

1/5/86

THE PICK-UP ARTIST

by: James Toback

September 17, 1986



9/22/86

1.

al

INT. JACK'S APARTMENT-BATHROOM-DAY

al

Steam on the bathroom window. The shower is running. Then it is turned off. Jack's hand wipes away the steam. He addresses himself in the mirror as he dries off, combs his hair and dresses.

JACK

(straight)

Hi. My name's Jack Jericho.
(exuberantly; quickly)

Hi. My name's Jack Jericho. Has anyone ever told you that you have the face of a Botticelli and the body of a Degas?

(earnestly, quietly)

Hi. My name's Jack Jericho. Has anyone ever told you that you have the face of a Botticelli and the body of a Degas?

(in different tones)

Hi! My name's--Hi--Hi!--Hi--Hi.
Forgive me for intruding on you like this but if I don't stop you now I may never run into you again and never have the pleasure of knowing who you are so that we can fulfill our destiny together on this planet. What's your name?

(she answers)

Eileen? Wow! Great name!

(he listens to her say something flattering)

How kind! I love the way you said that. May I be bold enough to ask you for your phone number?

(he listens to her say something)

Write it down? Are you serious?
I have a photographic memory for everything that's important to me and if your phone number isn't the most important seven digits in the cosmos, I don't know what is.

(he listens to her giving him the number)

Thank you very much. I must run now but let me assure you--this is only the beginning.

CUT TO:

1. EXT. NEW YORK-COLUMBUS AVE.-DAY

CREDITS. A beautiful roller skater makes her way towards camera along a side street. She reaches the intersection.

JACK JERICO is in his car waiting for the stoplight to change. He watches the rollerskater cross the intersection.

Jack looks into his rear view mirror and sees a blonde girl in an orange dress cross behind his car.

The light changes and Jack takes off.

He drives and sees a Jogger and a Business Woman on the east side of the street.

He continues driving as sees two girls carrying a ladder between them and carrying paint buckets and brushes.

CUT TO:

2

EXT. NEW YORK-COLUMBUS AND AMSTERDAM AVE.-DAY

2

Jack drives, takes pleasure in watching beautiful women ahead, behind and on both sides of the street. Jack makes eye contact with an alluring woman of 18. He double parks. He watches her go into a store. He removes a ticket from the glove compartment, jumps out of the car and affixes it to his windshield and enters the store. A moment later the woman exits holding the hand of a man, 20, whose company she is clearly enjoying. Jack comes out, goes to his car removes the ticket from the windshield. Just as he is about to get in he spots KAREN, 22, being pinched by MIKE, 30, from behind. Mike has a self-made cast on his left hand. Karen shoots out an effective kick which lands on Mike's bruised hand.

MIKE

(wincing in pain)

Ow!

KAREN

(she yells at
him)

Hey--

(Mike is still
doubled over in
pain--Karen kicking
him)You shouldn't go around pinching
people. Especially women.

MIKE

Ooh!

(he walks off)

It was worth it with an ass like
that.

Jack--intrigued--moves closer as he watches (while folding the ticket and stuffing it into his pocket). He approaches Karen.

(CONTINUED)

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1c.

2

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2

JACK

Excuse me. My name's Jack
Jericho. I saw what you just did
and I want to say one thing to
you and then I'll disappear and
we'll never see each other again
as long as we're on this planet.
Okay?

KAREN

Uh-huh.

JACK

Great. I love the way you said
that. What's your name?

KAREN

Karen.

JACK

Wow! Phenomenal name. Okay.
Here's what was on my mind.
I think you should get a medal.
I'm serious. You were brave.

(CONTINUED)

JACK (cont'd)

You were graceful and you were totally right. I wish I'd had a camera. Guys like that give meeting strangers a bad name which is a personal affront to me personally because I have a vested interest in meeting strangers. Every woman I've ever liked or communed with or given great satisfaction to started out as a total stranger to me and only became known because I followed the impulse I felt when I saw her and went up to her and said politely with a smile, "Hi. Jack Jericho. I like you. Do you like me?" I'd jump off a roof into a pit of snakes before I'd do such a vulgar thing as that guy with the band-aid just did. So in the name of men who appreciate and respect and truly desire women, allow me to apologize for that buffoon and to wish you great luck and good fortune.

Jack bows ceremoniously, turns and heads back to his car.

KAREN

Wait! Jack?

Jack comes back.

KAREN

That was very nice. Thank you.

JACK

You're more than welcome. May I ask you a personal question?

KAREN

Uh...Okay.

JACK

Can I give you a lift somewhere?

KAREN

Thanks. I'm just going to meet my boyfriend.

(CONTINUED)

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2a.

2

CONTINUED:

2

JACK

Oh.

Jack notices a pretty woman walk by.

KAREN

I mean he's not really my
boyfriend. He's more like
sort of my friend friend.
You know?

(CONTINUED)

2 CONTINUED: ,

2

JACK
Yeah. Sure.

KAREN
I mean it's not like a
brother-sister type of a
thing. I mean--

JACK
Of course. You're a hundred
percent correct.

Jack notices another pretty woman crossing the street.

KAREN
We see other people too.

JACK
Great philosophy! Wow!

KAREN
Exactly.

JACK
You want to give me your
phone number?

Jack sees RAE, 25, a touch prettier than Karen, across
the street walking a Doberman.

KAREN
You have a pen?

JACK
(watching Rae)
I've got a memory. When
something's important to
me I never forget it.

KAREN
(slowly)
6-8-9.

JACK
Faster.

KAREN
2751.

(CONTINUED)

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3a.

2

CONTINUED: '

2

JACK

Great pleasure meeting you.

As Jack crosses the street in pursuit of Rae he takes a yellow-lined sheet of paper from his pocket. It is covered on both sides. He locates an empty corner and starts to write.

(CONTINUED)

2 CONTINUED:

2

JACK
689-22..
(he can't remember)
22..25..21..

Jack stuffs the yellow paper in his pocket; catches up with Rae.

JACK
Excuse me. My name's Jack Jericho.
I couldn't help noticing your great
outfit and the way you walk--which
is very exciting--and your hair-cut
which I love and your terrific-looking
dog.

(he talks to the dog;
the dog barks)
How you doin', big boy?
(the dog keeps barking;
Jack talks to Rae)
He's not dangerous, is he?

RAE
Depends.

The dog keeps barking.

JACK
My name's Jack Jericho.

RAE
You said that already.

JACK
That's right. I did. What's
your dog's name?

RAE
Caligula.

JACK
Great name.

The dog barks violently.

JACK
(to Rae)
And yours?

RAE
Doesn't really matter, does it?

(CONTINUED)

2 CONTINUED: 2

JACK
(backing off)
Not at all. Have a pleasant
afternoon! Maybe we'll run into
each other again some day.

CUT TO:

3 EXT. COLUMBUS AVENUE-DAY 3

Jack--approaching his car--talks to himself:

JACK
Unfriendly dog. Wow!

On his way back to his car Jack sees a meter-maid finish
ticketing his car. Jack removes the ticket from the wind-
shield, crumples it in his hand.

JACK
Shit.

CUT TO:

4 INT. ETHICAL CULTURE SCHOOL-DAY 4

Jack bounds up the stairs of the school through several kids
and into the lobby. There is a nice rapport. He stops JAN
coming out of the Principal's office.

JACK
First American colony?

JAN
Jamestown, Virginia.

JACK
What year?

JAN
1607.

CUT TO:

5 INT. HEADMASTER'S OFFICE-SECRETARY'S VESTIBULE-DAY 5

PAT, the 25 year old secretary-receptionist, looks up at Jack.

JACK
Hi.

PAT
Hi. Stan wants to see you.

(CONTINUED)

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5a,

5

CONTINUED:

5

JACK

When?

PAT

Tomorrow morning. He's meeting
the Board today to decide next
year's faculty.

JACK

Of which I am--or am not--
going to be a part?

PAT

It doesn't look good.

JACK

Why?

PAT

I don't know, he wouldn't tell
me. He thinks I tell you every-
thing he says.

Pat takes out a cigarette. Jack seizes it, lights it, puts the
lighted end in his mouth, then hands it back to Pat.

PAT

How do you do that?

JACK

Easily. I could eat fire for
you, Pat. Thanks.

PAT

Bye.

CUT TO:

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5b.

a6

EXT. ETHICAL CULTURE SCHOOL-CLASSROOM-DAY

a6

Jack stands in front of a class of twenty students.

JACK

Why--for hundreds of years--have people come, in hordes, from all over the world, to America?

CHARLIE

Opportunity.

JACK

Opportunity to do what?

CHARLIE

To make money.

JACK

Money, sure. That's part of it, what else?

MEGHAN

Religion.

JACK

What about it?

MEGHAN

The Puritans wanted to worship God in their own way.

JACK

That's also true. What else?

BEVERLY

Freedom of speech.

JACK

Freedom of speech. The freedom to say what you want in the words of your own choosing. That's a great gift we've all been given. But it's a great responsibility too. If you don't use words to express who you are--if you use them to lie, to deceive, to pretend that you're someone you're not--this great freedom--to say whatever you want--is totally wasted.

CUT TO:

6 EXT. PALLADIUM-NIGHT

6

There is a sidewalk full of people. LULU sits in the passenger seat of the Rolls. Jack jumps out, smiles at Lulu as he starts towards the club. She smiles back. He stops, trips, stumbles, nearly falls.

Lulu laughs. Jack makes a funny self-mocking expression for her, which makes her laugh even harder. He approaches her.

JACK

Did anyone ever tell you that
you have the face of a Botticelli
and the body of a Degas?

LULU

The what of a who?

JACK

Did anyone ever tell you that
you have a magnificent smile? And
skin that was invented to be touched?

LULU

No one who wasn't trying to pick me
up.

JACK

Would that be a sin?

LULU

A mistake.

JACK

Desire's never a mistake. Only
rejection is.

LULU

It isn't going to happen.

JACK

How can you say that with an
expression on your face that's
bubbling with curiosity?

(CONTINUED)

6 CONTINUED:

6

LULU
Because my boyfriend's gonna be
back any minute and if I'm not here,
he'll kill me.

JACK
If you're not here, how's he going
to kill you?

LULU
He'll find me. He's got a lot of
influence. He's in there right now
with the second richest man in the
whole nation of Columbia.

JACK
Great. Perhaps they should mambo
together. What's your name?

LULU
Lulu.

JACK
Lulu! That's one of the most
erotic names I've ever heard!

LULU
Is there anything you don't
like about me?

JACK
Nothing I can put my finger on.

LULU
You better get inside.

JACK
What could I possibly find inside
that I haven't found in you?

LULU
Someone without a boyfriend who's
dangerous.

JACK
You shouldn't have said that. Now
nothing can make me leave.

Lulu sees someone coming.

LULU
It's too late now.

(CONTINUED)

6 CONTINUED:

6

ALONZO SCALERA emerges from the club with CARLA. At first he acknowledges Jack only with a quickly dismissive glance.

ALONZO
(to Lulu)
This is Carla.

Lulu is not thrilled at Carla's intrusion. Alonzo notices that Jack is still standing just behind him.

CARLA
Hi, how are you?

ALONZO
Whatever you're selling, we don't want any.

JACK
I don't sell or buy. I just give and take.

ALONZO
Is that so? Well, how would you like to take a beating?

JACK
You know, there's a polite way of doing things and there's a rude way. I don't respond to the rude way.

Alonzo reaches into his pocket and shifts a covered pistol so that it is pointed at Jack.

JACK
I do, on the other hand, respond to death threats. Want me to move on now?

Jack turns and starts into the club.

ALONZO
Get the fuck out of here.
(to Lulu)
Make her feel at home.

CUT TO:

7 INT. PALLADIUM-NIGHT 7

Jack enters, looks around. The club is thick with people dancing, drinking, talking, mixing, playing, getting high.

Jack greets (with "Hello", "Hi", or "Keep in touch") several WOMEN who clearly strike his fancy, but they are either with MEN or fail to flash back signs of mutual interest.

His attention is seized by RANDY who's standing at the bar near the dance floor. She's with PATSY a tough-looking man-- they are arguing.

Finally, Jack is attracted by NINA, 18. He crosses to her.

(CONTINUED)

7

CONTINUED:

JACK

Excuse me. My name's Jack Jericho.
I must ask you a question. If I don'
ask you now, I may never see you again
and the chance of a lifetime will have
been wasted.

NINA

Go ahead.

JACK

What?

NINA

Go ahead!

JACK

I love the way you said that.

(Nina, who is chewing

gum energetically, smiles)

If you could have me do anything in the
world to you in the next two minutes,
what would it be and where would you
like me to do it?

NINA

You're funny.

JACK

Instinct and action. Life is short
and time is ruthless. You chew that
gum pretty violently, don't you?

NINA

I like to get all the sugar out.

JACK

That's a very exciting thought.
(she blows a large
bubble)

JACK

What's your name?

NINA

Nina.

JACK

Great name. Fits your face like
a glove. Would you like to take a drive?

NINA

Where to?

JACK

A special place. I'll surprise you.

(CONTINUED)

FERNANDO PORTACARRERO is seated on a long couch smoking a cigarette--surrounded by his entourage. Alonzo enters and leans down to speak to him.

ALONZO

Look, Fernando, I understand you want something special. I have just the girl for you. Her name is Carla. She's waiting outside in the car.

FERNANDO

I told you I want the redhead. She's different from the others. I thought there was to be no problem.

ALONZO

There's no problem, Fernando. Whatever you want you're gonna have.

Alonzo walks off, Fernando watches Randy and Patsy at the bar.

Alonzo joins CLEM.

ALONZO

You know how much money I stand to make off this guy if I can keep him happy?

CLEM

What if she don't go for it?

ALONZO

She has no choice.

Alonzo leaves Clem.

(CONTINUED)

7

CONTINUED:

7

Jack and Nina continue their conversation.

NINA

Do you think I need to lose weight?

JACK

From where? Your body? I'd kill you before I'd let you drop an ounce. You're perfect. You want to take a drive?

Jack sees Alonzo move towards Randy. He speaks quickly and urgently to Randy. Randy resists. Alonzo warns her.

NINA (V.O.)

Do you have a card?

JACK (V.O.)

My driver's license is my card.

NINA (V.O.)

You don't have one of those nice little cards with fancy black letters? I mean you're attractive and you seem very nice but I don't just go off and take drives with men I haven't even met. I'm not that kind of girl. I like to get to know somebody. Besides, I came here with my girlfriend and she's giving me a lift back home. Maybe we could have dinner sometime or lunch. Or go to a movie. Do you like...

By now Randy retreats towards the door as Alonzo pursues her.

Fernando watches Randy leave.

(CONTINUED)

7 CONTINUED:

7

JACK
(to Nina--as he watches
Alonzo pursue Randy out
of the club)
I'll tell you what, Nina. I'll be
right back.

NINA
What?

CUT TO:

8 EXT. PALLADIUM-NIGHT

8

Randy comes out of the club. Alonzo follows. He watches her
take off. Alonzo now turns angrily to Lulu, who is standing
hands-on-hips on the sidewalk next to Alonzo's Rolls (in which
Carla is now seated).

ALONZO
(to Lulu)
Get in the car.

LULU
As soon as she gets out.

(CONTINUED)

8

CONTINUED:

8

At this point, GENE, 30 and in good physical condition, who is double-parked in a pearl gray Mustang Convertible and waiting impatiently for Alonzo to pull out, yells--at least in part for the benefit of the GIRL seated next to him.

GENE

Hey! Just get in the car and
give up the space, will you?

Alonzo's attention shifts. He goes to the door of Gene's car and stands over him.

ALONZO

What?

Gene is more than a little intimidated, but he doesn't want to lose face in front of his girl.

GENE

If you're gonna leave why don't
you leave.

ALONZO

Why? Because I haven't taken
care of you yet, wise guy. Who
do you think you're talkin' to,
your valet?

GENE

Forget it.

Gene starts his car, ready to pull away.

GIRL

Oh my God!

Alonzo hits him with terrific speed. He knocks him over and picks him up.

ALONZO

(to Gene)

Move--

(dizzily, Gene drives
off; Alonzo turns
to Lulu)

(CONTINUED)

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13a.

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CONTINUED:

8

ALONZO (cont'd)
I've had enough trouble tonight.
Get in that car!

LULU
Not until she gets out!

CARLA
Shut your face Lulu--

ALONZO
Don't come home tonight.

(CONTINUED)

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14.

8 CONTINUED:

8

Alonzo gets into his car and drives off with Carla. Lulu yells after Alonzo:

LULU

I hope you run out of gas!

Lulu walks in the opposite direction. Jack catches up with her as she is putting a cigarette in her mouth.

Jack strikes his lighter in a conventional manner.

JACK

Permit me.

CUT TO:

9 EXT. SIXTH AVENUE-NIGHT

9

Lulu--smoking--sits with Jack who drives up Sixth Avenue and into Central Park.

JACK

It's great, isn't it?

LULU

What?

JACK

That we're together now. It confirms our destiny.

LULU

It does?

JACK

Yeah. We saw each other, we liked each other, we followed our instincts and we made our move. We made something out of nothing.

LULU

Yeah!

JACK

Seek and ye shall find. That's what creativity is all about.

(CONTINUED)

LULU

But how did you know I liked you?

JACK

Your pupils. When a woman desires a man, the pupils of her eyes expand.

LULU

Really? How'd you find that out?

JACK

George Hamilton said it on an interview I once saw.

CUT TO:

9/17/86

16.

10

EXT. CENTRAL PARK-NIGHT

10

Jack's car is parked--top up--in the circular lot at the Northern tip of Central Park Lake. As the CAMERA MOVES IN, we HEAR their conversation.

LULU

You don't see anything attractive about her do you?

JACK

Who?

LULU

Carla. The girl that Alonzo went off with.

JACK

Are you serious? Next to you she's a pearl next to a swine. Wait a second. A swine next to a pearl.

LULU

You would never go near a creep like her. Would you?

JACK

Not with a machine gun to my head. Is this a button or a snap?

LULU

Fucking Alonzo! If he thinks I'm ever going to speak to him again, he's even crazier than people think he is.

JACK

That's his name--Alonzo?

LULU

Bet your bottom dollar on it baby.

JACK

I don't gamble. What kind of name's Alonzo? Puerto Rican?

(CONTINUED)

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17.

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CONTINUED:

10

LULU

I don't know. All I know is he's half Columbian, half Italian and all dangerous.

JACK

That's what he has you thinking. Underneath he's a weasel, all jelly crook.

LULU

Oh boy. Don't ever let him hear you say that.

JACK

What are you talking about? You saw the way I handled him. What's he do--get you high?

LULU

Who told you that?

JACK

Wild guess. You have magnificent skin, you know that?

At this moment, a hand reaches and shines a light at them. Lulu screams. Jack is startled. HARRIS, a cop, is there.

(CONTINUED)

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18.

10

CONTINUED:

10

HARRIS

All right! Out of there. Both
of youse. Hands above your heads.

JACK

I can't believe you're doing this.

HARRIS

Turn around. Hands on the hood.

JACK

This is a total invasion of privacy.
Haven't you ever heard of the Fifth
Amendment?

HARRIS

First Amendment. If you want privacy,
to to a motel.

JACK

I can't. I'm broke.

HARRIS

(to Lulu)

I suppose you're broke, too.

LULU

Not exactly.

HARRIS

What does "not exactly" mean?

JACK

Will you excuse me for a second?

(he motions to Harris

to draw back to join

his partner, then speaks

to Lulu)

What does "not exactly" mean?

LULU

I have a little cash.

JACK

You got a twenty?

(Lulu shakes her
head)

A ten?

(CONTINUED)

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19.

10

10

CONTINUED:

LULU
In only have hundreds.

JACK
How many?

LULU
Six, I think.

JACK
In your purse?

LULU
Or seven. But they're Alonzo's.

JACK
You want to spend the night in
jail?

LULU
No way. Alonzo would kill me.

JACK
Give me a hundred.

Lulu gives him a hundred. Jack motions to Harris, meets him
a few yards from his car.

JACK
(flashing the bill)
You have change of a hundred?

Harris takes the bill.

JACK
(Harris gives him a
look)
Forget it. Let's keep in touch. It's
been a pleasure meeting you.

HARRIS
Likewise.

As Harris turns, Jack stops him.

(CONTINUED)

10 CONTINUED:

10

JACK
By the way, what happened to Lester?

HARRIS
Gluckman? He retired last week.

JACK
No kidding! Send him my best.

CUT TO:

11 EXT. CENTRAL PARK-NIGHT

11

Jack drives. Lulu sits next to him. The top is down.

JACK
You're phenomenal Lulu. Do
you know that?

LULU
What's so great about me?

JACK
You look good. You smell good.
You move good. Where should I
drop you off? Alonzo's?

LULU
You better not. He's really para-
noid about being followed.

JACK
Why would anyone want to follow him?

LULU
He's a very important person. If
I told you his last name you'd
know it from the newspaper.

JACK
What is it?

(CONTINUED)

LULU
(after a moment)
Alonzo's last name is Scalera.
Alonzo "Hot Lonnie" Scalera.

JACK
He can go around with a name like
"Hot Lonnie" and keep a straight
face?

LULU
You can bet your bottom dollar,
honey.

JACK
I told you. I don't gamble.

LULU
Neither does Alonzo. But he makes
a lot of money off people who do.

JACK
He's a bookmaker?

LULU
He's everything. Sometimes when
I think how close I am to such
heavy shit it really scares me.

Jack pulls up. Lulu gets out. Lulu starts to close the
door, then adds before shutting the door:

LULU
Oh...How are we gonna meet again?

JACK
Same way we met last night. Fate.

Lulu closes the door. Jack pulls away. Lulu crosses
to taxi.

LULU
Taxi!

CUT TO:

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21a.

12 EXT. WEST SEVENTIES-MORNING

12

Jack--carrying two big bags full of groceries--kicks the door of his parked car closed and puts ticket under wiper, goes into a brownstone apartment building in the seventies off Central Park West.

CUT TO:

13 OMIT

13

14 OMIT

14

CUT TO:

15

INT. JACK AND NELLIE'S APARTMENT-BEDROOM-DAY

15

Jack approaches Nellie, filling a syringe. Nellie has eaten only a small part of her breakfast--laid out on a tray in front of her on her bed--strawberries, Fruitful Bran, orange juice, toast and tea. She puts tray aside.

JACK

That's it?

NELLIE

I'm full.

JACK

I'll have to get rid of half the insulin.

NELLIE

So?

JACK

So eat the Fruitful Bran.

NELLIE

No more room.

JACK

Come on, grandma. Two bites of toast and three sips of orange juice? Okay, sweetheart, this is where you get yours--
(squirts out half insulin)

He injects her. Looks around.

JACK

Now we get to play find the heart pills.

(CONTINUED)

NELLIE

They were right here on the table.

JACK

When was that?

NELLIE

Not long ago.

JACK

(on the floor)

Everything else in life can be loose. Medication has to be precise. A little mistake can do monstrous harm.

NELLIE

The human brain is a curious thing, isn't it?

JACK

(bumps head)

Ow!

NELLIE

Are you okay?

JACK

Great. I love it down here.
How did you sleep?

NELLIE

So many dreams, Jackie--Your mother in the Plymouth Convertible looking younger than you do, dinner with Fritz--

JACK

Fritz?

NELLIE

From Vienna. You wouldn't know him.

JACK

You didn't interrupt these dreams with a sweet tooth did you?

(finds pills)

Here they are!

(bumps his head)

(CONTINUED)

NELLIE

Are you all right?

JACK

Here--take your heart pill.
(hands her one,
then:)

Look!

(holds up candy
wrappers)

Now what about these!

NELLIE

I know what you're thinking.
Three nights ago and I had
such cramps and fruit just doesn't
cure them the way a nice handful
of M&M's will.

JACK

(sits)

Grandma, what good are these
shots--what good is anything--
if you're going to insist on
eating candy?

NELLIE

What good is anything if I can't
have something I like?

JACK

Oh grandma--

(hugs her)

Just promise me you're not going
to do this again--at least not
without letting me know first--
okay?

CUT TO:

9/17/86

24.

16 INT. JACK AND NELLIE'S APARTMENT-BATHROOM-MORNING

16

Jack is taking a shower. The telephone receiver (he has a long extension cord) is held in place by his severely tilted neck as Jack shampoos his hair and speaks at the same time.

JACK

Hello. Celia there? I thank you.
Celia, this is Jack Jericho. How's
tonight...Anything you like--take
a drive, talk--

The phone pops out of its resting place onto the shower floor. He picks it up. It is soaked.

JACK

I'm back. I'm in the shower...
I beg your pardon? Jack Jericho.
The guy you liked on the street the
other day. Remember? I told you
that you had the---hello? Hello?
Celia?

At this point it is clear from Jack's reaction that Celia has hung up. Jack looks at the phone.

CUT TO:

17 INT. JACK'S APARTMENT-BEDROOM-HALLWAY-STAIRCASE-MORNING

17

Jack's bedroom is in total disarray--clothes, tapes, books and newspapers, sports equipment, photographs of women he has known (or would like to know) and of admired literary, sports and musical figures as well as gold framed pictures.

As Jack dresses, he sings to himself.

JACK

(in the apartment)
I'm just a lonely boy/

(CONTINUED)

9/17 /86

24a.

17 CONTINUED:

17

JACK (cont'd)
Lonely and blue
I'm all alone/
With nothing to do.

Jack continues singing in the hallway.

JACK
(in the hallway)
I've got everyting/
You can think of
But all I want is
someone to love.

CUT TO:

a18 OMIT

a18

b18 INT: STAIRCASE-DAY

b18

Jack continues singing as he walks down the staircase.

JACK (cont'd)
Somebody, somebody, some-

(CONTINUED)

9/17/86

25.

b18 CONTINUED:

b18

Halfway down to the lobby Jack is blocked by GEORGE, an immense, fat man who is heading up the stairs.

GEORGE
Mr. Jericho! Just the man I
wanted to see!

JACK
(trying unsuccessfully
to squeeze by)
I know, George. Two weeks
late. You'll have the rent
next Friday.

GEORGE
That's what you said last
week.

JACK
Could I possibly squeeze by?
I'm late.

CUT TO:

18 EXT. WEST SEVENTIES-MORNING

18

Jack comes out of his brownstone apartment building with
George. They talk enroute to Columbus Avenue.

GEORGE
I'd hate to have to get legal
with you, but this same thing
is happening almost every single
month.

JACK
I know, it's frustrating.

GEORGE
For me.

(CONTINUED)

18 CONTINUED: ,

18

JACK

Me too. I hate being late.

GEORGE

That's what I'm saying. Lateness
is time. Time is money. Money
is life. You gotta learn to change
your habits.

JACK

I like your mind. Do you write
at all George?

GEORGE

Yeah. Bills.

(CONTINUED)

18 CONTINUED:

18

GEORGE (cont'd)
Don't forget, money is life.

Jack sees MONA across the street.

JACK
You're right. You're absolutely
right.

Jack runs across the street and runs full speed through
traffic to catch her.

19 OMIT

19

CUT TO:

20 EXT. COLUMBUS AVE.-MORNING

20

Jack slows down to a walk beside Mona. He's breathing
heavily.

JACK
That's a pehnomenal smile you
have. Did anyone ever tell
you you look like a Picasso
painting?

MONA
Not exactly.

JACK
Why? Are you an artist yourself?

MONA
No. But I've posed for artists.

JACK
Really! How scintillating! What's
your name?

MONA
Mona.

JACK
Mona, great name. Like Henry Miller's
girlfriend in "Tropic of Cancer".

(CONTINUED)

20

CONTINUED:

20

JACK (cont'd)

Paris in the Twenties. Everybody
got off in those days. Two people
would see each other on the street,
connect with their eyes--and boom.
Next thing you know they were going
berserk on each other.

(trips and nearly
falls on the ground)

(CONTINUED)

JACK (cont'd)

What do you do for a living, besides pose naked?

MONA

I don't pose at all anymore. I'm studying for the priesthood.

JACK

Wow! Congratulations, Mona! I was just reading an article somewhere about the shortage of priests going on in the world--especially female priests.

MONA

It's going to get better.

JACK

Let's hope so. In the meantime, may I step out of line a little and ask you a personal question? Before you officially take your vows, do you feel any need to sort of cleanse your system of all your fantasies and just--

MONA

Go with them?

JACK

Exactly!

MONA

Yes. I do. I have a tremendous need to do that--

JACK

Will you permit me to make a rather bold suggestion?

MONA

I wish I could. But that's my bus.

She turns and runs to it.

JACK

Mona!

MONA

(heading towards the bus, turns back)

Bless you.

(CONTINUED)

9/17/86

28.

20 CONTINUED:

20

JACK
(to himself)
Same here.

The bus pulls away. Jack turns to a newsstand and buys
New Republic, Keyboard and The New York Times.

CUT TO:

21 EXT. COLUMBUS AVE.-OFF TRACK BETTING PARLOR-MORNING

21

We SEE--but Jack doesn't--Randy coming out of an Off-Track
Betting Parlor. She is checking her yellow betting tickets;
She is also carrying a bag of books and papers.

CUT TO:

9/27/86 28a.

22 EXT. COLUMBUS AVE.-MORNING 22

Jack sees Randy, whom he recognizes from the club. He watches as she stops at a payphone.

CUT TO:

a22 OMIT a22

b22 EXT. COLUMBUS AVE.-DAY b22

The conversation is clearly upsetting Randy. While she talks, Jack runs to the corner, keeping an eye on Randy to make sure she stays in sight.

CUT TO:

23 EXT. FLORIST SHOP-COLUMBUS AVE.-MORNING 23

Jack--running--pulls out a pink rose. HARRY, the Florist, who is just opening for the day, clearly knows Jack and his habits.

HARRY
Hey, Jack.

JACK
Hi, Harry.
(Jack sees Randy
leaving the phone. He
hand Harry newspaper and
magazines)
Here, keep these as collateral.

HARRY
Yeah. Run. You wouldn't want
to miss anything!

CUT TO:

24 EXT. COLUMBUS AVE.-MORNING 24

Jack quickens his pace and catches up to Randy.

Jack hands Randy the rose.

JACK
This bud's for you.

(CONTINUED)

24 CONTINUED:

24

Jack walks next to Randy.

JACK

My name's Jack Jericho. I must say--
that rose goes magnificently with
your pale skin and dark eyes and white
teeth and pink lips and red hair.
Has anyone ever told you you have the
face of a Botticelli and the body of
a Degas?

RANDY

My tenth grade art teacher. You
want to see something strange?

JACK

Need you ask?

Randy pulls five books out of her bag--they stop--among
which are a book of Botticelli paintings. (Also a Derain and
two books on pre-historic animals and, incongruously,
a book on casino gambling and an Atlantic City hotel brochure).

JACK

Holy shit! Is this an omen
or is this an omen?

RANDY

It's weird.

JACK

It's an omen, right? The whole
thing. It's like a mysterious omen.

RANDY

It's weird.

(CONTINUED)

9/17/86

29a.

24

CONTINUED:

24

JACK
May I ask you a question?

RANDY
As long as it's personal.

JACK
Great answer! Wow!

(CONTINUED)

9 /17/86

30.

24

CONTINUED:

24

RANDY

What's the question?

JACK

I recognize the Botticelli and
the Derain--but what are books on
gambling doing here?

RANDY

They're for a friend.

It is clear from her tone that Randy doesn't want to
pursue this line. Jack sees it, shifts the mood back.

(CONTINUED)

25

CONTINUED:

25

JACK

May I ask you another question?
What would you think of a perfect
stranger coming up to you on the
street and giving you a rose?

RANDY

I'd think that with an opening like
that, there'd be nowhere to go but
down.

JACK

Never underestimate the powers of
strangers bearing flowers. What's
your name?

RANDY

Randy.

JACK

Great name! Very original for
such a female-looking girl.

(he looks her in the eye,
talks low)

May I ask you one last question?
What if this stranger who gave you
the rose were to say something really
outrageous to you, like, "Rnady--
you're the most lovely, luminous,

(CONTINUED)

25 CONTINUED:

25

JACK (cont'd)
radiant, exotic, erotic woman I've
ever met and I must make love to
you immediately." Then what would
you do?

RANDY
Depends on where he said it.

JACK
You wouldn't want to find out if you
liked him?

RANDY
I know when I like someone two
seconds after I lay eyes on him.

JACK
Don't say that unless you're
serious.

Randy stops; looks at Jack.

RANDY
Test me.

CUT TO:

26 EXT. AMSTERDAM AVE.-JACK'S CAR-DRIVING-MORNING

26

Jack speeds by. The lines are wild.

JACK
(breathless, coughing)
This is great, isn't it?

RANDY
I don't know. Can I withhold
judgement on that until something
happens?

(CONTINUED)

26

CONTINUED:

26

JACK

Be my guest.

Jack stops at a red light at an Amsterdam Avenue intersection. From a three-quarter rear view, Jack starts the car--or tries to. It sputters and stalls.

JACK

(as the car stalls)

There's a special place I'm
going to take you. Very private,
very hidden. You want to know where
it is?

A closeup of Randy who shakes her head no.

RANDY

Surprise me.

(CONTINUED)

5/13/86

32.

26

CONTINUED;

26

The light has changed to green but the car continues to stall.

JACK

This'll be over any second. Just needs a little foreplay.

The car stops dead. Jack looks at Randy.

RANDY

Try again. It'll work now.

Jack tries. It goes. A close-up of Jack.

JACK

What do you have--magic powers?

A close-up of Randy.

RANDY

(shrugs)

I guess you'll know soon enough.

JACK

Did anyone ever tell you that your too good to be true?

RANDY

Only that I'm too truthful to be good.

JACK

You're very smart, aren't you? That's very exciting. Intelligence is the greatest stimulant there is.

Randy pulls her knee up and crosses her leg. Jack's eye's drop.

RANDY

What are you looking at?

(CONTINUED)

26 CONTINUED:

26

JACK
Your legs.

RANDY
(laughs)
I thought it was my intelligence
that stimulated you.

The engine starts.

JACK
Well, I've always responded to
women with great intensity. But
in the past its' been mixed. I
love the arms but I hate the voice,
I love the voice but I hate the
feet, I love the feet, but I hate
the mind, I love the mind but I
hate the teeth. I'd have to
concentrate on the thing that
excited me in order to get going.
With you it's different. Everything
excites me. What are you thinking?

RANDY
I'm wondering if we're gonna sit
here until winter.

Jack drives away. Traffic follows.

CUT TO:

27 & 28

OMIT

27 & 28

CUT TO:

29

EXT. CENTRAL PARK-MORNING

29

An EXTREME WIDE SHOT of Jack's car which is again parked at the Park's northern tip.

JACK'S VOICE

Oh wow! You are unbelievable!
Do you have any idea how great
you feel? You're like silk.
You're like cream. Do you love
the way that feels?

RANDY'S VOICE

Uh-huh.

JACK'S VOICE

Are you okay?

RANDY'S VOICE

Uh-huh.

JACK'S VOICE

Does this hurt?

RANDY'S VOICE

Uh-uh.

JACK'S VOICE

You sure?

RANDY'S VOICE

Uh-huh.

JACK'S VOICE

This is paradise, isn't it?

(CONTINUED)

4/17/86

29

CONTINUED:

29

RANDY'S VOICE

Uh-huh. Could you just move your arm a little bit to the left--my spine is snapping on the emergency brake.

JACK'S VOICE

No problem. How's that?

RANDY'S VOICE

Fine.

JACK'S VOICE

Are you going totally insane with ecstasy the way I am?

RANDY'S VOICE

Uh-huh.

JACK'S VOICE

Is there anything in the whole cosmos that could make this moment any more perfect than it is right now?

RANDY'S VOICE

Just one. If you could keep absolutely quiet for the next fifteen seconds, I'll come.

JACK'S VOICE

My lips are sealed.

CUT TO:

a30 EXT. MUSEUM OF NATURAL HISTORY-W. 77th STREET-DAY

a30

Alonzo's Rolls pulls up and parks.

CUT TO:

30 EXT. CENTRAL PARK INT. JACK'S CAR-MORNING

30

Jack and Randy are sitting in their seats arranging their clothes.

JACK

This is definitely going to go down in history as one of the highlights of my life.

(CONTINUED)

4/17/86

36a. *

30

CONTINUED:

30

RANDY
Glad I could oblige.

JACK
Do you feel great?

RANDY
I feel fine.

(CONTINUED)

30

CONTINUED:

30

JACK

Not great?

RANDY

Would it upset you terribly if I
chose my own words?

JACK

Absolutely not. I love the way
you talk.

Jack reaches into his pocket and pulls out his yellow piece of
paper and a pen.

JACK

Look, I have to get to work, but
let me have your phone number.

RANDY

I can't.

JACK

You married?

RANDY

No.

JACK

You have a boyfriend?

RANDY

Uh-huh.

JACK

Then what's the problem?

(referring to
the paper, run-
ning around to
Randy)

Here--I can fit it on right--

(he points to
a tiny, empty
corner)

Here.

RANDY

The fit is not the problem.

JACK

What is?

(CONTINUED)

9/17/86

37a.

30

CONTINUED:

30

RANDY
I don't give out my
number.

JACK
After what we've just
been through?

(CONTINUED)

30

CONTINUED:

30

RANDY
That's in the past. A
phone number's in the
future.

CUT TO:

a31

EXT. MUSEUM OF NATURAL HISTORY-W.77th St.-DAY

a31

Alonzo gets out. He paces. Looks around.

CUT TO:

b31

EXT. CENTRAL PARK-LAKE PATH-DAY

b31

From across the lake we SEE Jack and Randy.

JACK
How are we going to
see each other again?

RANDY
We aren't.

JACK
But I thought we loved
it.

Randy starts to walk, clearly trying to lose Jack
who drives (at a crawl) next to her.

RANDY
Don't worry. You'll recover. You
probably hit on about
thirty girls a day and
I'm sure at least one
says yes, so by this time
tomorrow--

JACK
Did you say one for
thirty?

RANDY
Plus or minus a couple.

(CONTINUED)

9/17/86

38a.

b31 CONTINUED:

b31

JACK

One for fuckin' thirth! A
leprous wart hog does better
than one for thirty.

RANDY

A leprous wart hog doesn't come
on thirty times a day.

JACK

What makes you think I do?

RANDY

Instinct.

JACK

Where you going?

RANDY

To work.

JACK

Where?

RANDY

Walking distance.

JACK

What's your last name? Can
you tell me that?

(CONTINUED)

b31

CONTINUED:

b31

RANDY

I can. But I'm not going to.

JACK

Were you faking it?

RANDY

Not at all. I had a lovely time. Thank you very much.

Randy makes a turn onto the grass where Jack can't drive.

JACK

Seven digits. Fast. Just once. I have a photographic memory. Shoot it out and I'll never forget it.

Jack's expression suggests he likes her.

CUT TO:

31

EXT. CENTRAL PARK EXIT-DAY

31

Randy has come out of the park in the West Seventies. As she heads towards the MUSEUM OF NATURAL HISTORY, we SEE Jack watching her as his car rolls out of the park. Alonzo intercepts Randy as she heads into the museum. He is menacing. Distraught, she seems to be making suggestions and offers which Alonzo flatly rejects. Jack watches her break away finally and go into the museum. Then he watches Alonzo get into the Rolls.

Jack follows Randy into the museum.

CUT TO:

32

INT. MUSEUM-MAIN HALL-DAY

32

Randy--tense, rushed--approaches SIDNEY, a GUARD.

RANDY

Sidney, are the checks ready yet?

SIDNEY

Not until tonight.

RANDY

You're sure?

SIDNEY

Would I lie to you about a check?

RANDY

Thanks.

Randy crosses to desk and leaves her books, bag and jacket with SALESLADY.

RANDY

Can you hold these for me till later?

SALESLADY

Sure.

Randy moves on, joins a group already waiting to be led on a guided tour of the dinosaurs.

RANDY

Hi, I'm Randy Jenson--your guide.
We can begin in the Dinosaur Hall--
if you'll follow me.

(CONTINUED)

Jack enters the museum.

He is startled when he sees that Randy is the guide. As easily as if trying on a new dress, Randy assumes a manner of amiable authority and Jack observes, impressed. Jack walks back towards the entrance and approaches Sidney.

JACK

Excuse me. I'd like to make an appointment for a group tour. Can that be arranged?

SIDNEY

Anything can be arranged.

JACK

May I request a particular guide?

SIDNEY

Who'd you have in mind? Randy Jensen?

JACK

Jenson?

SIDNEY

The young lady you were just looking at.

(Jack feels caught)

(CONTINUED)

9/17/86

40b.

32 CONTINUED:

32

SIDNEY (cont'd)
Welcome! Join the club. Randy
Jenson brings more business into
this museum than Tyrannosaurus
Rex and the Milky Way combined.

JACK
How's two o'clock this afternoon?

CUT TO:

33 EXT. CENTRAL PARK WEST-63rd STREET-DAY

33

Jack is heading up the stairs into the Ethical Culture School.
RICHIE, 10 years old and obviously one of his students, appears.
Jack and Richie walk into school together.

(CONTINUED)

9/17/86

41.

33

33

CONTINUED:

RICHIE

Hi, Jack!

JACK

Hey, Richie! Missed you yesterday.

RICHIE

I got an excuse from my brother, Alan.
Sore throat.

CUT TO:

34

INT. ETHICAL CULTURE SCHOOL-MAIN LOBBY-DAY

34

Richie hands the note to Jack, who looks at it.

JACK

What'd you really do?

KIDS

Hi Jack.

RICHIE

Went to Brooklyn. I traded
mits with this kid Seth.

He shows his new baseball glove to Jack.

JACK

(he looks at the
note)

Throat is spelled o-a-t.

RICHIE

My brother sucks as a speller.
But he's amazing with girls.

STAN BALOWSKI, the principal, appears from a different angle.

JACK

Hi, Stan!

STAN

(with much less verve,
takes note; To Richie)
You weren't in school yesterday,
Richard.

(CONTINUED)

34

CONTINUED:

34

RICHIE

I had a sore throat. That's my
excuse.

STAN

Where are your parents?

RICHIE

London England.

JACK

Pat said you wanted a word
with me.

STAN

I'm afraid so.

JACK

Speak.

STAN

Privately.

JACK

(to Richie, giving
him a key)

Run down to my locker and bring
the equipment up.

(to kids)

One minute guys. Baseball!

Richie goes off.

Stan leads Jack off into a corner. As they talk, the students
Jack will be taking to the park pour out of the elevator and
come down the stairs. They start to form a group--waiting for
Jack.

CUT TO:

35

INT. ETHICAL CULTURE SCHOOL-HALLWAY/CORNER AREA-DAY

35

STAN

Does the name "Doris Merchant"
mean anything to you?

JACK

Doris Merchant...Doris...

(CONTINUED)

35 CONTINUED:

35

STAN

The mother of Stephen Merchant, Jr.

JACK

Oh yeah. He's in my third period gym class.

STAN

Did you tell Stephen Merchant's mother that she had the face of a Chagall and the body of a Ruebens'?

JACK

Uh...I may have.

STAN

You might want to know that her husband, Stephen Merchant, Sr., is the head of the Organized Crime Unit in the Manhattan District Attorney's office.

JACK

You mean it's a crime to compare a woman to a work of art?

STAN

Watch it, Jack! Or you're going to end up losing more than your job one of these days...and another thing, Chagall's women aren't beautiful, and Ruebens' women are fat.

(he exits)

JACK

(turns)

Who said that Doris Merchant was beautiful?

Stan walks away. Jack seems for a moment deflated, but he clicks his energy back on as he returns to his students who have been waiting for him near the front door and who greet him warmly.

CUT TO:

36 & 37

OMIT

36 & 37

CUT TO:

38 EXT. CENTRAL PARK-BASEBALL FIELD-DAY 38

Jack is pitching. The game is loud and enthusiastic. Richie lines a single.

JACK
Great hit, Richie.

RICHIE
Great pitch. You threw it where
I like it.

Jack winks at Richie.

ANGIE steps up to the plate.

JACK
Okay, Angie. Keep your eye
on the ball.
(he pitches; Angie
doesn't swing)
Why didn't you swing?

ANGIE
You told me to keep my eye
on it.

JACK
Yeah, but then you've gotta
swing.

CHARLIE
(to Angie)
Stupid! Dumbo! Stupid Dumbo!

JACK
(to Charlie)
Hey!

CHARLIE
I'm sorry.

JACK
Don't be sorry to me.

CHARLIE
(to Angie)
I'm sorry, Angie.

ANGIE
It's okay, Charlie.

(CONTINUED)

38

CONTINUED:

38

JACK

Okay Angie, watch the ball, watch the ball. Focus your attention. That's all you have to do with anything in life--baseball, math bookreports--just focus your energy, concentrate on one object. All right? In this case, the ball. If you fear, use it. Fear is like fire. It can burn your house down or cook for you.

(he pitches. Angie hits
a line drive single.

She's thrilled)

See? It's easy. You just zero in and do it.

Jack checks his watch.

JACK

Okay everybody! That's it for baseball today. Now I have a big surprise. You know how you've all been after me to take you to see the dinosaurs?

Several of the kids look around, puzzled. They remember no such request.

JACK

You'll have a great time. We have a guide who knows everything.

CUT TO:

39

EXT. MUSEUM OF NATURAL HISTORY-DAY

39

The group approaches the museum, singing.

KIDS

(singing)

Somebody, somebody, somebody
Please send her to me
I'll make her happy
Just wait and see
I prayed so hard to the heaven above
That I might find someone to love.

(CONTINUED)

39 CONTINUED:

39

JACK
I'm just a lonely boy/
Lonely and blue/
I'm all alone/
With nothing to do/

As they walk up the stairs and then into the museum, each remaining line of the song is apportioned to a different student (who is, in every case, familiar enough with the procedure to know precisely what is to be sung by whom).

CUT TO:

a40 INT. MUSEUM OF NATURAL HISTORY-MAIN LOBBY-DAY

a40

One more line of the song is sung.

They arrive where Randy is waiting to start them on their guided tour. (Sidney is nearby). Jack approaches Randy from behind. She is startled to see him.

JACK
Good afternoon Miss Jenson.
May I ask you a very personal
question? Did anyone ever
tell you that you have--

(CONTINUED)

9/17/86

47.

a40 CONTINUED:

a40

RANDY

The face of a Botticelli.
Think of something original.
Some guy tried that on me this
morning. Okay everybody, follow
me.

Randy leads the group:

JACK

Really? What'd you think of
him?

RANDY

(shrugs)

You could take him or leave
him.

JACK

Which would you do?

RANDY

Maybe take him and leave him.

JACK

You sound pretty cold.

RANDY

You have to be with guys like
that.

(CONTINUED)

9/17/86

47a.

a40 CONTINUED:

a40

JACK

Like what?

RANDY

Cruisers. Collectors. Pick-up artists. Guys who carry around lists of phone numbers and names that are so long they can't remember if they did or they didn't.

CUT TO:

b40 INT. MUSEUM-DINOSAUR HALL-DAY

b40

JACK

That's all you thought he was?

RANDY

That's all I saw.

JACK

Maybe he was hiding something. Maybe he wants to be sure that it's the angel of his dreams before he--

(CONTINUED)

b40 CONTINUED:

b40

RANDY

Sounds like another of his one-liners to me.

JACK

You're putting down one-liners?
The author of such gems as "I'm not too good to be true, only too truthful to be good"?

RANDY

Has it occurred to you that we could end up causing each other a lot of trouble?

(turns to the students)

All right, who can tell me the name of this dinosaur?

Different voices compete. "Tyrannosaurus!" "Brontosaurus!"
"Triceratops!" "No, stupid! Triceratops has three horns!"
"Dinosaur!" "Diplodocus!" "Reptile!" "Brontosaurus!"

RANDY

That's it...

(several claim credit
enthusiastically)

Brontosaurus was believed one of the biggest animals that ever walked on earth. Seventy feet long and fifty tons. That's one hundred thousand pounds.

KIDS

Ooh! Wow!

CUT TO:

9/17/86

49.

c40

INT. ELEPHANT ROOM-DAY

c40

As Randy leads the group from one hall to another, Jack catches up with her and speaks in a private tone.

JACK

I must share something with you.
Do you know what the odds are
against a pair of total strangers
running into each other by random
chance twice in the same day in
a city of eight million human
beings? Eight million to one.

RANDY

Four million to one.

JACK

That's my point. Doesn't it seem
to you that there's more going on
here than mere coincidence? Did
you ever read Arthur Koestler's
"The Roots of Coincidence"? Did
you ever hear of John Calvin's
Theory of Predestination?

RANDY

You're talking about religion
now?

JACK

Make fun of it, go ahead. But
don't expect that mysterious force
which generously brought us together
a second

(CONTINUED)

9/17/86

50.

c40 CONTINUED:

c40

JACK (cont'd)
time to just sit around waiting
to guide us to each other again.
It has other people to connect.

RANDY
Other romantic visionaries.

JACK
Yeah!
(left alone, he
ponders)
How do you mean that?

CUT TO:

d40 INT. MUSEUM-WHALE ROOM-DAY

d40

RANDY
I have another tour in three
minutes.

JACK
And I have a social studies class.
We'll have to wait till dinner.

RANDY
Longer. Thanks anyway.

JACK
How about after dinner.

RANDY
No.

JACK
How about after-after dinner?

RANDY
Are you this elaborate with
all your pick-ups?

JACK
You're not a pick-up. Why do
you--

RANDY
Because that's how we met.
What do you want from me?

(CONTINUED)

4/17/86

50a.

d40

CONTINUED:

d40

JACK
Dinner.

CUT TO:

40 INT. MUSEUM-MAIN LOBBY-DAY

40

Jack pursues Randy on her way to her next group (largely out-of-towners).

JACK

I see what's going on. You have to feel that what I'm saying to you I've never said to anyone else and that I never will. Right?

RANDY

Take out your telephone directory.
(Jack takes it out of his pants)
Tear it up.

JACK

Tear--wha--bu--you think this list means anything to me?
(stopping; alone)
Look! Here.

He crumples his list and throws it. Randy moves toward her group then turns again in time to see Jack pick up his list. She greets the group and Jack comes running toward her.

RANDY

Hello. I'm Randy Jenson and I'm going to be your guide. We can start in the Dinosaur Hall.

Jack pulls her aside.

JACK

(to group)
Excuse us for one second.
(aside)
What do you want from me? My blood? My heart? My soul?

RANDY

Your absence.

(CONTINUED)

9/17/86

51a/51b

40 CONTINUED:

40

JACK
You mean that?

RANDY
Yes.

JACK
You sure?

RANDY
Yes.

JACK
You want me to leave you
alone?

RANDY
Yes.

JACK
Okay, fine.
(to kids)
C'mon.

Jack and kids leave.

A close-up of Randy watching him.

CUT TO:

41 OMIT

41

CUT TO:

9/17/86 52.

a42 EXT. AMSTERDAM AVENUE AT PHIL'S COFFEE SHOP-DAY a42

Jack pulls up at PHIL'S Coffee Shop. He gets out of the car and enters. He sings Elvis' song: "I Want You, I Need You".

CUT TO:

42 INT. PHIL'S COFFEE SHOP-DAY 42

(Phil is standing at his counter. Jack enters and joins him).

JACK

Hi, my name's Jack Jericho. I'm in a rush, but I couldn't help noticing your lovely eyelashes and your fleshy Mediterranean lips. Would you care to enjoy a bold and original erotic experience with me in the confines of a private hotel suite?

PHIL

Sorry, you're not my type.

JACK

How about an orange juice?

Phil pours the orange juice.

(CONTINUED)

PHIL

How about a pretzel to wash it down?

JACK

No thanks. Very low fiber. I'm getting into bran and grany wheats-- stuff that rockets through your system. Pretzels clog up your colon with tryglycerates.

(he takes one away and starts gobbling it)

One won't hurt.

PHIL

It'll help if you chew it.

JACK

No time. I've gotta find a job.

PHIL

You've got a job.

JACK

They think I can be more helpful at another school.

PHIL

What? You're a great teacher.

JACK

I'm ahead of my time.

PHIL

Maybe I could get Manny to put you on at his join, till you find something else.

JACK

Thanks. I'll be okay.

(CONTINUED)

42 CONTINUED:

42

JOAN and MICHELLE enter and appear at the counter.

PHIL
Good afternoon, ladies.

JOAN
Hi.

MICHELLE
Hi.

PHIL
(to Michelle)
What's your name?

MICHELLE
Michelle.

PHIL
And yours?

JOAN
Joan.

PHIL
(to Jack)
Did you hear the way she said
that? What do you do for a living,
girls?

JOAN & MICHELLE
(simultaneously)
Model.

PHIL
What am I, a moron? Of course
you're models. Jack, is there
an ocean you wouldn't swim, a
mountain you wouldn't climb, a
desert you wouldn't cross for
five minutes with either of these
two outstanding beauties?

JACK
Thanks for the pretzel. See you later.

Jack leaves. Phil is bweildered.

PHIL
(to girls)
He's shy.

CUT TO:

43

INT. JACK AND NELLIE'S APARTMENT-LIVING ROOM-DAY

43

Jack comes into his and Nellie's apartment carrying the clothes and a bag of groceries. He is startled to find her dressed up, putting on a necklace, arranging herself in front of the mirror. Throughout the scene, Jack--after unpacking the goods--makes a routine inspection--search for chocolate.

JACK

Grandma, I'm here! Grandma!
What are you doing?

NELLIE

About what?

JACK

Why are you so dressed up?

NELLIE

Am I?

JACK

Do you have any special plans?

NELLIE

I met the nicest young man.

JACK

Fritz from Vienna?

NELLIE

Serge from Central Park
But he's from Vienna too.
Serge Handfeld.

JACK

You met him in Central
Park?

(CONTINUED)

9/17/86

56.

43

CONTINUED:

43

NELLIE
On the park bench.

JACK
Did he ask where you lived?

NELLIE
Oh yes.

JACK
And you told him?

(CONTINUED)

NELLIE

It's not a secret. Is it?

JACK

What does he do? Does he have a job?

NELLIE

His clothes are very nice.

JACK

When did this happen?

NELLIE

Yesterday. Maybe the day before.

JACK

Did he ask for money?

NELLIE

Goodness, no!

JACK

You've gotta promise me. Until this blows over-- sit in a different part of the park. I don't want this character bothering you again.

NELLIE

He's not bothering me. I'm having dinner with him tonight.

(CONTINUED)

43 CONTINUED:

43

JACK
(crosses to phone)
Let me have his number. I'm
going to break this date right
now.

NELLIE
I don't have his number.

JACK
He wouldn't give you his number?

NELLIE
I don't need it. He's picking
me up.

JACK
I'm calling you in ninety
minutes. If you're not home...

NELLIE
It means things are going very
well!

CUT TO:

9/17/86

56c.

44 EXT. BROADWAY-SEVENTIES-DAY

44

Jack is trying to start his car--unsuccessfully.

(CONTINUED)

44 CONTINUED: 44

Jack stalls, gets out, whacks the hood with his open hand.
It starts. He gets back in, drives away.

CUT TO:

a45 INT. MUSEUM-LOBBY-DAY a45

Randy, on her way out, speaks to Saleswoman at counter.

RANDY
Can I get my things?

Saleswoman hands her a jacket, boots and bag. She leaves.

RANDY
See you later. Take care.

Jack, who has been watching her from a secluded corner,
follows.

CUT TO:

45 INT. MUSEUM-CORRIDOR-DAY 45

Jack follows Randy.

CUT TO:

a46 INT. MUSEUM-SUBWAY-DAY a46

Jack watches Randy, follows her-from the museum into the
subway through the connecting tunnel. Randy makes a phone
call.

CUT TO:

46 INT. MANHATTAN SUBWAY PLATFORM-DAY 46

Jack--seeing a long line at the token booth--jumps the
turnstile and then shields himself among Black SINGERS
on the platform as Randy waits for a train. When the
train pulls in, Jack waits for Randy to get on, then
gets on the next car.

CUT TO:

47 & 48

OMIT

47 & 48

CUT TO:

9/17/86 58.

49 EXT. CONEY ISLAND SUBWAY STATION-DUSK 49

The train pulls in.

CUT TO:

50 EXT. SUBWAY PLATFORM-CONEY ISLAND-DUSK 50

Looking down across Coney Island.

CUT TO:

51 EXT. CONEY ISLAND-SURF AVE.-SIDE STREET-DUSK 51

Jack follows Randy on Surf Avenue. She turns the corner. He watches her enter a small four-story apartment building. Through the living room window Jack sees a man--FLASH, in his late forties--pacing nervously. He disappears from view for a moment. Jack checks his watch.

(CONTINUED)

9/17/86

59.

51 CONTINUED:

51

JACK
Randy! Are you okay?

CUT TO:

52 EXT/INT. FLASH'S APARTMENT & STREET BELOW-NIGHT

52

Jack watches Flash pacing. Randy joins Flash. They argue.
Flash is clearly drunk. Randy looks out the window and
sees Jack.

JACK
Randy! You okay?

RANDY
What are you doing here!

JACK
I want to be sure you're
okay.

(CONTINUED)

9/17/86

60.

52 CONTINUED:

52

RANDY

I'm fine.

FLASH

Who is this guy?

JACK

I'm Jack Jericho--Randy's fiance.

RANDY

(to Jack)

No one even uses that word
anymore.

JACK

Call it whatever you want.
I have to talk to you.

RANDY

I have to want you to act this
way, Jack.

JACK

You do.

RANDY

I don't.

JACK

You will.

RANDY

I won't.

JACK

I'm coming up.

RANDY

No!

Jack runs into the building.

CUT TO:

9/17/86

60a.

53 INT. FLASH'S APARTMENT-NIGHT

53

Flash is drunk.

FLASH

Oh wow your mother always said
I never should have been a
father.

RANDY

Daddy...Please.

FLASH

Your mother was right.

RANDY

Please...Daddy. Try to
clean yourself up.

A knock is heard.

Randy opens the door to her apartment hallway.

RANDY

Jack, you can't stay here. You
have to go.

FLASH

Go where? He just got here.

RANDY

He has to go.

FLASH

Oh...Well...Maybe he wants a
quick drink before he has to
hit the road.

Jack enters the apartment.

CUT TO:

54 INT. FLASH'S APARTMENT-NIGHT

54

JACK

Thanks.

FLASH

Name your pleasure? Johnnie Walker
Red? Johnnie Black? Beer? Wine?

(CONTINUED)

9/17/86

61.

54

CONTINUED:

54

JACK

I haven't had a drink since
I was seventeen.

FLASH

How do you get by?

JACK

Life is my pleasure and love is
my dream. But I appreciate
the offer.

RANDY

Jack! There are things
going on you know nothing
about. Dangerous things.
Go. Now.

CUT TO:

55

INT. CONEY ISLAND STREET/FLASH'S APT. BUILDING-NIGHT

55

Jack is resisting as Randy tries--physically--to force
Jack out of the apartment.

JACK

May I just say one thing?

RANDY

No! Leave! Yes!

JACK

Okay. Good! But don't expect
to see me again. Not if you
beg me on your knees.

RANDY

I won't.

(CONTINUED)

JACK

This is a tragic mistake you're making.

We HEAR a car pull up outside. Randy goes to the window.

RANDY

Shit!

(to Flash)

Come here.

FLASH

What's goin' on?

RANDY

(as she pushes Flash
into the closet)

Don't say a word.

She pushes Jack into the same closet.

JACK

Look, I know you're in some
kind of trouble. Tell me
what's going on. I can help...

RANDY

Shut-up, shut-up. I'm trying to
think.

JACK

If you tell me what's going on
I can help, I'm very good at that...
with your boyfriend?

There is a hard knock on the door; Jack and Flash are
now sealed in the closet.

Randy opens the door. Alonzo and Clem come in.

ALONZO

Where's the lush?

RANDY

I don't know.

ALONZO

Atlantic City? Vegas?

(CONTINUED)

55

CONTINUED:

55

RANDY

No.

ALONZO

If you don't know where he is,
how do you know he isn't there?

RANDY

I'll have the money by noon
tomorrow.

ALONZO

How? You gonna bet some more
horses at OTB?

RANDY

I'll get it.

ALONZO

What if you don't? What if you
can't? I want my fucking money.
You wanna keep Flash from getting
mangled? I offered the two of
youse a way out. Portacarrero is
a handsome guy. Women fall at his
feet.

(to Clem)

What do women do when they see
Fernando?

CLEM

They fall at his feet.

ALONZO

They chase him. I've seen it
with my eyes. He doesn't chase
them. They chase him.

RANDY

Okay, can you please leave now?

ALONZO

The offer still holds but just
for tonight.

(to Clem)

Am I being fair?

(CONTINUED)

CLEM

More than fair.

ALONZO

(to Randy)

What are you a virgin? You're not a virgin. So why are you coming on like one? Why are you being so stupid? You're not a stupid girl. You talk at a museum.

RANDY

I don't do anything I don't want to do.

ALONZO

Then find a way to want to. It won't be hard. Fernando likes you. He's become--what's the word I'm looking for?

CLEM

Crazy.

ALONZO

Obsessed. He's become obsessed with you. Spend the night with him. Make him happy. You can make a lot of money from this guy.

RANDY

You want his money, you fuck him.

Alonzo grabs Randy by the throat.

ALONZO

Excuse me, are you getting wise with me?

(his voice rising)

Are you getting wise with me?

JACK

(coming out of the closet)

Okay, all right...How much money are we talking about here?

(CONTINUED)

9/17/86

65.

55

CONTINUED:

55

ALONZO

What are you, glue?

JACK

How much?

ALONZO

Twenty-five-four-one-eight.

JACK

Twenty-five hundred?

ALONZO

Thousand, bozo.

JACK

No problem. I'll take care
of it.

ALONZO

You will? What's your pro-
fession, cupcake?

JACK

I'm a romantic.

ALONZO

That's lucrative. Where do you
got the cash?

JACK

Do you mean is it on me?

ALONZO

On you, off you, up you!

JACK

Did you ever hear of Serge
Handfeld from Austria? We're tight, we're
like this. One call. I'll have the money
in the morning. Randy knows where to find
you, doesn't she?

ALONZO

(to Randy; indicating
Jack)

And you're saying no to Fernando
Portacarrero?

(CONTINUED)

9/17/86

66.

55

CONTINUED:

55

Alonzo starts to leave with Clem, turns back.

ALONZO

Noon tomorrow. Not a minute later.

Alonzo and Clem leave.

Randy turns to Jack.

RANDY

Who is Serge Handfeld?

JACK

Serge Handfeld? He's...

RANDY

And where the hell can you get
\$25,000?

JACK

I... Where?
(clearly he can't)

RANDY

You couldn't just stay in the
closet, could you?

JACK

And not help you?

RANDY

I don't want your help.

FLASH

Wait a minute now, honwy. Let's
not be hasty. This guy Jimmy's got
a lot of heart. A lot of positive
energy comin' off him. We don't
want to block his orgones.

JACK

(to Flash)

I don't believe we've been formally
introduced. My name's Jack Jericho.
Jack, not Jimmy.

(CONTINUED)

9/17/86

66a.

55

CONTINUED:

55

FLASH
No offense intended. Flash.

RANDY
(to Jack)
Can you please leave now?

JACK
(to Randy)
Absolutely.
(to Flash)
I just want you to know
one thing
with Randy has been one of friend-
ship rather than--

FLASH
Hey, Jimmy! Whatever! I like
your face and when I like a guy's
face I'll go the distance with him--
no matter what his habits are. Now
who is this Australian count you were
talking about? Can he really come
up with twenty-five thousand overnight?
Cause I really jammed myself on this
gambling binge and I feel terrible
for Randy. If you could--

(CONTINUED)

55

CONTINUED:

55

JACK

That's what I wanted to--

RANDY

Forget it. You are not going to pay off our debt.

FLASH

(to Randy)

Hey man...He wants to save us from disaster. It would be bad karma to say no.

(to Jack)

I'm gettin' a great buzz off you. What'd you say your name was?

JACK

Jack Jericho. As in battle of.

FLASH

(to Randy)

The Bible. I'm tellin' you, man. Him and me got a special connection goin'. I can feel it.

JACK

May I say one thing?

RANDY

No.

JACK

It's relevant.

RANDY

I will not accept your help.

JACK

That's what I'm trying to tell you. There's nothing to accept. Serge Handfeld is as broke as I am.

Randy exits.

FLASH

How can he be broke? Ten minutes ago he was the richest man in Yugoslavia.

Jack follows Randy.

CUT TO:

56 EXT. CONEY ISLAND STREETS/RANDY'S APARTMENT/AMUSEMENT 56
PARK-NIGHT

Jack runs to catch up as Randy moves towards and through
Coney Island Amusement Park.

JACK
Can you wait a second?
All I'm trying to do is
help and you act as if I
were--

RANDY
Why would you want to help
me?

JACK
Because I like you.
(Randy ignores him;
Jack continues)
Ever since--today, in the park.

RANDY
What are you trying to tell
me, that I'm the first good
fuck you've ever had?

JACK
I'm trying to get you out of
a mess you don't belong in.

RANDY
You can't.

JACK
I can. This guy Flash is totally
wrong for you.

RANDY
Please...I don't have time for this.

JACK
What is this guy? When did
you meet him?

RANDY
Please...leave me alone.

JACK
You should be with me. I
know it. I know it.

6/5/86

67A.

56 CONTINUED:

56

RANDY

You don't know anything.

They have come to the basketball area of the amusement park. An array of prizes (largely stuffed animals) is on display.

JACK

(slowing down Randy,
who is nearly running)
If I can win you a teddy bear,
we spend the night together.
If I can't, I'll leave you
alone, for good.

*

(CONTINUED)

RANDY
You gamble?

JACK
No, this is my first time.

INSERT: EXT. BASKETBALL CONCESSION

Jack turns to the PROPRIETOR.

JACK
How many do I have to make to
win the big one?

PROPRIETOR
Three out of three. Quarter a pop.

Jack pays, takes the ball.

Jack swishes the ball through. After a quick look at Randy, he
swishes through a second shot.

His third shot, however, spins around and out. Jack looks
stricken.

PROPRIETOR
You want to try again?

Jack looks at Randy.

JACK
I thought I had it.

RANDY
So did I. I'm sorry.

This exchange between them is quiet, almost tender. She
walks away.

(CONTINUED)

9/17/86 69.

56 CONTINUED:

56

Jack sees Randy and runs to catch up with her.

JACK
I know I lost the bet, but
I've gotta go with you.

RANDY
Where?

JACK
Wherever you're going. You
need me.

CUT TO:

57 OMIT

57

58 INT. MUSEUM-NIGHT

58

Jack walks with Randy.

JACK
This the way to the museum?

RANDY
No, the Planetarium. I really
don't know what the point of
this is.

JACK
Neither do I but we're on the
right track.

CUT TO:

59 INT. PLANETARIUM-NIGHT

59

Randy--who is walking fast and as if alone--seems to be heading for someone in particular. The area is busy with both MUSEUM EMPLOYEES and VISITORS to a special midnight show. Randy sees a familiar face (STEWART).

RANDY
Stewart! Are the checks
ready yet?

STEWART
Yeah, they're upstairs. You gonna
stay for the show?

(CONTINUED)

59

CONTINUED:

59

RANDY
(to Stewart)
Sure.
(to Jack)
Come .

Randy leads Jack into the main hall where a show is in progress. The subject of the show is the eternal isolation in space of stars and galaxies and how gravity can attract and connect and unify.

Jack and Randy watch (standing) in the back of the auditorium (all the seats being occupied). They look into each other's eyes for a long moment.

RANDY
Wait here, I'll be right back.

JACK
Okay.

(CONTINUED)

CONTINUED)

9/17/86

70.

59

CONTINUED:

59

Randy slips out quickly.

Jack remains in the auditorium for several moments as the show continues. But he begins to suspect that Randy may not return. He leaves.

CUT TO:

60

INT. PLANETARIUM HALLWAYS-NIGHT

60

Jack moves with increasing speed--and desperation--through the hallways. Finally, he runs out of the Planetarium.

GUARD

Hey! You can't do that!

INSERT: INT. MAIN LOBBY-MUSEUM-NIGHT

Jack runs into deserted lobby.

JACK

Randy!

CUT TO:

61

OMIT

61

CUT TO:

9/17/86

70a.

62

EXT/INT. PHIL'S COFFEE SHOP-NIGHT

62

Jack pulls up. Phil--closing his shop--comes out.

PHIL

Jack!

JACK

Phil--I have a problem. I need
\$25,418 immediately.

PHIL

What?

(CONTINUED)

62 CONTINUED:

62

Jack enters the coffee shop with Phil and we watch from outside as they talk. Then Jack heads out and Phil pursues.

PHIL

Jack! I can't believe it. You've never said anything like this before! I'm touched! I'm moved! I only wish I could sell my joint tonight to get you the \$25,000.

JACK

Nah.

PHIL

I would! Where is she? Let's find her right now. You can't lose this girl. You've got lightning in a bottle. I'm gonna go with you.

JACK

I gotta go alone.

PHIL

No. I'm gonna give you all the support you need.

JACK

Yeah?

CUT TO:

63 OMIT

63

64 OMIT

64

65 OMIT

65

CUT TO:

66 INT. FLASH'S APARTMENT-NIGHT

66

Flash swatting at a fly.

PHIL

Are you insane! You're gonna stand here and tell me that you want to become a part of this--

(he indicates Flash who is swatting flies)

Move to Mars before you follow this girl one more inch. She'll ruin you.

FLASH

Name your pleasure. Johnnie Red? Johnnie Black? Beer? Wine? Name your pleasure.

PHIL

Jack...Please. Let's get outta here.

JACK

(to Flash)

Flash! Try to remember. Atlantic City? Where in Atlantic City?

PHIL

(looking at photograph of Randy)

How old is she in this picture?

FLASH

Uh...The time we went to Monte Carlo. Maybe thirteen I guess.

JACK

Flash, Flash.

PHIL

You took this girl to Monte Carlo at the age of thirteen? Jack. Please.

JACK

Flash, what hotel Flash?

FLASH

What hotel?

PHIL

You're lucky you're not in jail.

JACK

What hotel?

(CONTINUED)

9/17/86

74.

66

CONTINUED:

66

FLASH

It's got a...Some of them...
You know where...

JACK

I don't know where.

FLASH

...I don't know...I'd know it
if I saw it.

CUT TO:

67

EXT. ATLANTIC CITY/RESORTS HOTEL-DAWN

67

A New York-to Atlantic City bus pulls up at the Resorts
Hotel.

Incongruous amidst a group of WEEKEND GAMBLERS of the sort
one associates with paper hats and plastic horns on New
Year's Eve, Randy alights and moves quickly--and with
purpose--inside.

CUT TO:

68

INT. ATLANTIC CITY-RESORTS CASINO-DAY

68

The vast, garish casino.

CUT TO:

9/17/86 75.

69 INT. RESORTS-CASHIER'S CAGE-NIGHT 69

Randy walks up to the Casino cage and hands her Museum paycheck to the CASHIER.

CASHIER
(looking at her check)
I need to see some I.D.

Randy gives him an ID card.

Patsy, at a nearby roulette table with PETE, turns back and sees Randy when Pete, who has seen her first, whispers in Patsy's ear.

Cashier returns Randy's ID card.

CASHIER
How would you like your chips?

RANDY
Five hundreds and a twenty-five.

Cashier counts out five one hundred dollar chips and one twenty-five dollar chip and hands them to Randy.

CASHIER
Have a nice evening.

CUT TO:

a 70 INT. RESORTS CASINO-BAR-NIGHT

170

Patsy goes to the phone booth at the edge of the lobby adjacent to the bar. From his POV he and we see GINO (Big Boss) catered to by two attendants as he sits at the bar giving orders.

PATSY
(on the phone)
Is Alonzo Scalera there? This
Patsy Cappalluzzo. Yeah. I'll
wait. Alonzo? Guess what?

CUT TO:

9/17/86 , 76.

70 INT. RESORTS CASINO-BLACKJACK AREA-NIGHT

70

(Randy has a total of \$525.00).

Randy is seated at the blackjack table with ANDRE and TONY. Randy bets \$200. She is dealt an eight and a three. The dealer has a King showing.

Andre, betting \$25, has two eights; Tony betting \$50 has a Queen and a two. Andre takes a six and busts. Tony takes a ten and busts.

RANDY

Double.

She pushes out two more one hundred dollar chips. She is dealt a ten. The dealer turns over a Jack. Randy wins.

CUT TO:

9/17/86

77./78

71 EXT. GAS STATION-NIGHT

71

Jack pulls into a gas station with Flash and Phil.

JACK

Does Randy gamble regularly?

FLASH

(it cracks him up)

Are you kidding? Does Randy gamble regularly? Is rain wet? Is London English? Does a bear shit in the woods?

Jack watches him take a swig of beer.

FLASH

Can I be honest with you, Jimmy?

JACK

My name's still Jack.

(to Attendant)

Fill it up.

PHIL

(to Jack)

Let's turn back. It's not too late.

FLASH

Randy doesn't want us to be there. She's a very independent girl. I give her all the space she needs. Don't you think I'm right?

JACK

If she's your girl, you gotta do what you think is best.

FLASH

Right.

CUT TO:

Randy has a total of \$2100. She has \$1100 in front of her and two stacks of chips--five one hundred dollar chips in each stack--placed at each of two deal circles.

Andre betting \$25 has a seven and a six. Tony betting \$50 has a three and a nine. Randy has two eights on one hand and a six and a four on her other. The dealer shows a King. Tony takes a nine to bust.

TONY

Do you believe this? It's a conspiracy.

Tony takes a Queen to bust.

ANDRE

Ridiculous.

Randy splits her eights.

RANDY

Split.

She gets another eight and an ace respectively. On her other hand she doubles.

RANDY

Double.

Randy gets a ten. The Dealer flips his under card and reveals a six underneath. He takes a seven.

DEALER

Break.

The Dealer pays Randy. She now has \$4100. Tony and Andre lose.

TONY

I'm out. Give it to laser eyes.

ANDRE

I'm resting too. Ridiculous.

The Dealer deals again as Patsy approaches the table with Joe and Pete just behind.

PATSY

You want a drink?

(Randy is surprised--and
not pleased to see him.
She doesn't answer)

What are we, lepers? You don't say
hello to your friends?

Randy ignores Patsy. She plays \$500 on each of two hands.

(CONTINUED)

9/17/86 79.

73 OMIT 73

74 INT. RESORTS LOBBY-NIGHT 74

Alonzo (with Lulu and Clem behind) is greeted by the MANAGER of the hotel. Alonzo introduces Portacarrero.

ALONZO
Skip! How are you?

MANAGER
Mr. Scalera. How are you?
Clem. Good to see you again.
How ya been?

ALONZO
Skip, this is Mr. Portacarrero.

MANAGER
Mr. Portacarrero, anything you want
or need--just let me know.

CUT TO:

75 INT. CASINO-BLACKJACK-NIGHT

75

RANDY

Five hundred on each.

Randy playing alone at the table--bets \$500 on each of two hands. She gets a ten and a nine on one hand and a four and an eight on the other. She motions that she will stand on both. The Dealer who now shows a King, turns up a six, then hits himself with a ten.

DEALER

Break.

He pays Randy. She has \$8100.

PATSY

(to Randy)

How much you got there now?

(Randy doesn't answer)

JOE

She can't Patsy. She's got laryngitis.

PATSY

What's that look like, Joe?
About eight grand?

JOE

Looks like about eight grand, Patsy.

PETE

Minimum. Could be nine.

PATSY

(to Randy)

How much you got there? Nine grand?

RANDY

None of your business.

PATSY

(low)

I'm Alonzo's partner. It is my business.

DEALER

Bets.

Randy pushes out two five hundred dollar stacks. The Dealer deals her two blackjacks while dealing himself a six and a one.

(CONTINUED)

9/17/86

79b.

75 CONTINUED:

75

DEALER
Blackjack...blackjack.

Patsy, Joe and Pete leave.

DEALER
Five hundred gets seven fifty.
Five hundred gets seven fifty.

(Randy now has \$9600.)

CUT TO:

76 EXT. RESORTS-DRIVEWAY-NIGHT

76

Jack stalls into the driveway, parks.

JACK
You're sure this is it?

FLASH
It looks very familiar. Very
familiar.

CUT TO:

9/17/86

80.

77

77

INT. CASINO BAR-NIGHT

Alonzo enters the bar area with Clem and Lulu and Portacarrer just as Patsy is arriving. Alonzo and Patsy greet each other. Lulu goes off to play the slots. Alonzo and Portacarrero go off. Gino sees them enter--he continues his phone conversation.

GINO

Yeah, yeah, yeah. Do it right away. Call me back as soon as you can. Do what I tell you. Put Richard on the phone.

Alonzo and Portacarrero go over to Gino at the bar. They interrupt Gino's phone conversation.

GINO

Hold on.

ALONZO

Gino, this is Fernando Portacarrero.

GINO

Hello. Glad to meet you.

Gino goes back to his phone conversation. Alonzo speaks to Portacarrero.

ALONZO

She's at the blackjack area.

PORTACARRERO

I'll be at the tables.

Portacarrero goes off to the casino. Alonzo stays with Gino.

CUT TO:

78

78

INT. CASINO-BLACKJACK AREA-NIGHT

DEALER

Bets.

RANDY

Five hundred on each.

Randy pushes forward two stacks of five hundred dollar ships. The Dealer deals Randy four pictures and himself a five. Randy wins. Dealer pays her. Four spectators stand behind Randy watching.

CUT TO:

79

CONTINUED

79

He does see Patsy who is joined by EDDIE, MICKEY and Clem. (Alonzo has remained with Gino, Portacarrero has drifted away). Jack, who has stopped in his tracks and is about to try to rush Flash out of the casino, is spotted by Patsy who-- joined by his cohorts, moves quickly up to greet them. To Jack's surprise, Patsy is friendly.

CUT TO:

80

OMIT

80

81

INT. RESORTS CASINO-BAR-NIGHT

81

Throughout, Jack - who notices Alonzo and receives a glare in return-is eager to leave. (INSERT: FLASH

She plays out there.

PATSY

Flash! Long time! How you doin'?

JACK

Let's go.)

FLASH

Patsy! In 'an out. Gee! You're lookin' great!

PATSY

I try my best. You too.

FLASH

This is my friend, Jimmy.

JACK

Jack.

FLASH

And Paul.

PHIL

Phil.

PATSY

You know all the boys.

FLASH

Sure do! How's life fellas?

Patsy's cohorts force friendly greetings.

PATSY

(to Flash)

We were just going upstairs for a drink. Why don't you join us?

FLASH

I wish I could but I'm--

9/17/86

82.

81

CONTINUED:

81

PATSY
One drink.

FLASH
I really--

JACK
Flash! We have business.

FLASH
Business. That's all Jimmy
thinks about.

PATSY
1979.
(to his friends)
The man could not lose a bet.
You hear what I'm telling you?
Twenty-one straight weeks he
was a winner.

FLASH
Listen to him.

FLASH
I was a legend, wasn't I?
I won half a million dollars
that year.

PATSY
You certainly were.

EDDIE (O.S.)'
It ain't what you win, it's what
you keep.

FLASH
Ain't that the truth? I wish I'd
saved something for Randy.

JACK
Flash! Let's go.

CLEM
Maybe you'll get lucky again.

JACK
Flash!

PHIL
Let's get outta here.

FLASH
(to Clem)
What are you talkin' about lucky?
I knew the teams. I played the streaks.
I had it psyched. Tell him Patsy.

(CONTINUED)

PATSY

Let's go up and have a drink. I'll tell him there.

FLASH

You know what I'd love to do?

PATSY

What?

FLASH

Turn back the clock.

EDDIE

What're you gonna do now that Randy's grown up?

FLASH

(laughing)

I get confused about that.

EDDIE

(putting his arm around
Flash)

That's O.K., Flash. If I had a daughter like Randy I'd be confused too.
So let's have a drink.

PATSY

C'mon. I've got some booze.

Jack--stunned--speaks sotto voce to Phil as Flash continues to Patsy (oblivious to Jack's surprise).

JACK

Did you hear that! He's not her boyfriend. He's her father! It's normal!

PHIL

Normal!

(he pulls Jack aside)

JACK

He's not her boyfriend!

PHIL

Jack. Will you allow me to do one thing for you? Jack, I beg you, allow me to put you in a rest home for a week or two.

JACK

Keep an eye on Flash. I'm going to find Randy.

Jack rushes out onto the casino floor. Phil calls "Jack" to no avail. Phil remains near Flash and Patsy.

a82 INT. BLACKJACK AREA -NIGHT

a82

A group of people have begun to form around Randy and they react with delight. Randy adds up her huge stack of black chips and pushes all of them forward.

RANDY

Thirteen thousand dollars. I want to bet it all on one hand. Then I'll leave with twenty-six thousand or nothing.

Floor Manager approaches Randy.

FLOOR MANAGER

You want to bet thirteen thousand dollars on one hand?

RANDY

Uh-huh.

FLOOR MANAGER

Wait right here.

He leaves. (Portacarrero also looks over at Randy).

CUT TO:

b82 INT. HOTEL ROOM-NIGHT

b82

Flash is escorted in by Patsy, Eddie and Pete. He sits down on the bed and looks around the room. It is clear that there is nothing to drink.

FLASH

(standing up)

Maybe I should head back to New York.

Pete double locks the door and blocks it.

PATSY

(to Flash)

As your friend said downstairs-- you got business to take care of.

FLASH

One thing's for sure, I can't take care of business if I'm locked up in a room.

PATSY

What are you tellin' me? That if you were out on the street you'd be earnin'? Look at yourself!

(CONTINUED)

9/24/86

83a.

b82

CONTINUED:

b82

PATSY (cont'd)
Some Flash! The only way out of
this for you is Randy and the Columbian.

FLASH
You don't understand Randy. You
don't push her around.

PATSY
If you tell her you're staying locked
up here until she goes along, she'll
do it. She's in the casino now.
Page her.

FLASH
Not a chance. Whatever you want
to do with me, you better just
go ahead and do it.

CUT TO:

82

INT. CASINO BAR-NIGHT

82

The Floor Manager approaches GINO (who is talking on his mobile
phone). Alonzo is at the bar next to him. Gino interrupts his
call to lend a quick, impatient ear.

FLOOR MANAGER
Randy Jenson has \$13,000. She wants
to bet all on one hand in Blackjack.
What do you want to do?

GINO
Okay.

Floor Manager returns to the casino.

ALONZO
Gino. You can't do that.

Gino resumes his conversation. Alonzo leaves.

CUT TO:

a83

INT. BLACKJACK AREA-NIGHT

a83

Jack comes through the casino and stops at the gate of the
blackjack area. He sees Randy. She doesn't see him. Jack
also sees Portacarrero at the nearby roulette table with a
huge stack of chips in front of him.

CUT TO:

9/17/86

83b.

83 INT. BLACKJACK AREA-NIGHT

83

Jack watches Randy waiting nervously. Jilly comes in quickly and nods approval to the Dealer for Randy's \$13,000 bet. Alonzo arrives and watches Randy from the other gate. Jack watches both Randy and Alonzo.

FLOOR MANAGER

(to Randy)

It's okay.

(to Dealer)

Go ahead--deal.

Alonzo arrives and joins Portacarrero.

CUT TO:

84 OMIT

84

CUT TO:

Randy draws a King and then two of spades. The Dealer shows an eight of hearts. Randy motions for a card and receives a three of clubs for a total of fifteen. She hesitates, motions for another card, receives a five of spades. Tensely, she anticipates a winning hand and liberation from her trouble.

The Dealer flips over the down card. It is the two of spades. The next card is then drawn--the Ace of hearts, making 21 and beating Randy. As the crowd--deflated--things, Jack notices (à) Alonzo, relieved--(b) Portacarrero (aware of Randy's defeat) at the nearby roulette table. (c) Randy who is fractured by (and barely in control after) her loss.

Jack watches Randy get up--broke. She walks towards the exit, sees Alonzo. Alonzo looks at his watch, then at Randy. She looks away, passes quickly. Alonzo says something to her as she goes by.

Jack heads after Randy. Phil stops him on the casino floor.

PHIL

Jack! They got him, Jack!

JACK

Who?

PHIL

Flash! They sucked him in! The guy stuck a pistol in my ribs.

JACK

Where'd they take him?

PHIL

I don't know. Somewhere in the hotel.

Jack runs off.

PHIL

(calling after him)

Be careful!

CUT TO:

9/17/86

85.

a86 INT. LOBBY-NIGHT

a86

Jack catches up with Randy.

JACK

I couldn't help noticing that you
bear a striking resemblance to a
young lady who ditched me a little
while ago at the Hayden Planetarium.
You haven't seen her in any of the
casinos, have you?

Randy just looks at Jack. Is he mad? Does he really
love her?

JACK

I was beginning to think that she
and I were getting into something--
exceptional! Maybe I was wrong. What
do you think?

RANDY

I can't think at all right now.

JACK

I have an idea.

RANDY

I'm too hungry to hear it.

CUT TO:

Randy and Jack eat cheeseburgers.

RANDY

I had it won. I really had it won.

JACK

What makes you say that?

RANDY

The dealer had an eight showing, I had three, took another hit--which was a real risk--I mean it showed some guts then that paid off and--what are you looking at?

JACK

Nothing. You sound like a real pro.

RANDY

(embarrassed)

Yeah, well, not really.

JACK

You know what this cheeseburger is like? Life. You look at it, feel it, you touch it, you chew it, you swallow it. Add a little ketchup. Take a second bite, then a third. You never think you're gonna look down and see an empty plate. But then all of a sudden you are. It's over. No more burger. That's it.

RANDY

So you order another.

JACK

There are no others. You've eaten the last cheeseburger on earth.

RANDY

So you order a hotdog.

(CONTINUED)

9/17/86

86.

86

CONTINUED:

86

JACK

No. You face the truth. You admit you're tapped out. You say to yourself, "Never again. If I get off this time, either I move on or I die."

RANDY

If you want the rest of my cheeseburger, why don't you just say so?

JACK

What game gives you the best chance to turn a small amount of money into a big amount on just one bet?

RANDY

Roulette.

JACK

Come on.

CUT TO:

87

OMIT

87

CUT TO:

87 CONTINUED:

87

JACK
No. You face the truth. You admit
you're tapped out. You say to yourself,
"Never again. If I get off this time,
either I move on or I die."

RANDY
If you want the rest of my cheese-
burger, why don't you just say so?

CUT TO:

88 EXT. ATLANTIC CITY STREETS-NIGHT 88

Jack veers right sharply, drives into a Used Car lot.

CUT TO:

89 EXT. USED CAR DEALER-NIGHT 89

Jack's car rattles and stalls into Marty's Used Car Lot.

JACK
Shit.

MARTY
(joins Jack)
Hi. How are ya'll? I'm Marty
Copland.

JACK
I noticed on your sign it says
you buy cars.

MARTY
Cars. Interest in the Camero convertible
happens to be down to an all-time
historical low at this point in time.

JACK
So you're not interested.

MARTY
That's not what I said. I said that
interest in the Camero is at an all
time low.

JACK
No it's not! That's absurd. It's
a phenomenal car. It's a collectors
item.

RANDY
(to Jack)
Come on, Jack. Let's just go.

(CONTINUED)

9/17/86

87a.

89 CONTINUED:

89

MARTY

Forgive me, young lady, but that
is the oldest trick in the business.

Jack starts the car.

MARTY

How much you want for it?

(CONTINUED)

JACK
Six thousand.

MARTY
Not a penny over.

Jack starts the car, ready to pull away. The car stalls. Marty smiles.

JACK
Four thousand sounds reasonable.

MARTY
Twenty-nine fifty.

JACK
One little stall and you think that's worth a thousand-fifty?

MARTY
You can always say the magic word.

JACK
What's that?

MARTY
No.

JACK
Okay. No.
(Marty shrugs, starts off; Jack calls after him).
Twenty-nine-fifty cash?

Marty stops, turns.

MARTY
Why not? This is Atlantic City, isn't it?

CUT TO:

9/17/86

89.

90

90

EXT. ATLANTIC CITY BOARDWALK-NIGHT

Jack--counting him money--walks with Randy towards Resorts.

JACK

What's your lucky number?

RANDY

Eleven.

JACK

Mine's thirteen.

RANDY

What else would your lucky
number be?

JACK

How much does it pay when your
number comes up?

RANDY

Thirty-five to one.

JACK

Are you serious?

CUT TO:

91

91

OMIT

CUT TO:

INT. RESORTS CASINO-NIGHT

Alonzo talks to Portacarrero, who has a huge mound of chips and places them in front of him at the roulette table. They see Jack and Randy. Alonzo keeps his eyes on them.

CUT TO:

93 INT. RESORTS CASINO FLOOR-ROULETTE AREA-NIGHT

93

CROUPIER

Place your bets.

Jack holds out the chips in two uneven stacks.

JACK

I just put them down?

RANDY

Uh-huh.

Jack places nineteen one hundred dollar chips and two twenty-fives on 11 and ten one hundred dollar chips (the small stack) on thirteen.

JACK

A thousand for me and nineteen hundred and fifty for you.

RANDY

Why not half on each?

JACK

I'm the amateur.

CROUPIER

Okay, no more bets please.

Randy turns back to the table and Jack. The Croupier calls out instructions. As the ball rolls, Jack and Randy stare at it popping from niche to niche. The ball falls into the thirteen. There is an explosion of NOISE and triumph around Jack and Randy who look at each other as if isolated from the rest of the casion.

CROUPIER

Thirteen black odd.

MAN

Thirty-five thousand dollars!

(CONTINUED)

9/17/86

90a

93 CONTINUED:

93

Portacarrero starts away, ordering Croupier to collect his money. Alonzo pursues Portacarrero and whispers in his ear, explaining, assuring. Portacarrero seems appeased. Jack, with his chips stacked on a tray speaks to Randy.

JACK
I'm gonna settle this up.

He starts off.

RANDY
Jack!
(she comes to him)
Thank you.

They kiss passionately. Jack breaks away.

JACK
I'll be right back.

Randy watches him walk away, then leave.

CUT TO:

a94 INT. RESORTS CASINO-BAR-NIGHT

a94

Jack enters the bar area where Alonzo joins Joe, Pete, Clem, Patsy and Mickey. Gino--at the bar--moves over during the ensuing conversation. Portacarrero is near by.

JACK
Twenty-five thousand four hundred
and eighteen dollars.

ALONZO
Very impressive.

JACK
Thank you.

Portacarrero puts his drink down and leaves.

ALONZO
Fernando!

JACK
Where's Flash?

ALONZO
There's a very powerful, very
frustrated man over there. He has
a deep personal curiosity about Randy
and it hasn't been satisfied.

JACK
Where's Flash?

ALONZO
With friends. The way we all
should die.

JACK
We had a deal.

ALONZO
Don't raise your voice. You'll get him.

JACK
When?

ALONZO
When I'm good and fuckin' ready.
When Randy starts behaving.

JACK
Are you referring to Mr. Portacarrero?

ALONZO
Get lost, cupcake. Unless you want
your neck separated from your face.

Jack turns and walks away. Then turns back.

(CONTINUED)

9/17/86

91a.

a94

CONTINUED:

a94

JACK (cont'd)
crook. You're a cheap lying
crook and furthermore your
attitude about women leaves some-
thing to be desired.

ALONZO
Do you know who you're talking
to?

JACK
Yeah I know who I'm talking to.
I've seen your kind all my life.
Everybody has-- HOT LONNIE SCALERA.
he hits on
women wherever he goes, he walks,
he talks, he jumps 'em in his car,
practically breaks their backs on
the gear shift, takes their phone
numbers and never calls them, isn't
that right?

Admit it, Hot Lonnie, does your
mother have to do your dirty laundry?
Does she have to wash the lipstick
off your underpants?

ALONZO
Excuse me...

JACK
No. You excuse me you inconsiderate
son-of-a-bitch, it's your mother!
I bet you got a list of all the women
you've done this to, I bet you carry
it around in your back pocket.

(to Patsy)
How 'bout your sister, Patsy, she's
on the list.

(to Alonzo)
She is...isn't she?

ALONZO
You're history, pal, you know that.

JACK
Yeah, sure.

ALONZO
Patsy, get rid of this guy.

(CONTINUED)

9/17/86

91aa

a94 CONTINUED:

a94

JACK

What is this shit? I pay off a
twenty-five thousand dollar debt
and for that you kill me and tell
my girl to fuck your friend? What
do I get for fifty thousand? Sodomy
and mutilation? You're not only a

(CONTINUED)

9/17/86

92/93.

a94

CONTINUED:

a94

PATSY

Could I take a look at the
list?

ALONZO

(to Patsy)

What list?

JACK

Don't take that shit from him.
He's gonna say anything now
that he's backed into a corner.

GINO

Wait a minute.

(to Alonzo)

Wait a minute. You want to
work for me or do you want
to be a pimp? Do what Mr.
Jericho says. Return the gentle-
man to his daughter.

ALONZO

Gino...

GINO

I don't want to hear that
kind of talk. I don't like
it. It's disgusting.

ALONZO

Gino I hardly opened my...

GINO

Shut up.

Lulu enters.

LULU

What's going on?

CUT TO:

94

INT. CASINO FLOOR-NIGHT

94

Jack walks back towards the spot where he left Randy but
she isn't there. He rushes out.

CUT TO:

9/17/86

94.

95 EXT. BOARDWALK-NIGHT

95

Jack looks around frantically, finally spots Randy heading down the boardwalk. Jack runs fast to catch her.

JACK

Here I am.

RANDY

Hi. How're you feeling?

JACK

Great. You?

She nods.

RANDY

Fine. You were wonderful.

JACK

Thank you.

RANDY

I mean it. You were really wonderful.

JACK

Thank you very much.

RANDY

So what are you going to do now?

JACK

Buy back my camero and take you anywhere you want to go.

RANDY

Oh, no Jack you've done so much-- I've just got to get back to the city and make sure everything's okay.

JACK

Actually--I meant anywhere you want to go for the rest of your life.

RANDY

You're shameless.

They walk.

JACK

Is rain wet? Is London English? Does popcorn pop? What else is new?

(CONTINUED)

9/17/86

94a.

95

CONTINUED:

95

RANDY

--I don't know where I want
to go for the rest of my life,
I only know I've been going in
the wrong direction.

JACK

You're calling me a wrong
direction?

RANDY

--We're both running around
looking for trouble and taking
chances we can't get away with!

JACK

We got away with it tonight.

RANDY

So what if we did? We shouldn't
have tried. I'll always be
grateful to you but we're not good
for each other.

JACK

In other words because of tonight
I shouldn't be with you?

RANDY

We shouldn't be with each other.
You're just as big a gambler as
I am and we'll keep making each
other take chances we can't get
away with, that's all I'm saying.
I teased you into taking chances
when I didn't give you my number...
if I'd been on that list you carry
around you wouldn't have come to
my house and none of this would've
happened.

JACK

And we wouldn't have won.

RANDY

So what if we did? It was wonderful
once but it was just dumb luck.
Can't you see that? You can't live
your life gambling like that.

(CONTINUED)

9/17/86

94b.

95

CONTINUED:

95

JACK

Being with you is no gamble
for me. You can only gamble when
you've got a choice. I want to
be with you forever and I've
got no choice about that...I may
not have a prayer in the world--
but it's no gamble. What I feel
may not be good for me or you. But
I'm not going to listen to you
calling it a bad habit.

He starts away, turns back pulling out his list.

JACK (cont'd)

Speaking of bad habits...

He rips up the list, sends the pieces flying onto the
boardwalk and leaves.

Patsy comes over with Flash (who is holding a glass
of champagne).

RANDY

Daddy! What are you doing here?

FLASH

You know Patsy Cuppallushi don't
you?

PATSY

Cappallusso.

Randy sees Jack in the distance.

FLASH

Of course. No offense intended.
I'm a little dizzy from all the
excitement. In the old days I
could go for forty-eight hours
without--

RANDY

C'mon--let's go.

Randy looks for Jack but he is gone.

PATSY

Why don't you take the
helicopter back with us?
What do you say?

9/17/86

94c.

95

CONTINUED:

95

FLASH

Helicopter? I've never been in
a helicopter--

RANDY

We're going on the bus.

FLASH

We're going on the bus. Thanks
anyway, Patsy. I better stick with
the family.

PATSY

Good night.

Patsy leaves.

FLASH

He means well.

(Flash and Randy
look at each other for
a long moment)

Hey! You know something? I'm going
to give this up.

(dumps drink)

The mood swings are tremendous!

He puts the glass of champagne on the sidewalk. Randy puts her
arm around Flash. She looks back over her shoulder for Jack.

CUT TO:

a96

OMIT

a96

CUT TO:

96

EXT. WEST SEVENY-THIRD STREET-DAY

96

Jack--exhausted and depleted--walks up his block and into
his building.

CUT TO:

9/17/86

94d.

97/98 INT. JACK AND NELLIE'S APARTMENT-DUSK

97/98

Jack enters apartment.

Nellie and Serge play checkers.

NELLIE

Jackie!

JACK

Hi.

NELLIE

This is Serge Handfeld from Vienna.

(to Serge)

This is my grandson--Jack Jericho.

(CONTINUED)

9/17/86

95.

97/98 CONTINUED:

97/98

SERGE

It is a great pleasure to meet
you sir.

JACK

Hi. Nice to meet you.
(to Nellie)
I don't want to bother you. Just
continue your game. I'm gonna...

CUT TO:

99 INT. JACK AND NELLIE'S BUILDING/HALLWAY-DUSK

99

George walks up to Jack's door. Jack opens it.

GEORGE

Mr. Jericho! This has gone far
enough! If you don't have something...

JACK

I got it.

GEORGE

You do? A thousand dollars?

JACK

Yeah.

Jack takes out his money and counts out \$2,000.

JACK

Two thousand. Last month's and
this month's.

GEORGE

You must've struck it rich.

JACK

Yeah.

He leaves the building.

CUT TO:

100

EXT. JACK'S BUILDING-DUSK

100

He comes downstairs. She's waiting. He begins walking down the street.

RANDY (O.S.)

Excuse me.

Jack turns and sees her.

RANDY

Has anyone ever told you, you
have crazy taste in women?

JACK

What are you trying to do to me?

RANDY

(steps forward)

What's wrong with you?

JACK

You. I was perfectly happy
with my life two days ago. Now
everything's screwed up.

RANDY

I've been thinking about what you
said. I was hoping--

JACK

No. It's not worth it. We'd
annihilate each other.

A moment.

JACK (cont'd)

What were you gonna say?

RANDY

Nothing. I shouldn't have come
here.

JACK

Why are you playing with me?

RANDY

You just said we'd annihilate each other.

JACK

We would, wouldn't we?

(CONTINUED)

9/17/86

97.

100

CONTINUED:

100

RANDY
I don't know.

JACK
We would. Believe me. It's
much better for both of us
in the long run if we split
up and never see each
other again.

RANDY
Okay. Bye.

Randy turns and walks off. Jack watches; he is torn.
Finally, after walking ten yards in the opposite direction,
he turns and runs after her, catching up.

JACK
What do you want from me?

RANDY
Dinner.

JACK
We could cause each other a
lot of trouble. You know that.

RANDY
Uh-huh.

JACK
How does that make you feel?

RANDY
Better than anything else I
can think of.

JACK
Come on. Let's eat.

They walk together into the crowded evening street.

THE END