-in, look -- up there,  
Rita Hayworth.

LEILA

I would like Crème Caramel, please.

HANK

Chateaubriand -- hot chocolate --  
Leila, Mona, Tanya --

LEILA

Esperanza.

HANK

Who are you, really.

LEILA

(very slowly)  
Anybody -- anything -- anytime --  
anywhere.

(CONTINUED)

They kiss passionately.

LEILA

You want to be my boyfriend?

She runs out into the yard.

LEILA

Ta-tada! Ladies and gentlemen --  
drum roll please. 'Los Trapenos"

(blindfolds herself)

This is for Mr. Saturday Night.

---

X86 EXT. JUNKYARD TIGHTROPE

X86\*

MUSIC CUE ( ): LEILA'S DANCE

She begins to dance, with a sparkler in each hand.  
She climbs the electrical tower and steps out on the wire --  
and dances on it -- against the STAR-STUDED SKY.

She comes down from the wire and into his arms.

---

87 INT. MAGGIE'S APARTMENT BUILDING/ELEVATOR - NIGHT

87

FRANNY and RAY are sharing the elevator with a very OLD  
COUPLE. Ray is watching Franny, who is watching the floors  
flash by. He leans into her, and kisses her neck, and cheek --  
she smiles awkwardly at the older couple, and they smile  
back, uncomfortably.

LUSH MUSIC

RAY

When I first saw you -- putting up  
a poster of Paris -- I thought,  
there's a woman prettier than Paris.

FRANNY

No -- Maybe I'm prettier than  
Detroit, but not Paris... Ray.

Ray presses up against Franny, and starts kissing her more  
sensually. She resists for a moment, and then she gives in,  
and kisses him back. They embrace each other, and lean  
against the elevator buttons, pressing them all, irritating  
the older couple. The elevator stops at the next floor, and  
the door opens. Ray and Franny continue kissing. The door  
closes. The older couple becomes even more upset.

CUT TO:

The elevator door opens. FRANNY and RAY kiss each other goodnight, and the OLDER COUPLE now stare at him with real frustration. Franny pulls away from Ray, in order to catch her breath. She looks at the floor.

FRANNY

This is my friend's floor.

The elevator door begins to close. Franny presses the "open" button, and looks back at the older couple.

FRANNY

I'm very sorry.

They force frustrated smiles. The door begins to close again. Franny presses the "open" button, and looks at Ray helplessly.

FRANNY

It's late -- Maggie expects me.

RAY

Come with me, Franny.

The elevator door begins to close again. Franny doesn't know what to do. Ray pulls her toward him, and she kisses him, but she pulls away, and backs out of the elevator. She watches the elevator door close, then open again.

RAY

You're gonna have to tell me to go.

The older couple turns to Franny -- hoping she'll tell him to go.

FRANNY

You should go, Ray.

The older couple is relieved.

RAY

I'm on my knees --

Franny wants to -- but she shakes her head, "No," as the elevator door begins to close. She stands there feeling miserable, until the elevator door opens one more time.

RAY

Last chance.

The OLDER MAN can't take it anymore. He reaches for Ray, threateningly, but HIS WIFE pulls him back.

RAY

Come with me, Franny.

(CONTINUED)

88 CONTINUED:

88

Franny takes a hesitant step forward, and then stops. She can't go with him -- and the door closes. After a pause:

FRANNY

Ray?

The elevator door opens.

FRANNY

Ray?

FRANNY'S POV

It's empty.

Franny gets into the elevator.

MUSIC CUE ( ):

---

89 INT. ELEVATOR/MAGGIE'S APARTMENT BUILDING - NIGHT

89

FRANNY rides the elevator down, worried that she's lost him. When it comes to the ground floor, the door opens and WE SEE the LIGHTS IN THE STREET OUTSIDE. A cab is waiting. Franny's face lights up and she turns to get in. The door opens -- RAY is inside.

---

X89 EXT. VEGAS/INT. TAXI - NIGHT

X89

RAY and FRANNY are nestled in the back seat of a taxi-cab necking as they drive through the streets of Vegas. The WOMAN DRIVER glances back at them through the REAR-VIEW MIRROR.

TRANSITION:

---

90 EXT. JUNKYARD - NIGHT

90

Hank's half-buried Lincoln slowly lifts its convertible top -- REVEALING HANK and LEILA in the MOONLIGHT. As they begin their lovemaking, the JUNKYARD APPEARS TO COME TO LIFE. AUTOMOBILE LIGHTS COME ON once again -- the COLOURED BULBS in abandoned SIGNS -- the LIGHT and character of the junkyard CHANGES IN COLOUR and in MOOD. \*

TRANSITION:

X91 EXT./INT. RAY'S MOTEL ROOM - NIGHT X91

RAY leads FRANNY, he opens the door of his apartment. They kiss. It's tacky and thrilling.

RAY  
Well, my little castle -- there's my little piano, my little stereo.  
(he turns it on)  
Hey, would you like some saki? \*

FRANNY  
No, thanks. \*

RAY  
(moving to her)  
Do you fall in love a lot?

FRANNY  
A lot? You mean, every day?

RAY  
I mean more than once in a lifetime.

FRANNY  
(pause)  
No. \*

MONTAGE: EROTIC FANTASY -- HANK, LEILA, RAY AND FRANNY

92 thru 98 OMITTED 92 \* thru 98

99 INT. RAY'S MOTEL ROOM - NIGHT (LOVE SEQUENCE - ROUGH) 99

ANGLE ON FRANNY  
looking down at:  
VIEW OF RAY.

100 EXT. JUNKYARD - NIGHT (LOVE SEQUENCE - ROUGH) 100

VIEW OF LEILA  
looking up at :  
VIEW OF HANK  
looking down at Leila.

101 thru 104 OMITTED 101 thru\* 104

---

105 EXT. LAS VEGAS - DAWN (MINIATURE) 105

---

DIFFERENT VIEWS OF THE CITY -- the ELECTRIC SIGNS sizzle ON into the morning.

---

W105 EXT. DESERT - DAWN (MINIATURE) W105\*

---

Looks like giant reclining nudes. \*

FADE OUT.

---

X105 INT. RAY'S MOTEL ROOM - DAY X105\*

---

FADE IN:

EXTREME CLOSEUP ON FRANNY

Early morning light -- she's not sure where she is, or who's sleeping next to her. She looks...

CLOSE VIEW ON RAY

The back of his head -- it could be anybody.

---

Y105 EXT. JUNKYARD - DAY Y105\*

---

EXTREME CLOSE ON HANK

His eyes glance around the car. He thinks.

VIEW ON LEILA

asleep peacefully. Her hand is still clasped around his thumb.

---

Z105			Z105*
X106	OMITTED	OMITTED	X106
Y106			Y106

---

---

Z106 INT. RAY'S MOTEL ROOM - DAY Z106\*

---

MEDIUM VIEW

FRANNY rises, naked, quickly wraps something - a towel - around her, and then stands before a full-length MIRROR. She lets the towel drop and stands there, looking at herself. She feels empty.

MIRROR TRANSITION:

X107 EXT./INT. JUNKYARD - DAY

X107\*

MEDIUM VIEW -- HANK

He stands before a large MIRROR propped up in the junkyard.  
He shakes his head.

MOVING VIEW ON MOE

as he parks his car, walks past the Lincoln, heads into the  
shed where Hank is furiously dialing a number on the phone.

MOE

Good morning.

HANK

Franny's not home -- I'll bet anything.

Moe looks up at Miss July on the wall, then moves back and  
sees her sleeping in Hank's Lincoln.

MOE

Is it Miss July? You found her.

Hank slams the phone down.

HANK

(as if to Franny)

So, where'd you spend the night?  
Yeah, what BED did you sleep in?

MOE

She's even more beautiful than she  
looks in the picture.

HANK

(still to Franny)

And I don't believe you slept  
at Maggie's, you whore bitch.

MOE

She's in our Lincoln.  
(in awe)  
She's a little girl.

He moves over to her.

MOE

Good morning.

LEILA

Such a good morning.

(CONTINUED)

X107 CONTINUED:

X107

MOE

I'll make you some coffee on the  
stove. You drink coffee? How do  
you like it?

\*

LEILA

Lots of milk and three sugars.

\*

Hank grabs the phone book and almost tears it apart.

HANK

What's Maggie's last name?  
(out of breath)  
Oh, shit --

Leila is poking around in the junk.

LEILA

I don't believe my eyes.

She pulls at a LARGE RING stuck in the debris.

LEILA

Do you know what this is?

MOE

He got it from Caesar's Palace.  
It's junk.

LEILA

This is the 'All-Seeing Eye.'

She shows it to Hank and stares deeply into it -- and then  
shakes her head.

\*

LEILA

I tell you, gamblers and lovers,  
they both play to lose.

\*

HANK

That bad, huh?

She looks back into the GLOWING RED RUBY -- TIGHTEN AND SEE:

---

Y107 INT. RAY'S MOTEL ROOM - DAY - RUBY FX

Y107\*

CLOSE IRIS ON FRANNY

\*

staring at herself in the MIRROR.

(CONTINUED)

Y107 CONTINUED:

\*  
Y107

RAY

You should spend time with people  
who understand you, people who  
want the same things you want.

Ray turns around, and faces Franny.

RAY

You should spend a little time with  
someone like me.

FRANNY

What would we do?

Ray takes Franny in his arms -- she still desires him.

RAY

We would follow our hearts.

FRANNY

Hurray! To where? \*

RAY

Wherever they take us -- we'll go to  
the airport -- get on an airplane --  
and wake up in Paris -- or Rome --

FRANNY

-- Or we could wake up in Bora Bora --

RAY

--- On the beach.

FRANNY

Like the starfish, on top of  
each other.

RAY

Do you want to go? For real?

FRANNY

(pause)  
Yes. \*

RAY

Then, let's run away to Bora Bora --  
tonight! \*

Franny throws herself into Ray's arms, as WE PULL OUT OF  
THE MAGICAL RUBY.

RUBY EFFECT: \*

---

X108 EXT. JUNKYARD - DAY

X108

LEILA is staring into the ring.

LEILA  
Love is for suckers, I told you.

HANK  
She's with that guy, isn't she?

LEILA  
What do you think?

She pulls the ring away and throws it around the two of them.

LEILA  
Why don't you believe in me?

HANK  
I feel I made you up myself, so  
how can I believe in you?

LEILA  
Do you love me yet?

HANK  
Me?

LEILA  
(sadly)  
I love you...

She moves away and sits.

LEILA  
... of all the dumbest things,  
I'm going to miss you.

HANK  
Why? Who's going away?

LEILA  
It's back on the road again for me,  
I guess, four shows a day --  
(dramatically)  
just a painted, dancing doll up  
there on a string.  
(real emotion)  
Oh, run away with me, Hank! A woman  
belongs by rights to a man who loves  
her and whom she can love more than  
life itself.

\*  
\*

(CONTINUED)

X108 CONTINUED:

Moe stands there, shaking his head.

MOE  
Somebody ought to make a movie  
of my life.

HANK  
What's your name?

LEILA  
My real name --

HANK  
No -- your name.

LEILA  
But I hate it -- Charlotte.

HANK  
Charlotte -- what's wrong with  
Charlotte?

LEILA  
I can be Rita -- I can be Hedy --  
I can be Marilyn. So why should  
I call myself Charlotte?

HANK  
(sort of laughs)  
Hey, Moe -- how about a big  
Vegas breakfast all around.  
C'mon, Charlotte.

CUT TO:

---

Y108 EXT. VEGAS-MAGGIE'S STREET/INT. HANK'S CAR - DAY (PROCESS) Y108

---

MOE is driving. LEILA sits in the back with HANK, and flies  
her hand out the window like an airplane.

LEILA  
When you love a married man,  
you have to learn --

HANK  
... I'm not a married man.

LEILA  
-- You go out there together, but  
you have to get back alone. It's  
a high-wire act.

(CONTINUED)

Y108 CONTINUED:

\*  
Y108

MOE  
Love is walking a high-wire.  
So true...

\*

HANK  
(suddenly)  
Can you pull over for a minute?

MOE  
(he stops)  
For what?

\*

HANK  
I just need a minute.

The car pulls over -- Hank starts out.

\*

LEILA  
Hank -- if you ever don't want me --

HANK  
Who wouldn't want you, honey --  
I'm just...

\*

LEILA  
But if you ever don't want me --  
just close your eyes.

HANK  
Then what'll happen.

\*

LEILA  
I'll vanish.  
(she snaps her fingers)

\*

\*

HANK  
I'll be right back --

MOE  
Hey --  
(gets out of the car)  
S'cuse me, honey.  
(whispering to Hank)  
Who lives here?

Z108-X109 OMITTED

Z108-X109\*

110 EXT./INT. MAGGIE'S APARTMENT BUILDING - DAY

110

MOVING SHOT

HANK  
Her friend, Maggie.

(CONTINUED)

110 CONTINUED:

110 \*

MOE  
What's going on?

HANK  
There's gonna be a show-down. \*

He knocks on the door and starts RINGING the BELL.

MOE  
Hey, easy. \*

MAGGIE(O.S.)  
Who is it? \*

HANK  
I've got to talk to you, Maggie.  
It's Hank. \*

MAGGIE (O.S.)  
Hank? Come back later when...  
we're up. \*

Hank wonders if Maggie is being honest or clever.

HANK  
Maggie... please, open the door. \*

MAGGIE takes another long moment, and then opens the door,  
but just a few inches because the chain is on.

HANK  
Where's Franny?

MAGGIE  
She's sleeping.

HANK  
Wake her up... I've got  
to talk to her.

MAGGIE  
I'm not waking her up. She's  
not feeling good.

HANK  
Neither am I. This is my friend,  
Moe. \*

MOE  
Hi -- he's overreacting. \*

Hank pounds the door threateningly.

HANK  
Franny!

(CONTINUED)

MAGGIE tries to slam the door, but HANK pushes it open, and then forces his way into the apartment -- ripping the chain right off the hinges.

MAGGIE  
You want me to call the police? \*

MOE  
C'mon now... no police. \*

Hank pushes Maggie out of his way, and walks into the guest bedroom.

HANK  
Franny?

Franny's not there. She didn't come home last night.

Maggie steps over to him sympathetically. At the moment, she's more concerned about Hank than she is about Franny.

MAGGIE  
Want some coffee, Hank?  
I make great coffee.

Hank shakes his head "no", like a man who has lost his appetite forever. Moe looks at Maggie, who can get her appearance together very quickly.

MOE  
We never met before. It's  
a pleasure.

Moe stops beside the broken door hinge.

MAGGIE  
Let me get into something a  
little more comfortable. \*

MOE  
I'm sorry about your door. I'll  
get it fixed for you. \*

MAGGIE  
You don't have to bother.

Hank hesitates on his way out.

HANK  
I wish she was here... I really  
wanted her to be here.

(CONTINUED)

CONTINUED:

MAGGIE  
She'll be here later.

MOE  
Who is this guy?

MAGGIE  
Who knows?

HANK  
You know.

A pause -- it is clear she's sort of on Hank's side.

\*

MAGGIE  
All right. His name's Ray. Plays  
the piano at a place called the  
"Mogambo"... they know where he  
lives -- and spend some bucks on  
her once in a while, okay, Hank?

\*

\*

\*

\*

CUT TO:

---

X111 EXT. MAGGIE'S APARTMENT BUILDING/STREET - DAY

X111

HANK exits the building, still burning with jealousy. He looks toward his car, adlibbing to Moe, who's no longer with him.

\*

HANK  
Moe?

MUSIC CUE ( ): LEILA'S THEME

WHAT HE SEES

LEILA is dragging her bags out of the car -- she looks across the street. Then, she hurries across to Hank and slowly hands him something wrapped in a cloth.

\*

LEILA  
Non so odiarti, cosi lieve il  
mio cuore d'uragano --

\*

He unwraps it.

\*

LEILA  
It's a pine cone I got in Seattle.

\*

(CONTINUED)

X111 CONTINUED:

HANK  
What did you say, it was beautiful.

LEILA  
I cannot hate you -- so light is my hurricane heart.

She hurries across the street, and sits on her suitcases, her face in her hands. CARS move by her.

VIEW ON HANK

All he has to do is run across the street.

VIEW ON LEILA

More CARS move by. Finally, she raises her thumb.

VIEW ON HANK

He watches her as CARS PASS BY. He turns, closes his eyes momentarily.

LEILA (O.S.)  
Poof.

He opens his eyes.

VIEW ACROSS THE STREET

She's vanished.

CLOSE ON HANK

TRANSITION:

---

112 OMITTED 112\*

---

---

113 EXT. RAY'S MOTEL - DAY 113\*

---

CLOSE VIEW

Garish motel sign: "MOTEL -- MONTHLY APARTMENTS AVAILABLE "

MUSIC CUE ( ): "JEALOUSY"

---

X113 EXT. RAY'S MOTEL - DAY

X113

Hank moves through the corridors of the motel -- He stops at a particular door; presses his ear to it; checks the number against a piece of paper. Then he knocks. VOICES -- then he knocks again.

RAY (O.S.)

Who is it?

HANK

(disguising his voice)

Room service.

RAY (O.S.)

We didn't order room service.

Hank HEARS a WOMAN'S VOICE, looks up -- and climbs up onto the roof, past the big neon letters -- which are now green, and spell "JEALOUSY."

---

114 EXT./INT. RAY'S MOTEL ROOM - DAY (LIVE FX - SKYLIGHT)

114

VIEW ON HANK

looking through the skylight. The BLINKING GREEN LIGHT.

HANK'S POV

Grotesque parts of legs, a blanket, and a bed.

VIEW ON HANK

trying to see more. He slides up higher on the skylight, and the entire window FALLS INTO THE ROOM, Hank on top of it. Everybody concerned is shocked. Hank is so stunned, that he isn't sure whether to run out of the room, or jump over the balcony.

FRANNY

Hank! You... you, what are you doing here?

HANK

Me? What the hell are you doing here?

RAY

Hey, mister, relax.

(CONTINUED)

HANK

You're sleeping with my woman  
and you're telling me to relax?  
Are you telling me to relax?

RAY

Here -- have a cigarette? \*

Ray tosses a pack of cigarettes over to Hank.

HANK

I want my woman, I don't  
want cigarettes.

FRANNY

I am not your woman.

HANK

You're not my woman?

RAY

You heard what she said. \*

HANK

We don't need an interpreter.

FRANNY

Don't threaten him.

RAY

Hey, relax. \*

HANK

(to Ray)

Don't you ever tell me to relax,  
because I don't relax unless I  
want to relax.

FRANNY

(screaming)

Will you get the hell out of  
here?

HANK

And I'm taking you with me.

Hank pulls Franny naked out of the bed and and throws  
over his shoulder, like an old rug. Ray, who's also naked,  
jumps out of bed, wraps himself in a white silk jacket  
embroidered with the rising sun, and grabs a kendo practise  
stick. Franny screams, and pounds on Hank.

RAY

Put her down, or I'm gonna  
use this.

(CONTINUED)

114 CONTINUED:

\*  
114

Ray swings the sticks.

HANK

Then you're gonna have to use them, because I'm not putting her down.

FRANNY

Don't -- Ray -- please.

RAY

You can't just break into apartments and kidnap people. You just can't do that.

\*

Hank swings open the door, and walks out.

RAY

You're breaking the law.

HANK

I'm doing it. Relax, Ray.

\*

RAY

Don't tell me to relax, you son-of-a-bitch.

---

115 EXT. RAY'S MOTEL - DAY

115

HANK carries FRANNY toward his car. She's still enraged, but she's trying to act calmly.

HANK

You wanted something different? Something exciting? Is this exciting enough for you?

FRANNY

This isn't even stupid. If it was just stupid, I could forgive you, but this is embarrassing...

She waits for some response, but Hank isn't talking.

FRANNY

... It's not even embarrassing. I wouldn't mind being embarrassed. but this is humiliating, and you can't forgive someone who humiliates you.

(CONTINUED)

115 CONTINUED:

115 \*

HANK

Shut up, Franny.

\*

FRANNY

I won't shut up. You  
can't make me shut up.

Hank opens the car door, and drops Franny into the passenger seat, and then goes around, and gets into the driver's side. He starts the car, and pulls away.

FRANNY

Where are we going?

---

116 EXT. VEGAS STREETS/INT. HANK'S CAR - DAY

116

HANK

For a ride.

FRANNY

Just what I feel like doing, taking  
a nice little naked ride on a  
Sunday afternoon with somebody I  
hate.

Hank stops at a red light. Franny looks out her window, and SEES a TRUCK DRIVER staring at her with amazement.

Franny frustratedly rocks back and forth, and pounds the dashboard.

FRANNY

They're just breasts. What's  
the big fucking deal? Haven't  
you ever seen breasts before?

She starts to get into her dress.

FRANNY

All right... All right.  
I don't care. I really  
don't care.

(CONTINUED)

The light changes to green, and Hank continues driving. He's still seething.

FRANNY

It's a nice day. I think I'll go horseback riding later.

Hank angrily pounds on the dashboard, punches the rear-view mirror, holds onto his head as if it were about to explode... then he sits back, and tries to act like a man who isn't too upset.

HANK

Did you make love to this guy?

Franny stares at Hank as if he were kidding.

HANK

I want a simple answer, goddammit.

FRANNY

This is crazy. You can't do this to me. I can't believe you're doing this to me.

HANK

Me, me, me. I'm sick of hearing about you. What about me?

FRANNY

All right. What did you do last night?

Hank hesitates. He isn't sure how to answer that one.

FRANNY

You did it again, didn't you? You made love to that little twinkie.

HANK

She's not a twinkie -- she's an artist.

FRANNY

She's no artist. She's an artist like I'm Marco Polo.

HANK

She's more of an artist than that Rudolph Vaselino waiter you found.

(CONTINUED)

FRANNY

That waiter happens to be an  
incredibly sensitive, talented  
man, who could teach you a  
few things about life.

HANK

Did you make love to him?

FRANNY

Of course I did.

Hank pounds on the dashboard, punching the rearview mirror,  
trying to grip the steering wheel right off the column.  
Then, again, he sits back, and tries to act like a man  
who isn't too upset.

HANK

You whore.

FRANNY

I'm not a whore.

HANK

One night, and 'Boom' -- you're in  
bed with another guy. And that  
makes you a whore. \*

FRANNY

What does it make you?

HANK

I'm different. Men are  
different.

FRANNY

Yeah -- you're different --  
you're all slugs. \*

HANK

Was it passionate?

FRANNY

Yes. Very.

HANK

You didn't have to say 'very.'  
You could have just said 'Yes,'  
but you've got to say 'very,'  
because you really wanted it to  
hurt. But I'm gonna tell you  
something. You can't hurt me.

Hank pounds the dashboard, and moans like a beaten dog.

(CONTINUED)

FRANNY

Did she have a beautiful body?

HANK

You saw her. You know she did.

FRANNY

Did you kiss her breasts?

HANK

Yeah -- all night.

FRANNY

This is crazy. I don't want to talk about it. It's making me sick.

HANK

It's making you sick? How do you think I feel?

FRANNY

I don't care how you feel.

HANK

Did you go down on him?

FRANNY

I'm not talking about this anymore.

HANK

Yes, you are, because I want an answer.

FRANNY

All, right, you want an answer. I sucked him off all night, and he came in my mouth. Is that the answer you wanted to hear?

HANK

That's not true. That better not be true. Is that true?

FRANNY

You want the truth?

HANK

No. Never mind the truth.

(pause)

I came looking for you, Franny. You didn't come looking for me.

(CONTINUED)

FRANNY  
 (she starts to cry)  
 We've been saying goodbye for  
 years, Hank. How many times do  
 you have to say goodbye before  
 its goodbye. Goodbye, Hank,  
 goodbye, goodbye.

---

117		117
thru	OMITTED	thru*
124		124

---



---

125	EXT. FRANNY AND HANK'S HOUSE - DAY	125*
-----	------------------------------------	------

---

The car pulls up in front of their house. They sit there talking.

MUSIC CUE ( ): SCORE

FRANNY  
 I'm going away for awhile.

HANK  
 You're really going away?  
 (she nods)  
 Aww, Franny -- you can't just go  
 away -- people don't just go  
 away.

FRANNY  
 Oh, Hank. There's nothing left  
 to talk about. I hurt so much.

HANK  
 (confused, emotional)  
 No -- no, that's not true. Why can't  
 we still talk -- it's good to talk to  
 each other. We talk real good, like  
 nobody else -- And if you go away --

FRANNY  
 I'm going to start 'seeing' him.

HANK  
 One night -- 'wham' and he's the  
 greatest, right? \*

FRANNY  
 No, he's not.

HANK  
 Asshole mother.

(CONTINUED)

FRANNY

That's really cutting him down to size. \*

HANK

Shit, Franny. What does he do that I don't do?

FRANNY

He sings to me. He doesn't shout at me -- He sings.

They get out of the car. Franny moves to her car in the driveway.

HANK

Come on Franny. Come in the house -- I'll cook breakfast.

Franny sits behind the wheel of her car -- her face filled with tears.

FRANNY

Hank, don't make me say 'no' to you -- I couldn't bear it.

HANK

I'd miss that face of yours -- a great little face, ain't it, huh?

FRANNY

It's not such a funny face...

HANK

It's an irresistible face --

FRANNY

I need to be alone for a while. \*

HANK

You're going with that guy. \*

FRANNY

-- a vague yes. \*

HANK

... Oh Franny, Franny darling, don't you know I'd sing to you if I could sing.

(CONTINUED)

125 CONTINUED:

125 \*

FRANNY

Hank -- are you crying?

HANK

Bullshit. I'm not crying.  
Guys like me don't cry.

FRANNY

So long, sweetheart, I'm going.

She hesitates for a moment -- hoping he'll say something, but he doesn't. And so, she puts her car in gear and DRIVES AWAY.

He watches her -- hoping she'll stop, and she does.

HANK

If you ever heard me sing, you'd  
laugh in my face.

The car drives off, leaving Hank alone in the street where they lived.

He looks back at their house, not able to believe that she isn't coming back with him. Franny's gone. The SONG is still CONTINUING as he waits outside the house -- realizing that this time, he's really lost her.

HANK

I'll never find another Franny.

TRANSITION:

---

X126 EXT./INT. TRAVEL AGENCY - DUSK

X126

RAY and FRANNY, framed by the "Bora Bora" display in the window, finish preparing their plane tickets.

CLOSE VIEW

She writes the tickets. Reservations are confirmed on the computer.

---

Y126 INT./EXT. HANK AND FRANNY'S HOUSE - DUSK

Y126

VIEW ON HANK

alone in the house -- suddenly he jumps up, rushes outside to his car.

(CONTINUED)

126 CONTINUED:

126 \*

HANK  
I can sing, dammit.

CUT TO:

---

127 EXT./INT. AIRPORT - NIGHT 127

---

MUSIC CUE ( ): SUSPENSE CHASE MUSIC

A CAB pulls up. FRANNY and RAY arrive. Ray pays the fare and gives their bags to the PORTER. Franny hears the SOUND OF a great AIRPLANE.

CUT TO:

---

128 EXT. HIGHWAY/INT. HANK'S CAR - NIGHT 128

---

The AIRPLANE SOUND BECOMES HANK'S CAR. HANK is clutching the wheel, speeding down the highway. He is determined to get to the airport in time.

---

129 EXT./INT. AIRPORT - NIGHT 129\*

---

HANK pulls up, jams his car in an inappropriate space, so tight that he can't open the doors. He opens the roof and climbs out of the roof while it's still in motion.

CUT TO:

---

X129 INSERT - CLOSE UP - THE AIRPORT CLOCK X12\*

---

---

130 INT./EXT. TERMINAL - NIGHT 130\*

---

FRANNY and RAY are walking toward their gate. Ray is very excited. Franny seems downcast.

RAY  
Are you all right?

FRANNY  
Just a little nervous.

He takes her hand and gets her to walk a little faster.

FRANNY  
It's been a long time since  
I've been going anywhere.

Ray holds her closer.

CUT TO:

---

131 INT./EXT. TERMINAL - NIGHT

131\*

HANK runs to a LONG LINE OF PEOPLE waiting in line to check in. Hank has no time to wait, so he walks right past them, and up to the FLIGHT ATTENDANT.

HANK

(stepping in front  
of the customers)

Excuse me.

ATTENDANT

Sorry, you're going to have  
to wait at the back of the line.

The people shout at him to get at the back of the line, but he smiles nervously, and waves at them.

HANK

How about the flight to  
Bora Bora?

ATTENDANT

We don't fly to Bora Bora.

HANK

Who flies to Bora Bora?

ATTENDANT

You'll have to fly to Los Angeles  
and make a connection there.

HANK

Where's your flight to  
Los Angeles?

ATTENDANT

We don't fly to Los Angeles.

Hank leans toward the attendant, threateningly.

HANK

Why are you trying to give me  
a hard time?

ATTENDANT

I'm not giving you a hard time.  
You're giving me a hard time.

HANK

(grabbing the guy)

Tell me, or I'm gonna jump over  
this counter.

(CONTINUED)

131 CONTINUED:

131 \*

ATTENDANT  
United has the last flight to  
Los Angeles, but I think  
it's already left.

Hank starts running toward that flight.

CUT TO:

---

132 INT. GATE H7 - NIGHT

132\*

CLOSE UP

on THE SPINNING BOARD listing all the destinations: "Paris,  
New York, London."

CLOSE ON FRANNY

as she looks up at the panel.

MOVING VIEW

Ray and Franny walking.

RAY

This Hank is a little on the  
crazy side.

FRANNY

He's not crazy -- he was hurt.

RAY

How long did you live together?

FRANNY

Five years.

RAY

That's a lot of time with the  
wrong person, honey. When did  
you split up?

FRANNY

Day before yesterday.

He nods, thinking about that one. Then, just as they are  
about to step onto the runway to the airplane... Franny  
HEARS HANK call her name.

(CONTINUED)

132 CONTINUED:

HANK (O.S.)

Franny!

Ray shakes his head; he can't believe it. He steps back, defensively.

RAY

Oh no, not again.

Franny watches HANK run up to the gate and stop. He's tattered and overwhelmed.

FRANNY

You look terrible, Hank.

HANK

I've decided to do a little traveling.

FRANNY

What are you talking about?

HANK

I don't know. I was thinking of looking into Bora Bora.

Franny looks at Ray, who frustratedly steps aside, then she looks back at Hank.

FRANNY

You don't have a passport.

ANNOUNCER (V.O.)

Final call for Flight 357 -- to Los Angeles.

Franny looks at Hank. She's a little panicked.

FRANNY

Hey --

(she shrugs)

I've got to go, Hank.

The ENGINES of the big PLANE are REVVING UP. Hank looks out the window.

HANK

I wouldn't get on that plane if I were you. That wing doesn't look right.

(CONTINUED)

132 CONTINUED:

Franny smiles at Hank's feeble attempt. She turns and hurries up toward the plane with Ray. Hank watches them approach the boarding tube, and then:

HANK  
(shouts)  
Franny!

Franny turns around, and Hank cries out to her.

HANK  
Don't go, Franny!

People at the gate in the terminal look around to see what's happening, and then they stop to watch this farewell scene.

HANK  
Come on home, Franny!

FRANNY  
I'm through fighting, Hank.

HANK  
I didn't come here to fight  
with you -- I came to sing  
to you.

Ray has heard enough. He takes Franny up into the airplane by the arm.

RAY  
Come on, Franny.

Franny doesn't move. She's staring at Hank.

They continue into the plane. Hank follows, pushing customers and attendants out of his way. It's now causing a bit of a turmoil. He clears his throat: this one's from the heart.

HANK  
(singing slowly,  
with feeling)  
'You are my sunshine,  
My only sunshine,  
You make me happy,  
When skies are gray,  
You'll never know, dear,  
How much I love you,  
Please don't take  
My sunshine away.'

(CONTINUED)

132 CONTINUED:

132

All the people are silent. Franny stares back at Hank with tears in her eyes. And then she laughs right in his face.

FRANNY

It was wonderful.

HANK

Please come home!

FRANNY

(shakes her head, "no")

No. -- I can't. It's too late.

She turns to Ray as the VIEW PULLS OUT of the plane with Hank, leaving FRANNY OUT OF our VIEW.

MUSIC CUE ( ): "THIS ONE'S FROM THE HEART"

CLOSE ON HANK

Attendants all but lead him away.

TRANSITION:

---

133 INT./EXT. ANOTHER PART OF THE TERMINAL - NIGHT

133\*

MOVING VIEW

HANK is being let out with very stern admonishment. He walks out through the terminal door toward his car, which still has the roof in the mid-position. He climbs over it. As he gets into it, the enormous AIRPLANE they were on SOARS over him. He slides down into the seat.

---

134 EXT. VEGAS/INT. HANK'S CAR - NIGHT

134

HANK driving car back.

He is very sad. MUSIC PLAYS.

---

135 EXT. HANK AND FRANNY'S STREET/HOUSE - NIGHT

135

HANK has parked his car on their street. He's really broken up; he enters the house.

DISSOLVE:

The SONG CONTINUES as the VIEW ENTERS the HOUSE with HANK. He looks around. It still bears the scars of their arguments. He begins to move around the house. He bends over.

CLOSE SHOTS

Details of everything she ever touched.

He pulls her slip from between his shoes and socks. He moves. He picks up several of her things from between his trousers. He moves over to the kitchen and gets a large pizza tray and places her slip and her earrings and her shoes on it.

CLOSE SHOT

Pictures of her coming down from the wall. Her little watercolours, her posters... her underwear -- scribbles on a piece of paper. Her imagined laughter, pictures of her.

MEDIUM VIEW

Hank has created an enormous pile of her things in the middle of the floor. He sits down by it, the SONG CONTINUING, takes a can of lighter fluid and sprinkles it all over the pile. He lights a match, and then stands there about to throw it on her things, but he finds he can't do it. The match goes out in his hand, burning his finger.

\*

He sucks his finger and breaks into a torrent of tears -- crying with all his heart.

\*

Then, in the middle of the floor -- in the middle of his tears, we NOTICE the DOOR OPEN -- Franny stands in the doorway.

CLOSE ON HANK

on the floor, notices the LIGHTING has CHANGED. He turns, it's her. The smile on his face cannot be described. Her smile too. They rush into each others' arms.

FRANNY

I don't love him. I love you.

They hug and kiss each other a thousand times, talking and playing jokes on each other at the same time.

(CONTINUED)

136 CONTINUED:

136

CLOSE ON HANK

MUSIC CUE ( ): "HANK AND FRANNY" THEME

---

X136 MONTAGE: CAST CREDITS - MARRIAGE FANTASY X136\*

---

---

Y136 INT./EXT HEART FRAME Y136\*

---

INSET HANK AND FRANNY

hugging each other in a heart with a decoration of fireworks.

FRANNY

as a fantasy bride.

HANK

as the groom.

MOE AND MAGGIE

as Best Man and Maid of Honor

A fully developed MONTAGE for END TITLES.

DISSOLVE:

---

Z136 EXT. LAS VEGAS - NIGHT Z136\*

---

The CREDITS CONTINUE as we PULL OUT through the city  
and through:

---

137 EXT. THE DESERT - NIGHT 137\*

---

The womanly slopes of the desert. WIND is BLOWING, and the  
VIEW REVEALS the MOON alone in the sky.

FADE OUT.

"ONE FROM THE HEART"