

The Spanish Prisoner

SPANISH PRISONER

FADE IN

1 INT ST. ESTEPHE AIRPORT DAY 1*

ANGLE INS
A LARGE SIGN READS:

Did you pack your own bag? Are you
carrying gifts or packages for
anyone you do not know? Has your
bag been out of your sight since you
packed it? (repeated French & Dutch) *

WE SEE A SECURITY X-RAY SCREEN, AND SEVERAL ITEMS
GOING THOUGH IT. BEYOND IT WE SEE THE ARRIVALS
AREA, THE RAMP, PUSHED UP TO A JETLINER.

2 EXT ARRIVALS AREA ST. ESTEPHE AIRPORT. DAY. 2*

A YOUNG MAN, AROUND THIRTY, JOE ROSS, IN TOO-HEAVY
CITY CLOTHES, GETTING DOWN FROM THE FIRST-CLASS
RAMP ON A JETLINER, LOOSENS HIS TIE, SQUINTS
AGAINST THE SUN. HE IS FOLLOWED BY GEORGE LANG, A
MAN OF SIMILAR AGE. LANG IS CARRYING A LARGE
YELLOW RAINCOAT OFF OF HIS ARM. *
HE PROCEEDS INTO THE AIRPORT *

3 INT AIRPORT DAY. 3

THE PASSENGERS EXITING THE IMMIGRATION AREA. A
GROUP OF JAPANESE TOURISTS BEFORE THEM. JOE ROSS
COMES UP TO A CONCESSION STAND.

JOE ROSS STOPS BY THE CONCESSION STAND, AS IF
STRUCK BY AN IDEA, TAKES A PAD OUT OF HIS POCKET,
AND A PENCIL, AND BEGINS MAKING NOTATION. *

GEORGE LANG, A FELLOW IN HIS FORTIES, WALKS UP
BEHIND ROSS. *

LANG *

It's going to be fine, relax. *

ROSS, PREOCCUPIED, NODS. *

LANG *

Relax and have a cigar. Gonna buy
you one. May I see those Havanas,
please...? *

LANG LOOKS AT TWO WOMEN BEHIND THE CONCESSION
STAND. SHE BENDS DOWN TO GET THE CIGAR BOX. WHEN *

3 CONTINUED:

3

SHE STRAIGHTENS UP, WE SEE THAT SHE IS STUNNINGLY BEAUTIFUL. SHE HAS A MOLE BY THE SIDE OF HER MOUTH.

LANG
...and good morning to you...

ROSS
...is that legal here?

LANG
It's legal everywhere. What are you talking about?

ROSS
Cuban Cigars.

LANG
Yes. Joe.

ANOTHER WOMAN COMES UP TO THE STAND, AND POINTS AT HER WATCH, AND THE BEAUTIFUL WOMAN PREPARES TO LEAVE HER STATION. LANG SPEAKS UP TO KEEP HER THERE.

LANG
Yes, uh, please. A cigar, and a...
...and a camera...

HE PICKS UP A DISPOSABLE CAMERA. THE BEAUTIFUL WOMAN DISAPPEARS THROUGH A DOOR IN THE BACK OF THE CONCESSION STAND. THE OTHER SALESGIRL HANDS HIM A CAMERA.

SALESGIRL
...anything else, sir...?

LANG
(SIGHS)
---No, that will do it.

HE PAYS FOR THE CIGARS, AND TAKES THEM TO ROSS.

LANG
Relax, It's going to be fine.

A STREAM OF JAPANESE TOURISTS PASSES BEHIND HIM.

WOMAN'S VOICE (OS)
...MR. ROSS...

(CONTINUED)

3 CONTINUED: (2)

3

*
*

ANGLE

HE HAS JUST HAD HIS PHOTO TAKEN BY A VERY PRETTY AMERICAN
WOMAN IN HER TWENTIES, WHO IS CARRYING
BAGGAGE, OBVIOUSLY JUST OFF OF THE PLANE (SUSAN RICCI)

A SMALL SUITCASE, AND A LARGE YELLOW FIBREBOARD BOX.

SUSAN
(TO LANG)
...hello...

LANG
...hello
(SEARCHING FOR HER NAME)

SUSAN
...Susan...

LANG
Susan... You on the plane...?

SUSAN
...back in the Cheap Seats.
(SHE TAKES A CAMERA OUT OF
HER POCKET AND SNAPS A
PHOTO)
...capture your First Moment in
Paradise. Isn't it beautiful down
here, Mr. Lang...?

LANG
Well, I don't know, Susan, we've
just seen the airport.

SUSAN POINTS AT THE CAMERA WHICH LANG JUST PURCHASED.

SUSAN
You interested in Photography?

THE SALESGIRL HANDS A CIGAR TO LANG.

SALESGIRL
That is eight dollars,

LANG
You take U.S. currency...?

(CONTINUED)

SALESGIRL

Yes sir.

LANG

(PATTING HIS POCKETS)

Gimme some money.

ROSS IS MAKING CALCULATIONS IN A NOTEBOOK.

ROSS

(TO THE SALESGIRL)

You take traveller's checks?

LANG

I'll make it up to you. Who travels with Traveller's checks anymore? You are a conservative son of a gun....

THEY START PAYING FOR THE CIGARS.

ROSS

Did I just pay eight bucks for that cigar.

LANG GESTURES FOR ANOTHER CIGAR, THE SALESGIRL GIVES HIM ONE.

LANG

Tell you what, I'll go halves with you on everything we do down here. You make us a lot of money, and I'll get you to relax.

ROSS

Fine, I'll relax after the Dog and Pony Show.

SUSAN CATCHES UP WITH LANG AND ROSS, AS THEY START OUT OF THE AIRPORT, SHE IS HAVING DIFFICULTY WALKING, CARRYING THE LARGE YELLOW CASE.

ROSS

Can I help you with that...?

LANG

(PROMPTING HIM)

...Susan...

ROSS

Susan...

SUSAN

Oh, no. Mr. Ross. I promised Mr.
Klein. Nobody touches this but me.

LANG

(SOTTO)

There isn't anything sensitive in it?

ROSS SHAKES HIS HEAD. LANG NODS, MEANING, "GOOD
WORK."

ANGLE

ON THE GROUP, AS THEY PROCEED OUT OF THE BAGGAGE
AREA.

SUSAN

Mr. Ross, you are a real Boy Scout.

ROSS

That's a compliment, indeed.

SUSAN

No, they told me, when I started
here. And it's true.

4

INT CONFERENCE ROOM GOVERNMENT HOUSE -- DAY.

4*

A WHITECOATED WAITER COMES INTO THE SHOT, PUSHING A
ROOM SERVICE TRAY, CAMERA MOVES WITH HIM TO REVEAL
THE YELLOW BOX ON A CONFERENCE TABLE, AND SEVERAL
SIXTYISH TYPES. LANG IS TAKING SMALL BUFF FOLDERS
OUT OF THE BOX AND DISTRIBUTING THEM TO THE
BUSINESSMEN. LANG IS STANDING NEXT TO A DISPLAY
BOARD, OVER WHICH A SHEET HAS BEEN DRAPED. ALL
WAIT THE EXIT OF THE WAITER. THE WAITER LEAVES,
LANG IS ABOUT TO SPEAK. ROSS GESTURES "ONE
MOMENT," AND GOES TO THE WINDOW AND CLOSES THE
SHUTTERS. LANG UNCOVERS THE BOARD, AND CONTINUES
IN HIS SPEECH TO THE BUSINESSMEN.

LANG

...the Process. And, by the means of
the process, to control of the Global
Market.

BUSINESSMAN

...and the team, which...

LANG

...the team, Mr. Ross's team, and I
think, Mr. Klein, if I may, it would
not be amiss to state that the bulk

(MORE)

4 CONTINUED:

4

LANG (cont'd)
of the work, and the bulk of the
inspiration for the Process..

MR. KLEIN
(A BUSINESSMAN TYPE, RISING)
Thank you, George, I think that you'll
understand if I say that that's
neither Here nor There; these
gentlemen have come here to Hear the
Good News...

ROSS
The Good News is control of the
market.

*
*
*

BUSINESSMAN TWO
...how, how are we going to do that,
Mr. Ross...?

ROSS
You have some of the technical
information in front of you.
obviously, we don't want to get too
specific, for security reasons. So my
task today is to tell you those things
which I can in layman's language. And
I think I can break it down
sufficiently to give you a pretty
firm...

BUSINESSMAN
(OF BUFF FOLDER)
...this Process...

KLEIN
Yes...

BUSINESSMAN
...and how long can we hold onto it,
before the Japanese....

KLEIN
...well, we defend it, of course,
tooth and nail, it's a proprietary
process, we...

(CONTINUED)

BUSINESSMAN

(NODS)

...of course, after-the-fact, but the
Japanese...If they-

BUSINESSMAN TWO

The question is, if we get into it,
what do we own.

BUSINESSMAN THREE

(LOOKING DOWN AT THE BUFF
FOLDER)

You're asking us to approve a vast
investment, Our concern...

BUSINESSMAN TWO

Before you can take this to the
stockholder's meeting, I want to
know...

KLEIN

What do we own? Speak to the point.

BUSINESSMAN THREE

...the Japanese...

ROSS

Without the data, without the actual
data, without the formula, the
Japanese, or anyone else, for that
matter, would have nothing. Should
you give us the go-ahead, their
actual...

LANG

The legal issues are these, we have
both a defacto and a de jure
copyright of that process, it was
developed by...

ROSS

...even should they engage in Piracy,
their research-and-development
time...

LANG

...their catch-up time...

ROSS

...would put them back... three?
Three-to-five...

4

CONTINUED (3)

4

BUSINESSMAN

And my question is: how much income
will this...

ROSS

(AS HE MOVES TO THE
BLACKBOARD)

During that three-to-five year
period, a conservative projection
is, we're going to generate for the
Company a windfall, on the order
of....

HE TAKES THE CHALK AND DRAWS ON THE BLACKBOARD, WE
DON'T SEE THE FIGURE, BUT WE SEE THE FACES OF THE
BUSINESSMEN EXPRESS AWE.

HE NODS AT ROSS, WHO NODS BACK.

5

EXT. CONFERENCE ROOM. DAY.

5

THE GROUP OF BUSINESSMEN EMERGING FROM THE ROOM.
WE SEE WE ARE IN AN EXTRAORDINARILY POSH HOTEL, A
SERIES OF BUNGALOWS CONNECTED BY BREEZEWAYS AND
VERANDAHs. WHITE COATED WAITERS CARRYING FRUIT
DRINKS. CAMERA MOVES INTO THE CONFERENCE ROOM,
PAST THE EMERGING BUSINESSMEN, WHERE ONE OF THEIR
GROUP HAS STAYED BEHIND TO INTERROGATE LANG AND
ROSS. HE PUTS HIS ARM AROUND ROSS.

BUSINESSMAN

Want to thank you, Young Fella.

ROSS

Pleasure, sir...

BUSINESSMAN

And I believe you'll see our thanks
expressed at the Stockholders'
Meeting...

HE GESTURES TO THE YELLOW CASES, WHICH LANG IS
PACKING UP.

You keeping this thing tight under
wraps.

ROSS

(OF THE CASES)

No sensitive material here at all,
sir.

5 CONTINUED:

5

MR. KLEIN REENTERS THE ROOM.

MR. KLEIN

No sensitive material anywhere outside
of the New York Office.

(HE SHOWS A KEY ON A CHAIN
AROUND HIS NECK)

Two keys. Mr. Ross and me.

THE GROUP OF FOUR START OUT OF THE CONFERENCE ROOM.
CAMERA TRACKS WITH THEM.

BUSINESSMAN

Cause I've found that the best way to
keep a secret is Don't Tell Nobody...

KLEIN

Sir, we intend to keep it that way...

6 EXT BEACH. DAY.

6 *

MR. KLEIN TURNS TO LANG AND ROSS. AS THEY WALK DOWN THE
BEACH. THE BUSINESSMEN ARE IN THE BACKGROUND. *

MR. KLEIN

Thanks you, gents. Beautifully
done...You killed em. You killed em.

(PAUSE)

That was as good a presentation as
I've seen in 30 years.

ROSS

Mr. Klein.

KLEIN

Yes.

ROSS

I wonder if I could take this
opportunity to...

KLEIN

Yes -- what is it, Joe ...?

HE STARTS AWAY. ROSS BUTTONHOLES HIM.

(CONTINUED)

6 CONTINUED:

6

ROSS

Mr. Klein, f'I might: They were kind enough to mention the Stockholder's meeting, but: If I could discuss the exact terms of my...

MR. KLEIN

...of your...?

ROSS

of, of my bonus...that is, my participation in...

KLEIN

Joe- my God- this thing hits, there's gonna be more than enough to go around. You did damn good. I'm not going to forget it, neither are they.

ROSS

Thank you, sir. But my exact question is...

KLEIN

"How Much."

(LAUGHING)

I'm in the same position as you, lad -- they keep me in the dark, too. Y'need a couple of bucks for the rent...?

HE MIMES PUTTING HIS HAND IN HIS POCKET.
CAMERA TRACKS WITH THEM AS THEY WALK.

ROSS

"For the Rent." I can't say that I do, sir. No, but...

KLEIN

Joe, tell you what... I'm down here to enjoy myself. Frankly, that's why we brought you fellas down here, too, give you a "perk," you want to discuss business, New York. My Office. Any time...

TWO VERY LOVELY YOUNG WOMEN WALK BY IN RIDING ATTIRE.

*

(CONTINUED)

6 CONTINUED: (2)

6

KLEIN
 (OF THE YOUNG WOMEN)
 Looks like there's lots to do down
 here...
 (HE WINKS)
 See y'in New York.

THE TWO YOUNG WOMEN WALK PAST.

*
*
*
*
*
*
*

A6 EXT GOVERNMENT HOUSE. DAY.

A6 *

THE TWO YOUNG WOMEN WALK OUT, AND MOUNT TWO BEAUTIFUL
 HORSES.

LANG IS ON THE PORCH, SMOKING A CIGAR.

ROSS
 He said if I needed some help with
 the rent, he could help me out.

LANG
 Well. That's why they're called
 "management."

AS THEY TALK THEY WALK THROUGH THE BEAUTIFUL GROUNDS ON
 GOVERNMENT HOUSE, WE SEE THE TWO YOUNG WOMEN ON HORSES IN
 THE B.G., WALKING SLOWLY.

ROSS
 "He's in the Same Position as Me."

LANG, INDICATING THE YOUNG WOMEN, WHO ARE RETREATING IN
 THE DISTANCE.

LANG
 Well, not quite, cause he's got thirty
 years on you.
 (PAUSE)

ROSS
 "He's just and employer, too..."

(CONTINUED)

A6 CONTINUED:

A6

LANG

Tell you what: let's dress up and
chase after Beautiful Young
Women...That'll teach'em. What say?
The Bar. Seven o'clock...?

*
*

ROSS LOOKS DOWN AT HIMSELF.

ROSS

I didn't bring any clothes.

LANG

Well, why don't you fix that?

*

HE SNAPS A PHOTO OF ROSS WITH HIS DISPOSABLE CAMERA, AND
TOSSES IT TO ROSS.

*
*

7 INT HOTEL LOBBY DAY.

7

ROSS COMES UP TO THE COUNTER, EXTRACTING HIS WALLET.

ROSS

I'd like to exchange some traveller's
checks, please....?

HE IS GESTURED BACK INTO THE OFFICE, BEHIND THE COUNTER.

8 ANGLE INT THE OFFICE.

8

SMALL, COLONIAL-CARIBBEAN-BRITISH, ON THE WALL, SEVERAL
WALL MOUNTED TV SECURITY CAMERAS. ROSS STARTS SIGNING
CHECKS, AND HE LOOKS UP, AT A CAMERA, SHOWING THE DOCK.

SUSAN IS ESCORTED INTO THE OFFICE BY ANOTHER HOTEL
FUNCTIONARY.

(CONTINUED)

SUSAN
(TO THE FUNCTIONARY)
...both the room charges, and the
incidentals of...

FUNCTIONARY
The fax said that incident....

SUSAN
...well, I'm just the new girl.

FUNCTIONARY
...we were told the incidental
expenses were to be billed to the
individual guests.

SUSAN
...fit of generosity, I guess boss
changed his mind.

SUSAN LOOKS UP AT THE MONITORS, THE FUNCTIONARY
STARTS INTO A BACK OFFICE.
WE SEE, ON THE MONITOR, SOME LOVELY YOUNG PEOPLE
GETTING INTO A SAILBOAT AT THE DOCK.

SUSAN
(TO ROSS)
...some clambake, huh...

SHE CALLS SUSAN OVER TO HER.

FUNCTIONARY
...I will need you to sign....

RESORT MANAGER
(TO THE FUNCTIONARY)
Annie, you have to change the tapes
on the video...

ROSS
Change them. Don't you just re-
record them?

RESORT MANAGER
No, we save all of the tapes, sir.

ROSS
What do you keep them for?

RESORT MANAGER
Insurance company demands it. People
Water-skiing, and so on. In case of a
suit.

8 CONTINUED: (2)

8

THE RESORT MANAGER STARTS COUNTING OUT THE MONEY.

RESORT MANAGER

A lot of money, sir, they'd give you a better exchange at the bank.

ROSS

Oh, well -- Yes, I suppose I should have done it that way. That's alright.

RESORT MANAGER

Yessir.

9 EXT GOVERNMENT HOUSE. DAY.

9

ROSS, ARRIVING IN AN OLD "CHECKER MARATHON" STEPS DOWN, HE CARRIES A SHOPPING BAG. *

SUSAN, WHO IS WALKING AND TALKING WITH A HOTEL FUNCTIONARY, COMES UP TO ROSS.

SUSAN

Oh, Lord, don't you look pretty, Mr. Ross.

ROSS

You know, if you wanted to, as long as we were down here, You could call me Joe.

SUSAN

Yuh. Long as I didn't take that as inducement, to, you know, Further Intimacy...

(PAUSE)

ROSS

Well--

HE GESTURES TO HIS SATCHEL, MEANING "I'D BEST BE OFF TO DISPOSE OF THIS..." HE STARTS OFF, SHE DOGS AFTER HIM.

SUSAN

I'll call you Joe when we're down here, then, if I may, ... how'd the Meeting go...?

IN THE B.G. WE SEE (OR HEAR) A LARGE SEAPLANE LANDING, THEY BOTH TURN THEIR HEADS.

(CONTINUED)

9 CONTINUED:

9

SUSAN
...how'd the Meeting go?

ROSS HOLDS UP A FINGER MEANING, SILENCE. SUSAN NODS HER UNDERSTANDING, CONTINUES SOTTO. A JAPANESE COUPLE DISEMBARKS A SECOND "CHECKER MARATHON."

*
*

SUSAN
...something Big, huh...? That's what they all think back home. Something Big.

(PAUSE)

ROSS
Could be Something Big.
(PAUSE)

SUSAN
What is it?

ROSS
Sworn to secrecy.

SUSAN
Something big- Sworn to secrecy-
Everybody smoking a cigar---

ROSS
(SMILES)
Things seem to be operating in our favor.

SUSAN
Um. Planning a Big Night tonight? To Celebrate...?

ROSS
(SMILES)
Might be.

SUSAN
Uh huh. Did you know the Caribbean is the number one Honeymoon Destination for young Japanese?

ROSS
(SMILES)
I didn't know that.

(CONTINUED)

9 CONTINUED: (3)

9

SUSAN

Well. It is. Long way to come.

(PAUSE)

Must be because it's so Romantic.

HE TRIES TO EXTRACT HIMSELF FROM HER GENTLY. AND MOVES
TOWARD THE BEACH, WHERE HE BEGINS TAKING PHOTOS WITH HIS
LITTLE DISPOSABLE CAMERA.

SUSAN

...and I thought, if, um...Mr.
Ross..."Joe," if we're suspending you
know, the company rules while we're
run down here...and if you didn't, um,

ROSS

(CHECKS HIS WATCH)

Uh, well, actually, I have some things
to do tonight...

SUSAN

Oh. Okay.

(PAUSE)

I understand...I understand. But if,
you know, you get your work done
early, or...

HE SMILES

*
*
*
*
*
*
*

SUSAN

Well...

SHE STARTS TO MAKE AN EXIT, THEN TURNS BACK. IN THE B.G.
WE SEE A LAUNCH, LEAVING THE SEAPLANE, AND TRANSPORTING
SEVERAL PEOPLE TOWARD THE DOCK.

SUSAN TAKES OUT HER CAMERA, OUT OF A SMALL CASE.

(CONTINUED)

11 CONTINUED:

MAN FROM SEAPLANE (cont'd)
it's alright when your hobbies get in
the way of your work, but when they
start to get in the way of each
other...

(HE LAUGHS TO HIMSELF)
My little sister plays tennis.
(PAUSE)

(MORE)

(CONTINUED)

9 CONTINUED: (4)

9

SUSAN

Whaddaya think? Take a Picture.
Show'em back at the Office. One day
in Paradise.

ROSS

Sure.

SUSAN TAKES A PHOTO, THE SEAPLANE IN THE B.G.
THERE IS AN AWKWARD PAUSE.

ROSS

I'll take you, too...

HE MANEUVERS HER, SO THAT THE SEA IS BEHIND HER, IN THE
B.G. WE SEE A MAN AND A WOMAN GETTING OFF THE LAUNCH. THE
WOMAN IS BEAUTIFUL AND WEARS A LARGE PICTURE HAT. A
BODYGUARD TYPE STAYS WITH THE LAUNCH. ROSS TAKES OUT HIS
DISPOSABLE CAMERA AND SNAPS A PHOTO.

SUSAN

Thanks.

(PAUSE)

You're a real gentleman.

(SHE WAVES)

See, you...

(SHE WALKS AWAY)

IN THE B.G. WE SEE KLEIN WALKING WITH THE BUSINESSMAN.
ROSS MOVES AWAY FROM SUSAN, STRAIGHTENS HIS COLLAR,
STARTS TOWARD MR. KLEIN. KLEIN SEES HIM AND WAVES HIM
OFF. HOLD ON ROSS STANDING ALONE.

MAN FROM SEAPLANE

I'll give you a thousand dollars for
that camera.

ROSS

I don't understand.

MAN FROM SEAPLANE

I said I'll give you a thousand
dollars if you give me that camera...

ROSS

Are you asking a favor of me?

(PAUSE)

Is that the idea?

Because, you know, if it's important
to you, why don't you just take the
camera?

(MORE)

(CONTINUED)

9 CONTINUED: (5)

9

ROSS (cont'd)

(PAUSE)

Why don't you just take it as a gift?

ROSS HANDS THE CAMERA TO HIM.

ROSS

Take it. My compliments.

ROSS NODS TO THE YOUNG WOMAN.

10 EXT. VERANDAH. HOTEL. DUSK.

10

ROSS, IN NEW SPORTCOAT AND TROUSERS, LOOKING VERY POSH. WALKS, CAMERA FOLLOWS, INTO AN OPEN-AIR BAR AREA. VARIOUS WEALTHY LOOKING COUPLES AND ROSS, WHO SEATS HIMSELF AT THE BAR. AND LOOKS AT HIS WATCH.

HE LOOKS AROUND THE BAR, ANTICIPATORILY.

SUSAN (VO)

...a very hush-hush "secret" development, but I'm so low-down the Food Chain...I've only been there a month, and nobody...

ROSS TURNS TO SEE SUSAN, IN AN ANGLE OF THE BAR, TALKING WITH A WOMAN IN HER LATE TWENTIES; SUSAN TURNS TO ROSS.

SUSAN

Oh. Hello, Joe. I was just...

ROSS

(INSTRUCTING HER)

Yeah, we're Secret Agents down here, super-rich and powerful, re-forming the world. And full of priceless Information.

WOMAN AT THE BAR

...everybody on vacation's got a story, innit...?

ROSS

That's right. Everybody likes to Feel Important.

HE LOOKS MEANINGFULLY AT SUSAN.

(CONTINUED)

ROSS

(TO THE WOMAN AT THE BAR.)
And what do you do...?

WOMAN AT THE BAR

Me...? I'm with the F.B.I.

THEY ALL LAUGH. THE WOMAN AT THE BAR EXCUSES
HERSELF, AND MOVES OFF.
PAUSE

SUSAN

I shoul'na said anything. ...not
that I know anything...you're right.
You're right....you know what I have?
A Secretary Mentality. That's what I
have.

ROSS IS SCANNING THE BAR. HE SEES LANG ENTER AND
GETS UP FROM HIS STOOL AT THE BAR.

ROSS

No, that's right, Susan, it might be
a good idea if you were to...

SUSAN

Not that anyone tells me anything,
I'm here to Fetch and Carry. "Send
the New Girl..."

ROSS

Would you excuse me?

HE WALKS OVER TO LANG.

LANG

(OF SUSAN)

Somebody's gotta crush on you.

ROSS

I ain't looking for an office
romance.

LANG

Your ship comes in, you're going to
be whisking'em away like flies. Just
like Flies. Nice shirt.

ROSS

...my ship comes in.

10 CONTINUED: (2)

10

LANG

Your ship has come in. They can twist
and squirm, but they owe you.

ROSS

..and if they don't want to pay...?

LANG

Well, nobody wants to pay. But here's
what I think... you know? Worry. Is
interest paid in advance. On a debt
that never comes due. Why don't you
leave it til Tomorrow...

IN THE B.G. WE SEE THE TWO LOVELY HORSEBACK RIDING WOMEN
ENTER, IN BEAUTIFUL SILK EVENING DRESSES.

LANG

And this evening let's enjoy
ourselves.

(PAUSE)

Come on, I'll show you how.

LANG GETS UP FROM HIS BARSTOOL, AND ROSS FOLLOWS HIM,
THEY START TOWARD THE TWO YOUNG WOMEN.
WE SEE ONE OF THE BUSINESSMEN ENTER, WITH KLEIN, THE TWO
YOUNG WOMEN COME UP TO THE BUSINESSMEN, WHO START
INTRODUCTIONS, AND THE FOUR PROCEED TO A TABLE.

ROSS SIGHS, LOOKS AT LANG, TAKES A CIGAR FROM THE HUMIDOR
AT THE BAR.

LANG

Evidently intended for our Betters.

ROSS NODS, AND WALKS OFF.

11 EXT. TENNIS COURTS NIGHT.

11

ROSS. LIGHTING HIS CIGAR. PICKS UP A TENNIS RACKET AND
HEFTS IT.

MAN FROM SEAPLANE (VO)

Y'interested in Tennis...?

ROSS TURNS TO SEE THE MAN FROM SEAPLANE.

ROSS

Never had too much time for it.

MAN FROM SEAPLANE

Well, that's the whole problem with
the whole thing, isn't it? Man said:

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

MAN FROM SEAPLANE (cont'd)
Alternate on the Olympic Team...Waaal,
alright, what I want to say is "thank
you."

(PAUSE)

I was wrong today.

(ROSS STARTS TO INTERRUPT)

I was wrong to offer you money, it was
gauche and it was

(PAUSE)

and...and I appreciate your gesture,
and I am in your debt. Thank you.

(HE OFFERS HIS HAND)

ROSS

Glad to help.

A YOUNG JAPANESE WOMAN IN A KIMONO WALKS BY. THE WOMAN
WALKS UP TO A MAN, OBVIOUSLY HER HUSBAND. ROSS LOOKS AT
THEM. THE MAN FROM THE SEAPLANE REMARKS ROSS WATCHING.

*
*

MAN FROM SEAPLANE

Lovely Romantic Spot.

Everybody comes down here in Pairs.

If you would like to meet some
people...um. Tomorrow night, if you'd
like to we'll fly to Bermuda.

*
*

HE GESTURES TOWARD THE BEACH.

ROSS

Oh. That's very kind. I've got to be
back in New York tomorrow...

THE MAN FROM SEAPLANE NODS.

MAN FROM SEAPLANE

My name is Julian Dell, by the way.
Everyone calls me Jimmy.

ROSS EXTENDS HIS HAND.

ROSS

Joseph Ross.

MAN FROM SEAPLANE

That was a nice gesture on your part.
I appreciate it.

(PAUSE)

(CONTINUED)

11 CONTINUED: (3)

11

ROSS LOOKS OUT AT THE LAGOON.

ROSS
Where's the young lady? *

DELL
(PAUSE)
Helicopter. Back to her home. *
(PAUSE)
Back to Bermuda.
(PAUSE)
You want some Company...?
(PAUSE)

ROSS
Sure.

THE TWO HESITATE.
THEY SHAKE HANDS.
THE TWO STROLL OFF.

DISSOLVE

12 EXT PIER, HOTEL DAWN.

12

THE TWO MEN SEATED, THEIR COATS OVER THE BACK OF THE
CHAIRS. AN EMPTY BOTTLE AND TWO GLASSES ON A TABLE
BETWEEN THEM, AS THEY LOOK OUT OVER THE SEA.

JIMMY
(AS HE GESTURES AT THE
WALKWAY, WHERE HE AND THE
YOUNG WOMAN WERE
PHOTOGRAPHED.)
...A "princess"...she's a "princess,"
you might say that the title means
nothing, as the "country" hardly
exists anymore. But perhaps it means
something . . .

ROSS
I think it means something.

JIMMY
(PAUSE)
They do, too.
(PAUSE)
I do, too.
(PAUSE)

(CONTINUED)

ROSS
...And...She's
(SEARCHING FOR AN ANSWER)
she's underage...?

JIMMY
Waal, she's married. And she's
married to a friend of mine, and I'm
a cad and a rotter, so I saw you with
the camera. . .

A WAITER PASSES BY

Excuse me...excuse me...could we get
a pot of coffee, do you think...?

ROSS
...what happened to the Princess?

JIMMY
What happened to her? Well, she was,
of course, never here, so we had to
whisk her back to her Husband.

HE GESTURES AT THE SEA. MAKES AN "AIRPLANE"
GESTURE. *
AS THEY LOOK OUT, A YOUNG COUPLE WALKS, ARMS AROUND
EACH OTHER, DOWN THE BEACH.

JIMMY
That's the trouble with these spots,
eh? Everyone comes down in pairs...

ROSS
That's true.

JIMMY
Well, I know it's true -- but I tell
you what: Plane gets back, I'll take
you out to Dinner Tonight. We'll go
to Bermuda, and... *

ROSS
Going back to New York. *

JIMMY
Why're you going back to New York...? *

ROSS
Got to Pay the Rent.

JIMMY

Tell you a story. Fellow came to me, a proposition, said "I need a half-hour of your time, and it will make you

(HE PICKS A FIGURE OUT OF THE AIR)

Fifty million dollars. I said. Fifty million dollars, a half -hour, That's one hundred million for an hour, that's four billion a week, that's two hundred billion a year, assuming I would take a two-week vacation. He said: f'you were making that much a week, you couldn't afford to take a vacation...

AS THEY ARE LAUGHING, LANG, AFTER WHAT WAS OBVIOUSLY A HARD NIGHT, ARRIVES BY A WATER TAXI AND STAGGERS UP TO THE DOCK. HE STOPS AND LOOKS AT THE TWO. BEAT.

LANG

...good morning.

ROSS

George Lang, Jimmy Dell.

LANG

...fella with the Aeroplane.

JIMMY

That's right.

LANG

A pleasure...

(HE CONTINUES OFF)

Nice plane...

DELL

Beats walking.

JIMMY GETS UP, STRETCHES. LOOKS AROUND. IN THE B.G. WE SEE THE HOTEL MANAGER IN TUXEDO, WITH SHIRT AND TIE UNDONE, WALKING, SMOKING A CIGARETTE, TALKING TO HIS FEMALE ASSISTANT [FUNCTIONARY].

LANG

Fella said, we must never forget that we are Human. And, as humans, we must dream. And when we dream...we dream of money...

(MORE)

12 CONTINUED: (3)

12

LANG (cont'd)

(HE EXITS.)

DELL

Money: Impresses everybody, what did
it ever do for one?

AS THEY SPEAK, THE HOTEL WAITER APPROACHES WITH COFFEE
SERVICE. DELL TAKES AN ALLIGATOR SKIN WALLET OUT TO PAY.
INSIDE IS A PICTURE OF HIS SISTER WHICH DELL WILL
COINCIDENTALLY BE LOOKING AT AS ROSS ASKS "IS SHE YOUNG
AND PRETTY?"

*
*
*
*
*

ROSS

...useful if you want to buy things.

JIMMY

(NODS. PAUSE.)

...my sister...

ROSS

Is she Young and Pretty?

JIMMY

(HE RECOLLECTS HIMSELF.)

Oh, yes, I think she'd qualify as
Young and Pretty...Waaaaaalllll...Going
to take a walk. Want to take a
walk...?

ROSS

Bedtime for me.

JIMMY

Then, perhaps, we'll meet back in New
York.

ROSS

I hope so.

JIMMY

Got a card...?

ROSS HANDS HIM A CARD. JIMMY PUTS IT IN HIS POCKET.

JIMMY

Pleasure, Joe.

*

ROSS

Jimmy....

THEY SHAKE HANDS.

(CONTINUED)

12 CONTINUED: (4)

12

JIMMY
Lovely gesture of yours, giving me
that camera...
(PAUSE)
You impress me, sir.

(CONTINUED)

12 CONTINUED: (5)

12

HE HESITATES, AS IF HE WANTS TO SAY MORE, THEN MOVES OFF.

ROSS PROPS UP HIS FEET. ROSS TAKES OUT A CIGAR, LIGHTS IT, LOOKS OUT, CONTENTEDLY, AT THE LAGOON, AND PUFFS ON HIS CIGAR.

DISSOLVE

13 INT LOBBY/OFFICE. DAY

13 *

THE LOBBY OF THE GOVERNMENT HOUSE. ONE OF THE BUSINESSMEN IN THE CORNER, TALKING ON THE TELEPHONE. A COUPLE OF SMALL PIECES OF LUGGAGE.

SUSAN, HOLDING A SHEAF OF PAPERS, IS WALKING ACROSS THE LOBBY WITH THE FUNCTIONARY, CAMERA TAKES THEM INTO THE "OFFICE" AREA.

SUSAN
(TO FUNCTIONARY)
...copies of the bills to the Main
Office...

WE SEE ROSS, AT THE DESK, IN THE MAIN OFFICE, CHECKING OUT

...and all incidental, and personal
items, as we spoke of.

(GESTURES, MEANING, MEANING PUT THEM ON THE TAB)

SUSAN
(TO ROSS)
Well, now I know they are high on
you...

ROSS IS LOOKING AT THE VIDEO SCREEN ABOVE HIS HEAD. WHICH SHOWS THE DOCK AREA. WE SEE A FISHINGBOAT, AND TWO PEOPLE GETTING ON, LOADING FISHING EQUIPMENT. THE TWO ARE DELL AND HIS BODYGUARD.

SUSAN (C) (VO)
They even told me to pick up your
Local Calls.

ROSS (VO)
I didn't call anybody.

AS HE WATCHES, DEL GESTURES, MEANING: "WHAT HAVE I FORGOTTEN...?"

(CONTINUED)

13 CONTINUED:

13

ANGLE
ON ROSS AND SUSAN

SUSAN
Well, you missed your chance.

ROSS
Should have gone Hog Wild on the
Company, and stolen a bathrobe.

HE TURNS AND BACKS OUT OF THE DOOR, WHERE WE SEE KLEIN.
KLEIN TAKES ROSS'S ARM, AND WALKS HIM THROUGH THE LOBBY.
IN THE B.G. OUT ON THE BEACH, WE SEE THE SEAPLANE, AND
THE FISHINGBOAT, AT THE PIER.

ROSS
...yessir...?

KLEIN
The Group has expressed some anxiety
about Insider Trading.

ROSS
Mr. Klein, I'm not about to indulge in
insider trading.

KLEIN
...just mention it, as a matter of...

ROSS
No, sir, I understand...

KLEIN
You understand what?

ROSS
I understand that everyone is
anxious...would you excuse me, sir...?

HE MOVES BACK INTO THE OFFICE, AND TAKES OUT HIS ROOM
KEY, AND PUTS IT ON THE DESK.

ROSS
...thank you...

FUNCTIONARY
Not at all, sir, Pleasure to have you
here...

ROSS LOOKS UP AT THE VIDEO SCREEN, WHERE WE SEE DELL AND
THE BODYGUARD, ON THE BOAT, WHERE WE SEE A DECKHAND
CASTING OFF. ROSS GLANCES AT THE SCREEN, AND STEPS OUT
OF THE OFFICE. WE HOLD ON THE SCREEN FOR A MOMENT, WHERE

(CONTINUED)

13 CONTINUED: (2)

13

BODYGUARD. THE BODYGUARD NODS, AND JUMPS OFF THE BOAT,
MOVING QUICKLY. DELL STARTS TO CLIMB OFF THE BOAT.

*
*

14 EXT GOVERNMENT HOUSE. MAIN BUILDING. DAY.

14

*

WE SEE AN OLD CHECKERMARATHON "AIRPORT LIMO", AND SOME
LUGGAGE BEING LOADED INTO IT. AS ROSS COMES OUT OF THE
BUILDING, WE SEE LANG SETTLING HIMSELF INTO THE VAN.

*
*
*

LANG

Don't talk to me.

ROSS

Feeling poorly?

*

LANG

I put a thief in my mouth to steal my
brains. How was your evening?

*

LANG TAKES OUT A LARGE WAD OF CASH.

*

ROSS

Actually I had a rather interesting...

(OF CASH)

(MORE)

*

(CONTINUED)

14 CONTINUED:

14

ROSS (cont'd)
What might this be?

LANG
Part of my Adventure took place at the
Casino. Here's your half.

ROSS
My Half?

LANG
We swore to Share and Share alike.

ROSS
No, I don't need it.

LANG
(OF THE CASH)
A deal's a deal. Give it to Charity.

SUSAN IS LOADING LUGGAGE INTO THE BOOT. ROSS GOES OVER
TO HELP HER.

SUSAN
Thank you. Do you know, you are a
real gentleman.

ROSS SEES SOMETHING OVER HER SHOULDER.

ANGLE, HIS POV
IT IS DELL, HURRYING TOWARD THEM.

ROSS
Would you excuse me a moment...?

ANGLE
JIMMY COMING UP TO THE GROUP.

JIMMY
I'M SO GLAD I CAUGHT YOU. Look here:
You're going back to New York, might I
ask you a service...?

ROSS
Certainly.

JIMMY
(LOOKING AROUND)
Could you drop off a package for
me...?

WE SEE THE BODYGUARD, HURRYING TOWARD THE GROUP. HE
HOLDS A SMALL, BOOK-SIZED, BROWN PAPER WRAPPED PACKAGE.

(CONTINUED)

14 CONTINUED: (2)

14

JIMMY

Could you drop this off for my sister?

HE TAKES THE PACKAGE AND HANDS IT TO ROSS. POINTING AT
THE ADDRESS.

JIMMY

Mrs. DaSilva. At the San Remo.

(CONTINUED)

14 CONTINUED: (3)

14

ROSS
...pleasure

JIMMY
You don't mind...?

ROSS
Glad to do it.

JIMMY
Do you know, I've got to be in New
York Friday. Are you free?

ROSS
...I...

JIMMY
We'll have dinner. Are you free?

ROSS
Of course.

JIMMY
I'll call you.
(HE TAKES ROSS'S CARD OUT OF
HIS POCKET, AND WAVES IT)

ROSS
I'll look forward to it.

JIMMY
(WAVING GOOD-BYE)

THE LIMO VAN HONKS
Friday...

ROSS TURNS AND RUNS BACK TOWARD THE LIMO AIRPORT VAN.

15 INT ST. ESTEPHE AIRPORT DAY.

15

A SIGN READS "FIRST CLASS PASSENGERS." AND ROSS AND LANG
ARE STANDING IN LINE, LANG, VERY HUNG OVER, EYES CLOSED.
THEY MOVE FORWARD, AND ROSS, OUT OF THE CORNER OF HIS
EYE, SEES SUSAN, WEIGHTED DOWN BY HER PACKAGES,
STRUGGLING THROUGH THE ECONOMY LINE. AS HE WATCHES, THE
"F.B.I." WOMAN FROM THE BAR COMES UP TO HER. THEY GREET
EACH OTHER, AND THE FBI WOMAN HANDS SUSAN A BUSINESS
CARD, AND THEY SHAKE HANDS. SUSAN PICKS UP HER PACKAGES
AND STRUGGLES FORWARD.

(CONTINUED)

TICKET AGENT (VO)
May I help you, sir...?

ANGLE

ROSS COMES FORWARD, TAKES OUT LANG'S TICKET, TAKES OUT HIS OWN TICKET, AND, WITH IT, TAKES OUT THE WAD OF CASH WHICH LANG GAVE HIM.

ROSS
...do you have any more room in First Class...?

ANGLE

ROSS LOOKS BACK AT SUSAN, WHO IS STRUGGLING IN LINE, HE BECKONS TO HER, AND SHE STARTS OVER TO THE FIRST CLASS LINE.

INT AIRPORT, DAY.

THE SECURITY AREA.

SUSAN, LANG, AND ROSS. SUSAN GOES THROUGH THE METAL DETECTOR, AND AS SHE DOES, SHE TURNS BACK TO TALK TO ROSS.

SUSAN
...this is so generous of you...

THE METAL DETECTOR GOES OFF AS SUSAN WALKS THROUGH IT.

SECURITY PERSON
...I'm sorry, Miss...
(SHE POINTS AT SUSAN.)

SUSAN
...the Camera...?

SECURITY PERSON
...just put it on the belt....

CAMERA MOVES ONTO A SIGN WHICH READS: "HAVE YOU PACKED YOUR OWN BAGS? HAVE THEY BEEN OUT OF YOUR SIGHT? ARE YOU CARRYING A PACKAGE FOR SOMEONE YOU DON'T KNOW...?" AND, IN FRONT OF THE SIGN, ARE LANG AND ROSS. LANG WAKES UP TO THE BEEPING.

LANG
...somebody said, 'nobody going on a business trip would've been missed if he didn't arrive...'

16

CONTINUED

16

SECURITY PERSON
(IN BG. TO SUSAN)
...no Ma'am, it won't hurt the
film...

ANGLE, FROM BEHIND THE SECURITY COUNTER, WE SEE THE
CAMERA, GOING THOUGH THE METAL DETECTOR, ON ITS
TELEVISION SCREEN, AND SUSAN, AND THE TWO MEN, AS
THEY PASS THROUGH THE DETECTOR.

17

INT AIRLINER DAY

17

THE THREE, COMING INTO THE FIRST CLASS CABIN.
LANG FLOPS INTO A SEAT AND COVERS HIMSELF WITH HIS
YELLOW RAINCOAT AND GOES TO SLEEP. *

SUSAN
(TO ROSS)
I was just concerned, I didn't want
to lose the film... *

A STEWARDESS AT THE DOOR CHECKS SUSAN'S TICKET *

SUSAN
(TO ROSS)
...you know, this is so nice of you,
really...
(SHE SHOWS HER TICKET)
And they told me I even get to keep
my return ticket. Use it any time...
not that I'm likely to get back here,
but...

ANGLE INS
THE TICKET READS NEW YORK TO ST. ESTEPHE -- OPEN. *

A SECOND STEWARDESS COMES UP TO SUSAN, OBVIOUSLY
DOUBTING THAT SHE BELONGS IN THE FIRST CABIN *

STEWARDESS
...may I see your ticket, Miss...?

SUSAN
No, I know you wouldn't think it, but
this gentleman arranged for me to sit
her with the quality.
(SHE SHOWS HER TICKET.)
(AND SHE SITS NEXT TO ROSS.)
Shows to go you. Y'never know who
anybody is...

ROSS NODS. AND TAKES OUT SOME PAPERS FROM HIS BRIEFCASE, AND THE PACKAGE, WHICH WE SEE IS ADDRESSED: "MRS. A DASILVA. SAN REMO. NEW YORK." HE PUTS THE PACKAGE INTO THE SEATBACK POUCH BEFORE HIM, AND BEGINS TO WORK ON HIS PAPERS. *

SUSAN (C)
Never know who anybody is. That girl, said she was with the F.B.I. ...guess what she does...? *

STEWARDESS
(ON THE INTERCOM)
Ladies and gentlemen, we will be departing shortly, would you please check to see that.... *

ETC.

SUSAN
(HANDS A CARD TO ROSS)
She is with the F.B.I. Ha.

HE TAKES THE CARD. READS. "SPECIAL AGENT PAT MCCUNE. FEDERAL BUREAU OF INVESTIGATION," ETC.

ROSS
Funny old world.

SUSAN
Funny Old World?. Dog my Cats?

ROSS
Dog my Cats, Indeed.

DISSOLVE

INT PLANE DAY.

THE PLANE IN FLIGHT. ROSS COMING BACK FROM THE FRONT SERVICE AREA WITH A GLASS OF CHAMPAGNE. PASSES BY SUSAN, WHO IS STARING AT THE FBI CARD.

SUSAN
...y'never know who anybody is. With the exception of me. I am what I look like. (PAUSE) Why is that, Mr. Ross...?

ROSS
I think you look just fine.

SUSAN

No. Anybody could be Anybody, mysterious, or ...take that guy who got off the seaplane. Alright? Take him.

ROSS

What about him...?

SUSAN

What about him, who was he?

ROSS

Uh. I don't know...he was a fellow got off a plane.

SUSAN

Just my point. Just my point. We think he was a fellow got off a plane.

ROSS

You can't go through life mistrusting everybody -- you mistrust everybody?

SUSAN

No. Just strangers...

ROSS

But we saw him get off the plane.

SUSAN

We did not. We saw him in a boat that came from the direction of the plane.

ROSS

I saw him get off the plane.

SUSAN

Waaall... maybe that's just what you think you saw.

(SHE PATS HER CAMERA)

I got a picture, took a picture of you, and he's in the background, and I believe you'll see, I can't say I'm sure, but I think you'll see his little boat just came around, from the direction of the plane. And we have no idea who anyone is...(PAUSE) c'ept me...

STEWARDESS, COMING DOWN THE AISLE. DISTRIBUTING CARDS.

STEWARDESS

We will be landing in New York shortly. You are required to fill out a customs form, and immigration form. Non-United States Citizens...

LANG WAKES PAINFULLY, TO THE STEWARDESS'S SPEECH. HE TAKES A CARD. HE BECKONS ROSS OVER.

LANG

...I think I'm getting the flu.

(SOTTO)

I'm taking in some Cuban Cigars.

You? Did you? Where'd you hidem...?

ROSS MOVES AWAY FROM HIM. BACK TO SUSAN, WHO IS FILLING OUT HER CARD, AND CONTINUING IN HER SPEECH.

SUSAN

Like they say at the airport: Did Anyone Give You a Package, did you, uh...did you leave your...

ROSS

...what do you mean?

SUSAN

Well, what do they call them, uh, Mules? People get people to bring in ...dope, uh...s'm'by give you a package to take back...it, well you go to a resort, my mother would say everyone's pretending...

ANGLE: XCU -- ROSS -- LOOKING AT THE PACKAGE. *

ANGLE INSERT: THE PACKAGE IN THE SEATBACK IN FRONT OF HIM. *

ANGLE

ON ROSS, AS HE TAKES OUT THE PACKAGE FROM THE SEATBACK *

ANGLE INS. HIS HANDS HOLDING THE PACKAGE. *

SUSAN (C)

Who is what they seem. Who in this world is what they seem...c'pt me...

18 CONTINUED: (3)

18

ANGLE

ROSS GETS UP HURRIEDLY, AND MOVES OVER PAST SUSAN, EXCUSING HIMSELF. HOLD ON THE PACKAGE HE HOLDS IN HIS HANDS, AS HE MOVES PAST THE STEWARDESS...

STEWARDESS

Excuse me, Sir, we will be landing moment...

ROSS

...yes, I've got to...

19 INT AIRPLANE LAVATORY DAY

19

ROSS HOLDING THE PACKAGE IN HIS HANDS HE BOLTS THE DOOR BEHIND HIM. THE "RETURN TO CABIN" SIGN IS BLINKING. HE LOOKS AT THE PACKAGE, HOLDS IT TO HIS NOSE AND SNIFFS IT. HE HESITATES A MOMENT. WE HEAR A KNOCK ON THE DOOR.

STEWARDESS (VO)

Sir. Sir? You have to return to your seat. Sir?

HE THEN TEARS OPEN THE PACKAGE AND LOOKS DOWN.

ANGLE INS

THE PACKAGE HOLDS AN OLD BOOK. AND ROSS HAS JUST TORN OFF THE COVER, HIS HANDS TURN THE COVER AND WE READ. "DON BUDGE -- PRINCIPLES OF TENNIS." HIS HANDS FLIP THE PAGES. IT IS ONLY AN OLD BOOK. A CARD FALLS OUT OF THE PAGES. HE HOLDS IT UP AND READS IT. IN A MAN'S HANDWRITING, ON BEAUTIFUL CARD STOCK, EMBOSSED AT THE TOP, J.D. IT READS:

ANN: THOUGHT YOU'D ENJOY THIS. ALSO THINK YOU WILL ENJOY THE BEARER, WHOM I RECOMMEND TO YOU AS A GOOD FELLOW. HOW ABOUT SEEING SOMEONE I APPROVE OF FOR A CHANGE? LETS HAVE DIN. THIS WEEK, FRIDAY? LOVE. J.

CAPTAIN (VO)

We have started our descent into New York's Kennedy Airport, and we request that all passengers...

ANGLE

ROSS, HOLDING THE TORN BOOK, SMILES AND SHAKES HIS HEAD, HE BEGINS REASSEMBLING THE PACKAGE.

20 INT NEW YORK CITY. LIMO DAY

20

NEW YORK CITY STREETS.

ANGLE INS
THE TORN BOOK.

(CONTINUED)

LANG (VO)

'r'are we...?

ANGLE

LANG, WHO IS JUST WAKING UP -- HE WEARS HIS
RAINCOAT AND IS HUDDLED INTO IT. ROSS, LOOKING
DOWN AT THE BOOK, LOOKS AT LANG.

ROSS

How'd you feel...?

LANG

My imagination, or's it that new
secretary up with us.

ROSS

You bought her a ticket.

LANG

I bought her the ticket...You bought
her the ticket. You know your
problem is, Joe? You're Too Nice...

ROSS

Mmm.

LANG

Everything for Everybody else.
Nothing for Yoursel.....

ROSS

Isn't that the motto of the Three
Musketeers?

LANG

No.

(PAUSE)

Speaking of which: N'it's a conflict
of interest, but I've been thinking
about it. You need to go in there
and hold the company up. The
Stockholders meeting? They're going
to cheer about The Process and give
you an attaboy.

ROSS

...that's...that's true.

LANG

Well, if you know it, you should do
something about it. N'here's what
I think you should do:

ROSS SPIES SOMETHING OUT OF THE WINDOW.

ROSS
Stop the car, please, Driver,
(TO LANG)
I'm going to get out here. See you
in the off...

LANG
I'm not going to the office. I'm
going hhh... ...you should do
something for yourself once in a
while.

HE EXTRACTS A CIGAR FROM HIS LAPEL POCKET, AND
HANDS IT TO ROSS.

LANG (C)
Gotten through customs.

ROSS
Isn't that Illegal?

LANG
It'd only been illegal had I been
caught. Have a cigar.

HE HANDS A CIGAR TO ROSS.

ANGLE, OUT OF THE CAR WINDOW, WE SEE WE HAVE
STOPPED ON LEXINGTON AVENUE, IN FRONT OF A SHOP
READING, "LEXINGTON RARE BOOKS, PRINTS,
BOOKBINDING."

ANGLE, ROSS GETTING OUT OF THE CAR, ENTERING THE
SHOP.

21

INT LEXINGTON PRINT AND BOOKSHOP DAY

21

A YOUNG WOMAN STANDING IN THE DOOR TO A BACK
OFFICE. AN OLDER BOOKISH MAN COMES OUT, CARRYING
ROSS'S TORN BOOK. HE IS ADDRESSING THE CAMERA
(ROSS)

BOOKBINDER
Could, of course, be rebound...but...

ROSS
...the price is not an issue...

BOOKBINDER

Certainly, sir; but, s'I was going to say, it's a common book, common edition...

HE BECKONS THE YOUNG WOMAN OVER, SHOWS HER THE BOOK, AND SHE MOVES OFF NODDING.

I wouldn't be surprised if we...by the way; if you're interested in Don Budge,

(HE WALKS OUT FROM BEHIND HIS COUNTER, AND TAKES ROSS TO A FRAMED PHOTO AND SIGNED LETTER OF DON BUDGE)

...happens to be, we have a very good autograph of him, at the French Open in....

WOMAN

(CALLING, FROM A LADDER.)

...got it, Mr. Cole...

(SHE HOLDS UP A BOOK)

BOOKBINDER

Ah, you see, the Very Thing.

ANGLE, INS

THE BOOKBINDER, HOLDING BOTH THE TORN AND THE NEW BOOK.

THE WOMAN STARTS DOWN THE LADDER.

ROSS

It's the same book?

BOOKBINDER

SAME book, same edition....
Identical.

HE TAKES THE TORN AND THE WHOLE BOOK, AND PUTS THEM NEXT TO EACH OTHER ON A COUNTER.

BOOKBINDER

Shall I wrap it for you, sir...?

HE STARTS TO TEAR OFF A SHEET OF PAPER, FROM THE ROLL.

ANGLE

ON ROSS, AS HE PRESENTS THE OLD WRAPPING PAPER TO THE BOOKBINDER.

21

CONTINUED (2)

21

ROSS
Would you mind...?

ANGLE

INS. THE OLD PAPER, WITH "MRS. A. DASILVA, SAN
REMO," WRITTEN ON IT.

22

EXT SAN REMO CENTRAL PARK WEST DAY.

22

ANGLE INS THE TORN BOOK. ROSS'S HANDS REARRANGE IT
TO SHOW, ON TOP, THE PACKAGE, NOW REWRAPPED, MARKED
MRS. A. DASILVA, ETC.

ANGLE

THE DOORWAY INTO THE SAN REMO. A VERY OLD WOMAN,
WITH A WALKER, ACCOMPANIED BY A YOUNG PRACTICAL
NURSE, COMING OUT OF THE BUILDING, THE DOORMAN TIPS
HIS HAT TO HER.

ANGLE

ROSS, CROSSING C.P.W. FROM THE PARK, COMES UP TO
THE BUILDING, AND HANDS THE DOORMAN THE PACKAGE.

ROSS
For Mrs. DaSilva.

THE DOORMAN TOUCHES HIS CAP-BRIM

DOORMAN
I'll see she gets it, Sir.

23

INT OFFICE SUITE DAY.

23

SUSAN, BEARING A TRAY WITH A CUP OF COFFEE, AND A
SMALL PLATE OF COOKIES, COMING DOWN THE CORRIDOR OF
A POSH MEDIUM-TECH OFFICE SUITE.
OTHER WORKERS ARE PUTTING ON THEIR COATS.

ANOTHER SECRETARY
(PASSING HER)
What you doing on the Week-end,
Susan?

SUSAN
Far's I know I'm working here...
(SHE CALLS TO ANOTHER)
...see you Monday!

24

INT OFFICE DAY

24

ROSS, IN SHIRTSLEEVES, AT A DESK, IN A SMALL, SPARE
OFFICE. LANG SITTING ACROSS FROM HIM, PAPERS

STREWN IN FRONT OF THEM. A RED BOUND VOLUME AS PART OF THE PAPERS.

LANG

...compensation as the discoverer, and head of the design team. Your compensation should be a minimum of

ROSS

...every time I breach it...

LANG

...what does he say?

ROSS

...he says "wait until the Stockholder's meeting..."

LANG

(NODS)

Well, of course, by then it'll be too late...

SOUND OF AN ELECTRONIC BELL. THEY BOTH LOOK UP TO SEE SUSAN, THROUGH A WINDOW LEADING INTO THE CORRIDOR. SHE HOLDS THE COFFEETRAY.

LANG

Don't give up. We're going to talk it out. What're you doing tonight?

ROSS

I think I'm going out for dinner.

LANG

Big date...?

ROSS

Some people I met.

LANG

(GLANCING AT SUSAN)

...you giving her a tumble?

ROSS

Well, I perhaps have my sights on different things.

LANG NODS. ROSS BUZZES THE DOOR, AND SUSAN ENTERS.

SUSAN

Tea time.

ROSS

Shouldn't you be going home?

SUSAN

Well, yes, I have a hot date for the weekend with this rich and dishy guy who's going to whisk me to Connecticut and loll me around in an old Four Poster Bed and eat lots of good stuff and so on, but it's only in my imagination, so here I am.

ROSS

(OF THE COFFEE ETC)

Thank you.

SUSAN

You studying Tennis.

ROSS

(SMILES)

Well, they didn't play in my neighborhood, when I was a kid.

SUSAN

...getting used to the Ways of the Rich...?

ROSS RISES AND MOVES TO A WALLSAFE.

TAKING THE RED BOUND VOLUME.

LANG

...why should he be doing that...?

SUSAN

Oh, come on...

LANG GESTURES TO ROSS, WHO NODS.

ROSS

(TO SUSAN)

...would you turn away, please...?

(SHE DOES SO)

HE PUNCHES SEVERAL DIGITS INTO THE KEYPAD OF THE WALLSAFE, AND A LIGHT GLOWS GREEN. HE REACHES INSIDE THE NECK OF HIS SHIRT, AND EXTRACTS A KEY ON A CHAIN, AND TURNS THE KEY IN THE LOCK AND OPENS

24 CONTINUED: (3)

24

THE WALLSAFE. HE PUTS THE YELLOW BOX INTO THE WALLSAFE.
HE PICKS UP THE RED BOUND VOLUME.

*
*

ANGLE INS: THE OLD VOLUME -- PRINTED PAGES THICK WITH
MATHEMATICAL NOTATION.

ROSS TAKES A PEN FROM HIS POCKET AND MAKES A NOTATION ON
IT. HE PLACES THE VOLUME INSIDE AND LOCKS THE SAFE.

*
*

SUSAN

No, I don't mean to pry. I am just
here to serve.

LANG

(EXITING)

G'night Joe, Susan...

(TO ROSS)

You get free'd up tonight, gimme a
call. Y'know what, I should stay
home, anyway, I'm coming down with
something. The Flu...

ROSS PUTS THE KEY ON A CHAIN AROUND HIS NECK, BACK DOWN
HIS SHIRT-FRONT.

SUSAN

...lot of it going around.

PAUSE. ROSS LOOKS AT SUSAN, AS IF TO SAY "WAS THERE
ANYTHING ELSE...?"

SUSAN

When you own the Company, can I be
Queen?

ROSS

...what are you talking about?

SUSAN

Little pitchers have Big Ears.

ROSS

they, indeed?

SUSAN

That's their identifying mark.
(PAUSE)

(CONTINUED)

ROSS
...what do Loose Lips sink?
(PAUSE)

SUSAN
Ships?

ROSS
...see you on Monday, Susan.

SUSAN
Mm. Have a Good Week-end Mr. R...
(SHE STARTS TO EXIT)
Oh! N'I get my film back from the
Fotomat, you're gonna see, that that
guy was not on that plane. N'You'll
owe me a dollar.

HE NODS, SHE BUZZES HER WAY OUT OF THE OFFICE.
ROSS PICKS UP THE TORN BOOK FROM HIS DESK DRAWER,
LOOKS AT IT, LOOKS AT HIS WATCH.

HE SHRUGS, PICKS UP THE PHONE. DIALS.

ROSS
(INTO THE PHONE)
Yes, In Manhattan. On Central Park
West. A Mrs. Initial A. DaSilva...
(PAUSE)

HE PICKS UP AND LOOKS AT THE TORN TENNIS BOOK.

OPERATOR (VO)
I'm sorry, at the Customer's Request,
that number is unlisted...

25

INT OFFICE SUITE. DAY.

25

ROSS, IN HIS SPORTCOAT, CARRYING VARIOUS FILES,
LEAVING A DESERTED OFFICE SUITE. HE PASSES BY A
CORNER OFFICE, AND MR. KLEIN IS STANDING, LOOKING
OUT OF THE WINDOW.

ROSS
Goodnight, Mr. Klein...

KLEIN TURNS, NODS. OF THE DOCUMENTS ROSS CARRIES.

KLEIN
You're not taking home anything
"sensitive," Joe...?

25 CONTINUED:

25

ROSS COMES INTO THE ROOM, AND CLOSES THE DOOR BEHIND HIM.

ROSS

Mr. Klein. The Process is in the safe. On non-copyable paper, there are, that I know of, two keys, and...
(HE DISPLAYS THE KEY ON THE CHAIN AROUND HIS NECK.)

KLEIN NODS, "YES, YES, I SUPPOSE I'M JUST OVERWROUGHT..."

KLEIN SHAKES HIS HEAD, MEANING, I DON'T WANT TO INDULGE MYSELF. HE STARTS OUT OF THE OFFICE. CAMERA FOLLOWS INTO THE OFFICE CORRIDOR, AND, IN THE ENSUING SCENE, THE TWO AND THE CAMERA MOVE THROUGH THE CORRIDORS OF THE COMPANY.

A SECRETARY COMES OUT OF A SIDE OFFICE, AND, SEEING KLEIN, DARTS BACK INSIDE, AND EMERGES WITH A BRIEFCASE.

KLEIN

(TO SECRETARY)

I'm going home, tell Susan I'll see her on Monday...

SECRETARY

Yes, Mr. Klein.

KLEIN

...anyone calls, I'll be at home...

ROSS

(CONTINUING TO TALK, AS THEY WALK)

Mr. Klein, could I say something...?

KLEIN

Please, what is it?

ROSS DRAWS KLEIN INTO A SIDE OFFICE, FULL OF ALL SORTS OF WEIRD STUFF.

26 INT OFFICE-DARKROOM. DAY.

26 *

ROSS CLOSES THE DOOR, LEAVING THE TWO OF THEM ALONE IN THE OFFICE.

ROSS

Forgive me, but your concern with Security indicates to me that you think somebody is trying to take advantage of you. Sir, I don't want to take advantage of you, and,

(MORE)

(CONTINUED)

26 CONTINUED:

26

ROSS (cont'd)
frankly, I don't want anyone to take
advantage of me. I only...

*
*

KLEIN
No, I don't understand...

ROSS
I would like, I would
like...consideration ...for the work I
have done on the Process, and for the
wealth which it is going to bring into
the company.

*
*
*
*
*
*

KLEIN
And I keep telling you, son.
everybody appreciates the work you've
done. Everybody does. And you will
find it recognized at the
Stockholder's...look, look Joe, you've
done a wonderful job. Wonderful job.
Your work is going to be recognized...
(HE LOOKS AT HIS WATCH)
You want to ride out with me? We'll
ride out together,

*
*
*
*
*
*
*
*
*

ROSS
I have a dinner date.

*
*

PAUSE.

KLEIN NODS, OPENS THE DOOR INTO THE HALL. ROSS FOLLOWS.

*
*

27 INT OFFICE CORRIDOR. DAY.

27 *

CAMERA TAKES THEM DOWN THE HALL. WHERE WE SEE THE
SECRETARY, STANDING BY THE RECEPTION AREA.

*
*

SECRETARY

The car is here, sir.

*
*

KLEIN

(TO ROSS)

Look. I take your point. Let's all
just do our jobs, and I'm sure we'll
be rewarded, according to our Just
deserts.

*
*
*
*
*
*
*

(TO CATHY)

I'm gone til Monday.

HE OPENS THE DOOR, AND LEAVES THE OFFICE.

*

28 INT ROSS'S APARTMENT NIGHT.

28

A LARGE CALENDAR, READING, FRIDAY, 14 MARCH. ROSS,
SITTING BY THE PHONE, IN A STIFF, TWO-TONE SHIRT, AND A
SUIT -- HE LOOSENS HIS COLLAR, HE LOOKS AT THE PHONE, HE
LOOKS AT HIS WATCH. HE SIGHS, HE TAKES A CIGAR OUT OF
HIS JACKET POCKET. GETS UP, WALKS TO THE KITCHEN AREA,
WHERE HE TAKES OFF HIS JACKET, DRAPES IT OVER THE BACK OF
THE CHAIR, ON

(CONTINUED)

28 CONTINUED:

28

THE TABLE WE SEE A NEW, EMPTY SHIRTBOX, STILL HOLDING THE
TISSUEPAPER, AND STAYS, WE SEE ROSS TAKE OUT A CAN FROM
THE LARDER AND BEGIN TO OPEN IT.

DISSOLVE

29 INT ROSS'S APARTMENT. DAY.

29

ANGLE INS
THE MATCHBOOK, MARKED GOVERNMENT HOUSE. ST. ESTEPHE.
THE END OF A CUBAN CIGAR IN THE ASHTRAY. A CUP OF COFFEE
COMES INTO THE SHOT.
PULL BACK TO SHOW THE KITCHEN TABLE, SEVERAL SHEETS
COVERED IN FIGURES, ROSS, IN BLUE-JEANS AND T-SHIRT,
SITTING AT THE TABLE, FIGURING. HE YAWNS, GETS UP, LOOKS
DOWN AT THE PAPERS, GULPS DOWN HIS COFFEE.

30 EXT PERRY STREET, NEW YORK, DAY.
ROSS, CARRYING A BAG OF COFFEE BEANS, STARTS DOWN THE
STREET. HE STOPS, SEEING SOMETHING.
HE DOES A DOUBLE TAKE.

30 *

ANGLE HIS POV
ACROSS THE STREET A LIMOUSINE, A DRIVER HAS JUST OPENED
THE BACK DOOR, AND TAKES OUT AN OVERCOAT, AND WALKS INTO
AN OPEN COMMERCIAL GARAGE.

*
*

ANGLE
ROSS, MOVING ACROSS THE STREET, CURIOUSLY.

31 ANGLE HIS POV
WE SEE THE INTERIOR OF A VAST GARAGE, MANY MAGNIFICENT
CLASSIC CARS, THE MAN CARRYING THE COAT. HE TURNS.

31

ANGLE
ROSS, STANDING IN THE DOOR WAY, LOOKING AT HIM.

ANGLE ROSS' POV
THE MAN WITH THE COAT, AS HE TURNS WE SEE IT IS THE
BODYGUARD WHO WAS WITH DELL, IN ST. ESTEPHE.
ROSS COMES INTO THE SHOT, FOLLOWING THE BODYGUARD, AS HE
WALKS AWAY.

(CONTINUED)

CAMERA FOLLOWS THE TWO INTO THE INTERIOR OF THE CLASSIC CAR GARAGE. WHERE WE SEE, IN THE B.G., JIMMY DELL, STANDING NEXT TO AN ELEGANT GENTLEMAN WHO IS DISCOURSING ON THE MERITS OF A CLASSIC CAR, A VINTAGE 1930 ROLLS CONVERTIBLE. ITS HOOD, OR, MORE CORRECTLY, "BONNET" RAISED.

ELEGANT GENTLEMAN
...in contact with the two
remaining...

WE SEE THE BODYGUARD HAND THE OVERCOAT TO DELL, WHO PUTS IT AROUND HIS SHOULDERS.

DELL
(TO BODYGUARD)
...thank you.
(TO THE ELEGANT GENTLEMAN)
...certainly, but my concern is parts
for the...

ELEGANT GENTLEMAN
Well, what is your main conc...

DELL
I'm thinking about the drivetrain.

ELEGANT GENTLEMAN
(NODS)
Absolutely...

HE NODS TO AN ASSISTANT, A YOUNG, STUDIOUS LOOKING FELLOW WEARING A SUIT.
...sh'll we put it on the rack...?

THE YOUNG FELLOW TURNS, AND SEES ROSS.

YOUNG FELLOW
(ASSISTANT SALESMAN)
...may I help you...?

THE BODYGUARD GESTURES TO DELL, AND TAPS HIS WATCH.
DELL NODS.

DELL
I really don't have time now to...

DELL TURNS, AND SEES ROSS. BEAT.

ROSS
"Hello"
(PAUSE)

31 CONTINUED: (2)

31

DELL

Hello.

ASSISTANT SALESMAN

(TO ROSS)

Is there anything that I can show you,
sir...?

ROSS

No, no, I guess I'd... well I guess
I'd better get out of your way.

CAMERA TAKES HIM OUT OF THE GARAGE. IN THE B.G. WE SEE
THE ELEGANT GENT TALKING TO DELL, WHO IS PUTTING ON HIS
COAT OBVIOUSLY PREPARING TO LEAVE.

HE MAKES HIS EXIT FROM THE GARAGE.

32 ANGLE
ON THE STREET, ROSS, COMING OUT OF THE GARAGE, SHAKING
HIS HEAD.
HE WALKS AWAY FROM THE GARAGE, THE LIMO BEHIND HIM. HE
PASSES A GROUP OF JAPANESE TOURISTS PHOTOGRAPHING A
CLASSIC CAR. HE GETS TO THE CORNER, AND WAITS FOR THE
LIGHT TO CHANGE. HE LOOKS BACK, JIMMY IS COMING OUT OF
THE GARAGE, THE ELEGANT GENTLEMAN BOWING HIM OUT. ROSS
CHANGES HIS MIND AND WALKS BACK.

32

*
*
*

ANGLE
JIMMY GETTING INTO THE CAR, IS LOOKING AT THE JAPANESE,
WITH CAMERAS.

JIMMY

(TO HIS BODYGUARD)

Someone should do a book. Japanese,
all over the World, Front of the
World's Greatest Monuments...taking
pictures of each other...

THE LIMO DRIVER SENSES SOMEONE APPROACHING, AND
INTERPOSES HIMSELF BETWEEN ROSS, WHO IS JUST WALKING BACK
INTO THE SHOT, AND JIMMY. JIMMY MOTIONS THE LIMO DRIVER
THAT IT IS ALRIGHT.

HE LOOKS AT ROSS TO SAY "YES, MAY I HELP YOU...?"

ROSS

We were supposed to have dinner last
night.

(PAUSE)

What happened? Aren't the Laws of
Courtesy for the Rich...?

(CONTINUED)

JIMMY

Well, you know, you're a hell of a
one to talk about courtesy.

(STARTS TO GET IN CAR.)

ROSS

I don't understand.

JIMMY HESITATES

JIMMY

You had my sister waiting for you all
afternoon.

(PAUSE)

ROSS

What?

JIMMY

What do you mean "what?"

ROSS

I mean I don't know what you're
talking about.

JIMMY

(PAUSE)

You were going to bring her the book.

ROSS

I did bring her the book.

JIMMY

You left it for her.. (PAUSE) You
told...you told me you were going to
bring the book to her. I, I
called...she was waiting for
you...all...

ROSS

...she was waiting for mmm...I never
said I was going to bring the book...

JIMMY

Well, I believe that's what we
settled on.

ROSS

It certainly was nnn...look, look, I
didn't...Look: I didn't want to
intrude...why would I want to
intrude? My understanding was that
you asked me to drop it off.

32 CONTINUED: (2)

32

JIMMY
(SHAKES HIS HEAD)
...that's not what we said.

ROSS
(AS JIMMY STARTS TO GET INTO
THE CAR)
Well, look here, it certainly is. And
whatever the thing is with you, I
don't appreciate getting accused of a
lack of courtesy. Seriously.

(PAUSE)
And isn't it possible you
misremembered...
(PAUSE. JIMMY HESITATES.)
Don't look at me like I want something
from you. I don't want anything from
you. You asked me to dinner... is it
possible you got it wrong?

(PAUSE)
Is it possible?
(PAUSE)

JIMMY
It's possible.

ROSS
Alright. That's all I want to say,
(PAUSE)
Thank you.

BEAT. ROSS WALKS AWAY.

33 OMIT.

33 *

34 INT ROSS'S APT. VESTIBULE. DAY.

34 *

ROSS, COMING INTO THE VESTIBULE, CARRYING HIS COFFEE
BEANS. CAMERA TAKES HIM UP THE STAIRS, AS HE FUMBLES FOR
HIS KEYS, HE HEARS THE OUTER DOOR OPEN, AND LOOKS BACK.

ANGLE HIS POV
SUSAN, ON BICYCLE, ENTERING VESTIBULE LOOKING FOR ROSS'S
NAME ON THE BELLS.

SHE LOOKS UP AT ROSS, AND SMILES AT THE SURPRISE OF
SEEING HIM THERE.

ROSS STARTS DOWN THE STAIRS TO HER.

(CONTINUED)

SUSAN

(OF BAG)

I brought you something.

(SHE HANDS HIM THE BAG)

aaand I was just in the neighborhood,
and thought I would drop in.

35

INT ROSS'S APARTMENT DAY

35

ANGLE INS

A PLATE, THE WHITE BAG, WITH A PICTURE OF A
STYLIZED SUN ON IT, AND THE LOGO "SUNSHINE BAKERY."
ROSS'S HANDS TAKE SEVERAL CROISSANT OUT OF THE BAG,
AND PUTS THEM ON THE PLATE.

SUSAN (VO)

And, so, as I said, I was just
accidentally in the vicinity, and
aren't you courteous and all.

ANGLE.

ROSS, SITS DOWN AT THE KITCHEN TABLE, ACROSS FROM
SUSAN.

SUSAN

Yes. Well.

(PAUSE)

(SHE TAKES A BITE OF A
CROISSANT)

Good. Make'em right by my house.
Right under my house. Small world,
huh?

(PAUSE)

ROSS TAKES AN OLD FOLDING HUNTING KNIFE FROM THE
DRAWER. IT HAS THE FIGURE OF A BOYSCOUT CARVED
INTO THE HANDLE, AND, ON THE REVERSE, THE LOGO, "BE
PREPARED."
HE USES IT TO START CUTTING THE BAGEL.

SUSAN

Nice knife.

ROSS

Got it in the Boy Scouts.

SUSAN

Hell of an organization.

THE TEA KETTLE BEGINS WHISTLING.

ROSS

...a cup of tea...?

SUSAN

No, thank you, no, I'm fine.

HE GOES TO MAKE THE TEA. AND SHE LAUNCHES INTO HER SPEECH.

SUSAN (C)

Ever get the urge to do something "adventurous?" Um. In spite of the ancient wisdom against Interoffice Romances...?

CAMERA BRINGS HIM BACK TO HIS SEAT, WHERE HE SIPS HIS TEA. HE PICKS UP THE SUNSHINE BAKERY BAG, AND LOOKS AT IT, FOR SOMETHING TO DO.

SUSAN (C)

Look: Hey, look: here's the thing: You...um...I know that you're in line for, for, for Higher Things. You got it written all over you. But, but...but...but you never get anything in life if you don't speak out for it. (PAUSE) So I wanted to say: I, I'm a hell of a person. I'm Loyal and True, and I'm not too hard to look at, and I think you're wonderful, and...(PAUSE) You know, life is so short. And they're so few people you meet...

(PAUSE)

ROSS CLEARS HIS THROAT NERVOUSLY

SUSAN (C)

so few people you meet who....Perhaps you think, I'm, I'm not, not of your "class," uh...

ROSS

Look, Susan, I...

SHE PICKS UP THE KNIFE.

ANGLE INS.

SHE HOLDS THE KNIFE TO CAMERA

ANGLE SUSAN

SUSAN
D'you like the Boyscouts?

ROSS
Yes. I did. Learned a lot of things.

SUSAN
(SHE NODS)
You're still a Boyscout today. Aren't you?

ROSS
I don't know what you mean.

SUSAN
(PAUSE)
Yes, you do.
(PAUSE)
Look:

ROSS
...Susan....

SUSAN
Let me be your Good Deed Today. I promise you you won't regret it. I promise you, Joe. Listen to me. If someone is drawn to you... if someone is so drawn to you...

(PAUSE)
Yes. You do.
Look: look here. Um. Maybe you think I'm not of your "class". Or...

ROSS
...no, I...

SUSAN
But I can look in a mirror...

ROSS
No, you're a lovely young woman.

SUSAN
You think so?

ROSS
Yes. I do.

SUSAN
You think so...

(CONTINUED)

35 CONTINUED: (3)

35

ROSS
I've got eyes, too.

SUSAN
You've got very nice eyes.
(PAUSE)

SUSAN
Joe...?
(PAUSE)
What could be preventing you?
(PAUSE)
and it's such a lovely day to spend
indoors...

ROSS CONSIDERS FOR A MOMENT.

ROSS
Yes. Do you know... it is...

HE STARTS TO MOVE TOWARD HER.

THE PHONE RINGS A FEW TIMES.

SUSAN
We could just let it ring, and, you
know, um...

ROSS
(ANSWERING THE PHONE)
Yes...?

JIMMY
(ON PHONE)
Hello. This is Jimmy Dell.
(PAUSE)
I called to say I'm sorry.

ROSS
...you're sorry...?

(CONTINUED)

JIMMY

Yes. Do you know why? Because I was wrong, and I'd like you to accept my apology.

ROSS

...you're "sorry,"

JIMMY

Yes. I was wrong. And I would be grateful if you would accept my apology.

(PAUSE)

ROSS

Yes. I do. thank you.

JIMMY

Are you sure?

ROSS

Yes.

JIMMY

Good! Then: if you're free tonight, my sister and I...

ANGLE

ROSS ON THE PHONE. SUSAN, LOOKING AT HIM EXPECTANTLY.

HE HANGS UP THE PHONE, AND TURNS TO HER.

SUSAN

Oh. No. I see. Your Mother's sick, or something, huh...?

ROSS

No.

(PAUSE)

But I'm busy.

SUSAN

(NODS)

You're "busy."

ROSS

Yes.

SUSAN

(PAUSE)

Nothing I can say to that.

35 CONTINUED: (5)

35

ROSS
 ...but it's lovely of you to stop
 by...

SHE NODS TO HERSELF. SHRUGS.

SUSAN
 ...well...Well. I was in the
 neighborhood, anyway...
 (SHE SMILES, PICKS UP HER
 COAT. SHE TURNS BACK)
 ...f'you ever feel the need of some
 company...or you want someone to cook
 you "dinner"...or "dinner and
 breakfast"... One Ten Mott Street,
 Apartment five.
 (PAUSE. SHE STARTS TO EXIT)
 One Ten Mott Street. Above a Bakery.
 (PAUSE)

ROSS
 ...above a bakery...

SUSAN
 (SHE PICKS UP THE BAG AND
 TOYS WITH IT)
Above the Sun shine Bakery ...wouldn't
 that be just like me...
 (PAUSE)
 Well...

HOLD ON THE SUNSHINE BAKERY LOGO ON THE BAG, ROSS TAKES
 HER TO THE DOOR AND SEES HER OUT. WE RACK FOCUS TO THE
 BAG, AND HEAR THE SOUND OF THE DOOR BEING BOLTED, AND
 THEN OF WATER BEING TURNED ON IN THE TUB.

36 INT ELEVATOR. POSH APARTMENT BUILDING NIGHT.

36

ROSS, IN A SUIT. ELEVATOR STOPS. DOORS OPEN ON THE
 BODYGUARD TYPE WE SAW ON THE LAUNCH STANDING IN A LARGE,
 LOFT-LIKE LIVING SPACE. A BUTLER NODS ROSS INTO THE
 SPACE. BARE WHITE WALLS, SEVERAL PIECES OF MODERN ART, A
 LOW SOFA, A FRENCH PROVINCIAL TABLE, WITH A COMPUTER ON
 IT, A LOVELY VIEW OF MANHATTAN. SOUND OF A DOOR OPENING.
 ROSS LOOKS UP. JIMMY ENTERS, IN A TOWELLING ROBE --
 BEHIND HIM, IN THE ROOM HE EXITED, WE SEE A SWIMMINGPOOL.

*

(CONTINUED)

JIMMY

Hi. I'll throw on some things and
we'll...d'you want a drink...?

HE MOTIONS TO THE BUTLER, WHO NODS, AND MOVES OFF.
JIMMY COMES AND SITS NEXT TO ROSS, PERCHING ON THE
TABLE.

HE MOTIONS, "EXCUSE ME..." AND TYPES SEVERAL THINGS
INTO THE COMPUTER.

JIMMY

...gotta catchem 'fore they close...

ROSS

Listen, I wanted to apologize. It's
possible I misremembered what we...

JIMMY MOTIONS FOR HIM TO STOP.

JIMMY

No, that's not necessary. That's not
necessary. It was me, I'm sure it
was my fault, and it was my fault,
and I'm going to tell you why;

(HE MOTIONS TO THE PHOTOGRAPH)

...wanna hear a sad story? My sister
n'I -- since we were kids, all that
we had was Each Other. (PAUSE) It's
still all we have. (PAUSE)

I...um...I called her, and told her I
wanted her to meet a ...do you know
what? Forget about it.

THE BUTLER EMERGES WITH A TRAY, AND TWO DRINKS.

Eh? Who're you calling a Crybaby...

THEY DRINK. JIMMY'S EYE IS DRAWN TO THE COMPUTER,
AND HE MAKES AN ENTRY. THE BUTLER DRAWS HIS
ATTENTION TO A COURIER ENVELOPE, WHICH DELL OPENS
AND PERUSES AS HE SPEAKS.

But, Lord, didn't you get hot
today!!!

ROSS

(SMILES)

Got on my High Horse, eh...?

JIMMY

I suppose you did...got a little bit
"ahead" of yourself...going on about
"you Rich..."

(MORE)

JIMMY (cont'd)
(HE SHAKES HIS HEAD)
..."you" rich...???

ROSS
Did I say that...?

JIMMY
..."You Rich..."

ROSS
Well, you know, I ...aha. Before you
throw me at your little sister, I
think I should correct a
misimpression.

JIMMY
Listening.

ROSS
I'm just a Working Man.

JIMMY
What's a working man doing on St.
Estephe -- You a Jewel Thief? *

ROSS
My company brought me down. *

JIMMY
Sell a Million Widgets or
something...?

ROSS
Something like that.

JIMMY
"Just a Working Man." That your Dark
Secret.

ROSS
That's right.

JIMMY
Well, then that explains it.

ROSS
Explains What?

JIMMY
Your Good Manners.

ROSS
Noble Savage.

JIMMY
Noble Savage. Not even one Swiss
Bank Account?
(JIMMY FINISHES WITH THE
PAPERS IN THE COURIER PACK AND
PUTS THEM ASIDE)

ROSS
Wouldn't even know how to open one.

JIMMY RAISES A FINGER.

JIMMY
D'you have a dog when you were young?

ROSS
Yup had a dog.

JIMMY
What was his name...?

ROSS
Paddy.

JIMMY TYPES INTO THE COMPUTER TERMINAL

JIMMY
You now have a Swiss Bank Account.
Anybody asks you. Credit Suisse de
Lausanne, Code Word "Paddy."

ROSS
(LAUGHS)
You just opened me a bank account...?

JIMMY
Yeah.

ROSS
Why?

JIMMY
Lavish, awkward gesture. All of
fifteen Swiss Francs in it. But, you
ever want to impress anybody...they
can find out that you have a Swiss
Account, but the Swiss Laws prohibit
the bank from revealing your Balance.
Thus are All Men Made Equal.
(MORE)

36 CONTINUED: (4)

36

JIMMY (cont'd)
 (HE WALKS TO A DOOR.)
 Let me change, and let's meet the
 little sister.

37 INT CLUB ANTEROOM

37 *

ROSS AND JIMMY, BOTH IN SUITS ENTER WHAT SEEMS TO BE A
 RESIDENTIAL BUILDING.
 THEY ARE GREETED BY THE MANAGER OF THE RESTAURANT.

RESTAURANT MANAGER
 Good evening, Mr. Dell...you had a
 message...from Mrs. DaSilva.

HE HANDS HIM A SMALL ENVELOPE, WHICH HE OPENS.
 HE LOOKS UP TO ROSS.

JIMMY
 Well, she ain't feeling well. Sends
 her regrets. Can She Meet us
 Tomorrow, for Tennis...? You free?

ROSS
 Certainly. I hope it's nothing...

JIMMY RAISES HIS HAND -- DON'T DISTURB YOURSELF.

JIMMY
 Would you call Mrs. Dell's line
 please, Jane. Tell her tennis
 tomorrow would be fine.
 (TO ROSS)
 Two o'clock?
 (ROSS NODS)
 Take two and call me in the morn...

A TUXEDO'D MAITRE'D COMES UP TO THEM.

MAITRE'D
 Good evening, Mr. Dell.

JIMMY
 Hello, George, what's good tonight...?

MAITRE'D
 (AS IF AT AN OLD JOKE, OR AN
 OLD ROUTINE)
 It's all good, Mr. Dell.

(CONTINUED)

JIMMY
What'd you have?

MAITRE'D
(SMILES)
I had the venison.

JIMMY
What'd the Chef have?

MAITRE'D
He had the Venison.

JIMMY
Then we'll have the venison.
(TO ROSS)
In for a treat.

THEY START TO MOVE PAST THE MAITRE'D WHO LOOKS
PERTURBED.

JIMMY
D'is it?

MAITRE'D
It's Saturday, Mr. Dell...

JIMMY
...yes?

MAITRE'D
It's Members Only tonight, sir.

JIMMY
Well, forget about it. Big deal,

MAITRE'D
...its the boardmeeting after the
meal, and...

JIMMY
It's an old rule, George --

MAITRE'D
The Boardmembers are here, and...

ROSS
...that's fine, let's go somewhere
el...

JIMMY

Oh, Lord have Mercy, who do you have to know in this town..

(TO MAITRE D.)

You sending me out for a burger...?

MAITRE'D

Mr. Dell, if there were any...

JIMMY

No, I know. No, No, Saturday Night, "Members Only..." Well...

hell...gimme a membership form.

BEAT. GEORGE NODS, AND RETREATS INTO A CUBICLE

ROSS

Jimmy, seriously, you don't have to go to all this...

JIMMY

It's my Nature, Lad, I'm a Problem-solver with a Heart of ...Speaking of Gold...

(HE IS HANDED A FORM BY

GEORGE.)

(OF FORM)

Look at this...got more gold on it than...

(HE FLOURISHES THE FORM AT

ROSS. WE SEE IT IS VERY

ORNATE.)

...we aren't electing him "Pope," or anything, we are...

ROSS

Really, I..

JIMMY

Oh, hell, just sign it, and let's,

"What" is the phrase...? "Chow

down." ...just sign the damn

thing...

ANGLE INS.

THE VERY ELABORATE FORM IS PUT DOWN, JIMMY'S HANDS HOLD IT STILL, AND ROSS SIGNS IT.

ANGLE

THE FORM IS HANDED BACK TO THE MAITRE D, WHO GLANCES AT IT, AND LEADS THEM ACROSS THE HALL TOWARD THE RESTAURANT.

37 CONTINUED: (3)

37

MAITRE'D
(AS HE HOLDS OPEN THE DOOR)
Welcome to the club, Mr. Ross.

38 INT RESTAURANT/CLUB NIGHT.

38 *

ROSS AND JIMMY OVER BRANDY

ROSS
What do I owe you for the Membership?

JIMMY
D'you know what, Forget about it. Pay
me when your Ship comes in.

ROSS
Well, do you know what -- that may be
"presently."

JIMMY
Glad to hear it! Get a tip onna
horse?

ROSS
(SMILES)
The widgets -- We're about to bring
out a new....

JIMMY
...Put it in the Bank. Buy A.T. and
T., and do the American Thing.

ROSS
What's that?

JIMMY
Marry a Rich Widow.

ROSS
We used to say, "A nymphomaniac who
owns a Liquor Store."

JIMMY
Well, that's right. Money isn't
everything.

ROSS
That's what my Boss says.

JIMMY
Does he?

(CONTINUED)

38 CONTINUED:

38

ROSS
That's right.

JIMMY
Well, then, he must have himself a
little...

*
*

JIMMY (C)
One thing my father taught me about
business: do business, as if each
person you do business with is trying
to screw you, because most likely they
are. And if they're not, you can be
pleasantly surprised. You run your
personal life that way...

ROSS
(LAUGHS)
...my father knew about business...
"work hard -- take all the overtime
you can get."

JIMMY
You liked your father, eh?

ROSS
I loved my father.

ROSS
What'd he do?

ROSS
Worked like a dog, all his life.

JIMMY
Well, he left you a hell of a legacy.
(HE YAWNS, LOOKS AT HIS
WATCH)

I'm sure he'd be proud of you. I'm
sure he would.

ROSS
How can you say that?

JIMMY
(PAUSE)
People aren't that complicated, Joe.
Good people, bad people ... they
generally look like what they are.

(CONTINUED)

38 CONTINUED: (2)

38

ROSS
Is that so?

JIMMY
It is.

ROSS
Then why are so many people having
such difficulty?

JIMMY
That is the question baffles me....
play some tennis tomorrow...

ROSS
Two o'clock.

39 INT TENNIS CLUB LOBBY & LOCKER ROOM. DAY.

39 *

ROSS SITS AND WAITS, KNAPSACK IN HAND. HE LOOKS AS JIMMY
APPROACHES WEARING A BEAUTIFUL SPORTCOAT AND CARRYING A
GYM BAG. *

JIMMY
I'm sorry, I'm sorry, I beg your...
(A PHONE RINGS, JIMMY TAKES
A POCKET PHONE OUT AND
SPEAKS INTO IT.)
Yes? Transfer it from the A account
and...well, then, take it from
the...that's right...thank
you...then...
(TO ROSS)
What've you done with her...?

ROSS SMILES, SHRUGS.

JIMMY
(SHRUGS. INTO PHONE.)
Then...no. Close out the account,
that's alright, just close it out, and
put it in the ...that's right. Put it
in the Channel Islands Liquid...thank
you...No, no, get it in writing. Get
it in, I don't care what the Legal
department said about verbal agr...you
tell them I said to Write it Down.
Who gets to do what to who. Thank
you...
(HE HANGS UP)
Where's a girl...?

(MORE)

(CONTINUED)

39 CONTINUED:

39

JIMMY (cont'd)

(CHECKS HIS WATCH)

ROSS

I thought you had her...

JIMMY

(OF THE PHONE)

You know what Sam Goldwyn said about Verbal Agreements. Verbal Agreements aren't worth the paper they're printed on.

ROSS

That's what my boss just said to me.

JIMMY

In re: what?

ROSS

I've got this, well, I have a new...I did something for the Company. And... they owe me something. I think I need to "get it in writing."

JIMMY

I would. What do they owe you?

ROSS

I think they owe me a lot of money.

JIMMY

What do you mean, "you think?"

ROSS

I invented...I invented something for them, it's...

BOTH MEN'S ATTENTION IS DRAWN TO A WOMAN WHO COMES OUT OF THE ELEVATOR, SHE TURNS, AND JIMMY INDICATES IT IS NOT HIS SISTER. PAUSE. JIMMY LOOKS AT HIS WATCH, AND TAKES OUT HIS PHONE AND BEGINS TO DIAL. *

ROSS

It's a "work for hire," they "own" it, but...

JIMMY

(INTO PHONE)

Hello, is Mrs. DaSilva in...?

(TO ROSS)

Who told you it was A Work for Hire...?

(CONTINUED)

ROSS
Well...they did...I...

JIMMY
You invented it?

ROSS
(PAUSE)
Well, I...

JIMMY
I'm not a lawyer, I'm just a guy.
Tell me. D'you invent it?

ROSS
Yes

JIMMY
Aha.

ROSS
But I'm sure it belongs to them. I
was in their employ at the time,
and...

JIMMY
(INTO THE PHONE)
NO, it is her Brother...who am I
speaking to...?
(TO ROSS)
There's no reason you should be that
sure. You may very well have a
proprietary interest in this...what
is it...?

(TO PHONE)
(HE CONDUCTS A CONVERSATION IN
SOME FOREIGN LANGUAGE, AND
THEN HANGS UP)
(TO ROSS)
She has the flu? (PAUSE) She has
the flu. (PAUSE) I'm sorry...you
were saying? I was saying: don't
wish it away. You have any questions
about the, uh...Know What You Own.
You have a contract with this
company?

ROSS
I do.

JIMMY

Take it to a lawyer. And to a lawyer who specializes in copyright and contract law.

ROSS

I have a friend who's a lawyer.....

JIMMY

What's his name?

ROSS

George Lang -- ...he works for the company...

JIMMY

(SMILES)

Due respect for Mr. Lang, but, if I may...what you want...You want an independent view

(PAUSE)

...I'd be glad to...

ROSS

Um. Look, look, I appreciate it. Please don't take it personally, but I...um...

JIMMY

...the phrase is, "don't want to mix Business and Pleasure."

ROSS

No no, that's not it. I don't know that I want to adopt an adversary position toward the Company...

JIMMY

... but you are in an adversarial position.

ROSS

No, No, I think you're wrong...

JIMMY

I think you'll find, if what you've done for them is valuable, as you say it is, that if they are indebted to you morally, but not legally, my experience is that they will give you nothing. And they will begin to act cruelly toward you.

ROSS

Why?

JIMMY

To suppress their guilt.
(PAUSE)

ROSS

How's your sister.

JIMMY

Alright, but if you need some help,
ask for it. She's sick, by the way.
Down with the Flu.

ROSS

A lot of it going around.

JIMMY

...want to hit some balls...?

ROSS ARRIVING IN THE OFFICE, PASSES THROUGH THE
RECEPTION AREA. PEOPLE EXCHANGING "GOOD MORNINGS"
AS HE PASSES THE RECEPTIONIST.

RECEPTIONIST

Oh, Mr. Ross, a Mr. Julian Dell
called for you...

MR. KLEIN STICKS HIS HEAD OUT OF HIS OFFICE, AND
CALLS TO ROSS.

KLEIN

Joe, could you come in here a moment,
please...

RECEPTIONIST

...no message, he said he would call
back 111...

KLEIN

...Joe...?

ROSS MOTIONS "ONE MOMENT."

ROSS
(TO RECEPTIONIST.)
Thank you... Oh. could you please
arrange to have some flowers sent for
me...?

RECEPTIONIST
On company business...?

ROSS
No, for me personally. To a Mrs.
Anna DaSilva, at the San Remo: I am
most s...

SUSAN APPEARS, COMING DOWN THE CORRIDOR WITH A FILE
IN HER ARMS.

SUSAN
(AS SHE STOPS AT THE
RECEPTIONIST DESK)
Good Morning, Mr. Ross, I...

RECEPTIONIST
(TO ROSS)
...the card...?

HE MOTIONS TO HER "NEVER MIND."

ROSS
I'll get back to it later.

KLEIN
(FROM HIS OFFICE)
...Joe...?

SUSAN
(AS ROSS ENTERS KLEIN'S
OFFICE)
Aha! Captured it with my trusty
camera!
(SHE HOLDS HER CAMERA UP)
I got my photos back, and I have
something to...

ROSS NODS YES, YES, YES, AND PROCEEDS TO KLEIN'S
OFFICE

ROSS
(OVER HIS SHOULDER, TO THE
RECEPTIONIST.)
...thank you, I'll do that later.

41

INT KLEIN'S OFFICE. DAY.

41

KLEIN, TWO CORPORATE LAWYER TYPES, AND ROSS, SOME PAPERS ARRAYED IN FRONT OF THEM, ON A COFFEE TABLE.

LAWYER #1

...re-validation of your agreement with the Company.

ROSS

No, I don't understand. Why would I have to "revalidate" my agreement.

LAWYER #2

It's purely a formality.

LAWYER #1

Before any announcements, before..

KLEIN

They're concerned that the Process, Joe...

(PAUSE)

ROSS

...yes...?

KLEIN

That any uncertainty about...about...

LAWYER #1

About any outstanding...

LAWYER #2

Look, there are several questions involved here.

ROSS

...yes?

LAWYER #2

Questions of security...

KLEIN WALKS TO THE WINDOW, EXCHANGES A LOOK WITH ROSS, MEANING, WHAT CAN YOU EXPECT...

ROSS

There's no question of security. There is one copy of the Process, it is in...

LAWYER #2

...any leakages of information...we have a proprietary Process worth over Half-a...

ROSS

Well, that's a legitimate concern, but I don't see why that means I should sign your...what do you call it...? "revalidate" my...

LAWYER #1

Mr. Ross...it

ROSS

I'll tell you what I will do.

(HE PICKS UP THE AGREEMENT)

I will be glad to show this to my lawyer, and then respond to you, and thank you for your time.

HE GETS UP AND STARTS TO LEAVE THE OFFICE.

LAWYER #1

Mr. Ross, If I may. I don't see any reason for you to adopt an attitude which...

ROSS

...thank you for your time.

ROSS STARTS OUT OF THE OFFICE. ONE OF THE LAWYERS CLOSSES THE DOOR.

LAWYER #1

...these are legitimate concerns of the Company, Mr. Ross, and, if I may, your "attitude..."

ROSS

My attitude, my attitude, what attitude was that? Did you question my attitude when we developed the Process, did...

KLEIN

...can we all calm down...

ROSS

No, wait a second, no, wait a second, no, wait a second...we were calm, all of a sudden, Mr. Klein, you're in here with your lawyers...

KLEIN

All I...

ROSS

...all I, all that I am saying is I plan to take steps to insure that I, that I receive...I ask you for assurances, and all I get is you want me to void my contract, I'm going to make sure...

LAWYER #2

...what are you talking about, Mr. Ross, you aren't talking about, I hope you are not talking about any method which would injure the company.

(PAUSE)

ROSS

...what do you mean?

LAWYER #2

...any premature...any premature or out-of-school dealings with..

ROSS

...how dare you.

LAWYER #2

...because if we were to find...

ROSS

(TO KLEIN)

How dare you. How can you hire these people and hide behind their dirty skirts. How dare you, after what I've...

HE BARGES OUT OF THE OFFICE.

PAST LANG, WHO IS WRAPPED UP AND UNWELL LOOKING, OPENING SOME MEDICINES IN A PAPER BAG.

LANG

...I don't feel well.

ROSS

...you don't feel half-as-bad as me.

LANG

Where you going?

ROSS

I'm going to start looking out for myself.

LANG

We have a five o'clock meet...

ANGLE

AT THE RECEPTIONISTS STATION. ROSS READING THE FORM.

ROSS

(TO RECEPTIONIST)

Did Mr. Dell leave a number, please...?

RECEPTIONIST

Yes, sir, he...

ROSS

Would you get it for me, please...?

SHE DIALS THE NUMBER.

ROSS

(ON THE PHONE)

Hello. Hello, Jimmy, Yes. I would very much like to meet with the...the sort of person who we talked about.

(PAUSE)

You were right.

(PAUSE)

Yes, Yes. I would, yes -- tonight. Thank... thank you...what? Well, no, we'll, oh, yes, soon as she's out of bed. Absolutely.

(PAUSE)

Tomorrow. Lunch. The Plaza.

ROSS HANGS UP THE PHONE.

RECEPTIONIST

The flowers, sir...?

ROSS

Flowers. Oh. Yes. The...

SUSAN STROLLS DOWN THE HALL. AND STOPS AT THE RECEPTIONIST'S AREA.

42 CONTINUED: (2)

42

SUSAN
Cathy, could you get these out for me,
please,
(SHE HANDS SOME PAPERS TO
THE RECEPTIONIST)

ROSS
(TO RECEPTIONIST)
No, forget about it. Thank you.

43 INT BOOKSHOP. DAY.

43

THE PHOTO/AUTOGRAPH OF DON BUDGE IS BEING WRAPPED BY A
SALESPERSON. *

BOOKSHOP OWNER
...it's a lovely gift, sir, I'm sure
whoever... *

ANGLE
ROSS, WRITING A CHECK, ON THE COUNTER WHERE THE PICTURE
IS BEING WRAPPED. *

44 EXT CENTRAL PARK WEST. DAY.

44 *

INS.
TRACKING WITH ROSS' HANDS, AS HE WRITES ON A "FLORAL
CARD". *

MRS. DASILVA
HOPE THESE FIND YOU IMPROVED.
LOOKING FORWARD TO MAKING YOUR AQUAINTANCE.
J. ROSS *

ANGLE
TO SHOW ROSS WALKING, JUGGLING THE WRAPPED PICTURE, A
BOUQUET, AND THE CARD, ON WHICH HE IS WRITING AS HE
WALKS. *

IN THE B.G.
SEVERAL JAPANESE BUSINESSMEN, TAKING PHOTOS OF EACH
OTHER. *

ANGLE
ON THE PACKAGE, ON WHICH IS WRITTEN: MRS. A. DASILVA, SAN
REMO, *

45 ANGLE
EXT. THE SAN REMO. AN OLD WOMAN WITH A WALKER, SHE IS
ACCOMPANIED BY A PROFESSIONAL COMPANION. ROSS MOVES PAST
HER AND INTO THE LOBBY OF THE SAN REMO. 45

(CONTINUED)

A WHITE GLOVED DOORMAN TOUCHES HIS CAP.

DOORMAN
May I help you, sir?

ROSS
I'd like to leave a package,
please...?

DOORMAN
Certainly.

IN THE B.G. THE OLD WOMAN AND THE COMPANION ENTER.

ROSS
For Mrs. DaSilva.

DOORMAN
...Mrs. DaSilva...Oh.
(TO THE THE OLD WOMAN'S
COMPANION)
...we have a package for Mrs.
DaSilva.

THE COMPANION TAKES THE PACKAGE.

ROSS
(TO THE DOORMAN)
I'm sorry. A package for Mrs. Anna
DaSilva.
(PAUSE)
Young Mrs. DaSilva.
(PAUSE)
...the tennis player.

DOORMAN
(PAUSE)
This is the only Mrs. DaSilva in the
build...this is Mrs. Anna DaSilva,
sir...

HOLD. ROSS LOOKS AT THE OLD WOMAN.

DISSOLVE

INT ROSS'S OFFICE, DAY.

ROSS, HANGING UP HIS COAT, WEARILY, SLUMPS INTO THE
CHAIR. AS HE DOES SO, HE HEARS A BUZZ, AND LOOKS
UP.

ANGLE HIS POV
SUSAN IS SEEN IN THE WINDOW TO THE CORRIDOR.

ANGLE

ROSS SIGHS, AND BUZZES HER IN. SHE COMES IN
HOLDING AN ALBUM, AND LAYS IT OUT ON HIS DESK.

SUSAN

Well, you see, you see here, you see
here, Mr. Ross, I believe you owe me
a dollar, sir, a

ROSS

(DISTANT)

(OF ALBUM)

...I'm sorry...? What...?

SUSAN (VO)

(OPENING THE PAGES, AND
TURNING THEM, AS SHE SPEAKS.)

ANGLE INS

THE ALBUM, AND WE SEE THE PICTURES DESCRIBED.

SUSAN (C)

Here is my Album of My One Day in the
Sun. Here are some photos.

WE SEE THE AIRPORT CONCESSION AREA, AND THE YOUNG
WOMAN WITH A MOLE ON HER CHEEK, AND THE JAPANESE IN
THE BACKGROUND.

SUSAN (C)

Here are some lovely photos of
Japanese honeymooners. Here is the
plane. Here is my Ticket, good for
One Free Return Anytime to the
Caribbean Island of St. Estephe.

WE SEE THE CARD OF THE F.B.I. AGENT PAT MCCUNE,
ETC.

SUSAN (C)

And here, as you see, is our Mystery
Man...in his launch, which, you see,
has nothing to do with the seaplane.

WE SEE THE LAUNCH COMING FROM A DIRECTION OFF TO
THE SIDE OF THE SEAPLANE.

SUSAN CONTINUES TALKING

C.U. ON ROSS, AS HE LEAFS THROUGH THE PAGES.

SUSAN (VO) (C)

So you never know who anybody is, as
I have said, so it would pay to be a
little Careful who you....

ROSS
(SOTTO)
Oh, migo...

ROSS STARES DOWN AT THE PHOTOS.

ANGLE INS.

IN THE PHOTO-ALBUM. A SHOT OF JIMMY, HIS BACK TO THE CAMERA, AND THE PRINCESS, WE SEE SHE IS A VERY BEAUTIFUL WOMAN WITH A MOLE ON HER CHEEK. ROSS'S HANDS TURN BACK THE PAGES TO THE SHOT OF THE GIRL AT THE CONCESSION STAND AND WE SEE IT IS THE SAME GIRL.

ANGLE

ROSS, STUNNED, AND SUSAN, STANDING BY HIM.

SUSAN
...what is it?

THE PHONE STARTS TO RING
...what is it...?

HE PICKS UP THE PHONE.

JIMMY
Yes. I'm calling about that problem
of yours which we discussed.
(PAUSE)

ROSS
Yes?

JIMMY
Are you alone? Can you talk?

ROSS
I think it's alright.

JIMMY
Good. Listen. My lawyer wants you
to bring your contract when you come.

ROSS
...my contract.

DELL
Your contract with your Company.
He's gonna get you straightened out.
I got him to stay in town tonight,
and...

ROSS
...I appreciate it...

ROSS
(ON PHONE)
(HE COVERS THE PHONE)
(TO SUSAN)
Would you excuse me, please...?

SHE NODS, AND EXITS.

JIMMY (V.O.)
...and here's what I think: whatever
this thing is,

ROSS
(ON PHONE)
the "thing"...?

JIMMY (VO)
The thing that you've done for the
Company...? That "thing" you
invented...? *

ROSS
(ON PHONE)
Yes...? *

JIMMY
...bring a copy of it, too. *

ROSS
(ON PHONE)
...a copy of that, too...
(HE NODS TO HIMSELF)

JIMMY (VO)
My man wants to go over it with you,
and he wants you to tell him
precisely what your input was...in
order to assess your potential
ownership of this...
(AS IF TO A SECRETARY)
...tell him I'll see him in Berlin on
Wednesday...
(TO ROSS)
So bring it along.

ROSS PICKS UP AND TOYS WITH THE TORN "TENNIS" BOOK.

ROSS
Your Sister going to be there?

JIMMY
(ON THE PHONE)
She's Out for the Count. But thank
you for asking. So, tomorrow.
Lunch. The Plaza. *

ROSS
Yes. The Plaza. Right. *

JIMMY
And if you're free after work, let's
play some tennis.

THE OTHER END OF THE LINE GOES DEAD.

ANGLE
ROSS, AT HIS DESK, PICKS UP THE TORN COVER OF THE
"TENNIS" BOOK...
HOLD ON ROSS AT HIS DESK. HE HANGS UP THE PHONE.

47 INT CORRIDOR DAY.

47

ROSS, CAMERA FOLLOWING, MOVES INTO THE OFFICE OF
LANG, WHO IS SNEEZING, AND PUTTING ON HIS COAT. HE
LOOKS UP AT ROSS.

LANG
I have to cancel our..you know, all
he wanted to do was to review the
legal aspect of "Security"
procedures...Legal Aspect --
"Security Procedures," that's why
they call them bureaucr...are you
alright...?

BEAT. LANG LEAVES THE OFFICE.

48 ANGLE INT CORRIDOR OFFICE SUITE DAY

48

A TRACKING SHOT. MOVING PAST THE OFFICES OF MR.
KLEIN, WHERE WE SEE KLEIN, AT HIS DESK, DICTATING
TO SUSAN.

ANGLE
ROSS, MOVING PAST THE OFFICES. CAMERA TAKES HIM TO
A SECRETARY'S CUBICLE.
HE LOOKS AROUND. HE LOOKS DOWN.

48 CONTINUED:

48

ANGLE, INS. ON THE DESK, SUSAN'S "ST. ESTEPHE" ALBUM.
ROSS'S HANDS OPEN IT, LEAF THROUGH IT, TAKE OUT A CARD.
WE SEE THE "OPEN TICKET, NYC -- ST. ESTEPHE," ETC.

49 INT LAB DARKROOM. DAY.

49 *

ROSS, HOLDING THE CARD, COMES INTO THE SMALL AREA, CLOSES
THE DOOR BEHIND HIM. LIFTS UP THE CARD, AND DIALS A
PHONE.

ANGLE INS

THE CARD READS SPECIAL AGENT PAT MCCUNE, FEDERAL BUREAU
OF INVESTIGATION. ETC.

ANGLE

TIGHT ON ROSS, AS HE CRADLES THE PHONE CLOSE AND SPEAKS
INTO THE PHONE.

WOMAN'S VOICE ON PHONE (VO)
Federal Bureau of Investigation
...your call is being recorded....

ROSS
(ON PHONE)
Special agent Pat McCune, please...

WOMAN'S VOICE (VO)
I'm sorry, Agent McCune is out of the
office may...

ROSS
It's very important. Please, could
you connect me. Could you tell me
how to contact her...? If you
could...?

WOMAN'S VOICE
(ON PHONE)
One moment...

SOUND OF ELECTRONIC BEEPS, STATIC, ET CETERA. THEN WE
HEAR THE VOICE OF THE WOMAN F.B.I. AGENT FROM JAMAICA, ON
THE PHONE, STRAINED BY ELECTRONIC NOISE.

MCCUNE (ON PHONE)
(VO)
McCune.

(CONTINUED)

ROSS
(ON PHONE)
I met you in the Islands.

MCCUNE (ON PHONE)
(VO)
...in the Islands...?

ROSS
I met you on St. Estephe, you were
at the bar, I ...

MCCUNE
Oh, Christ, are you calling me up to
hit on me? I'm working, sir,
(OFF MIKE)
...gimme better resolution on Screen
Two...

ROSS
(INTO PHONE)
I'm not calling you to hit on you...
I'm calling about that fellow in the
Islands.
(PAUSE)
The fellow with the seaplane...
(PAUSE)

MCCUNE (ON PHONE)
...the fella with the seaplane.

ROSS
That's right.
(PAUSE)
Is he the reason you were down
there...?

MCCUNE
... fellow with the plane, calls
himself Julian Dell.

ROSS
That's right.

MCCUNE
Who are you?

ROSS
My name is Ross, Joseph Ross...

MCCUNE

Gimme your date-of-birth...

ROSS

...what?

MCCUNE

You heard me.

ROSS

December 10th, 1960.

MCCUNE

This fellow Dell. Are you with him now?

ROSS

No.

(PAUSE)

MCCUNE

Alright. I'm going to give you an address. You meet me there. Do you have a pencil...?

50

EXT BROOKLYN SEMI-INDUSTRIAL NEIGHBORHOOD NIGHT.

50

A CAB PULLS UP IN FRONT OF A BLOCK OF OLD BROWNSTONES. ROSS GETS OUT OF THE CAB. LOOKS AROUND. THE CAB PULLS AWAY. ROSS LOOKS DOWN AT A SHEET OF PAPER IN HIS HAND. BEGINS TO WALK DOWN THE STREET. HE TURNS A CORNER. HE IS JOINED BY A TOUGH LOOKING FELLOW (LEVY) IN WORKCLOTHES, WHO STEPS OUT OF THE SHADOWS

*

LEVY

...just keep walking.

*

ROSS ACCOMPANIES THE MAN TO A CORNER, WHERE ROSS IS MOTIONED TO STOP AGAIN. IN THE B.G. WE SEE ANOTHER SEMI-INDUSTRIAL STREET WITH A BATTERED RED VAN PARKED SOME FIFTY YARDS UP IT. THE VAN SIDEDOOR OPENS, AND A PERSON GET OUT AND BEGINS WALKING TOWARDS ROSS AND THE MAN. IT IS A YOUNG WOMAN IN CHINOS AND A BOMBER JACKET AND A WATCHCAP. THEY ROUND THE CORNER AND SHE TAKES OFF THE WATCHCAP, AND WE SEE IT IS THE F.B.I. WOMAN FROM ST. ESTEPHE. THEY STOP UNDER A STREET-LAMP, THE WOMAN, PAT MCCUNE, TAKES A SHEET OF FAXPAPER FROM HER JACKET, AND STUDIES IT.

*

ROSS
...what...?

MCCUNE
(TO LEVY)
Following him?

LEVY SHAKES HIS HEAD

ROSS
(CLEARS HIS THROAT)
...my name is...

MCCUNE
Well, yeah, no, I know who you are...
(SHE HOLDS THE FAXPAPER TOWARD
HIM.)

ANGLE INS
THE FAXPAPER BEARS A FACSIMILE OF HIS DRIVER'S
LICENSE, AND OTHER PERTINENT DATA. IT IS HEADED,
F.B.I., FILE USE ONLY, AND OTHER HEIROGLPHYS.

MCCUNE
Ross, Joseph A. D.O.B. 12.10.60...

ANGLE
THE GROUP. THEY WALK AND TALK, AND PROCEED BACK TO
THE CAR.

MCCUNE (C)
Zat it? What was your mother's
maiden name...?

ROSS
...Bainbridge.

MCCUNE
What was her mother's maiden name...?

SHE GESTURES TO ANOTHER OF THE MEN, IN MIME = "I
WANT TO TAKE A RIDE WITH THIS FELLOW, CAN YOU STAY
HERE AND MIND THE STORE...?" LEVY TALKS INTO THE
MICROPHONE.

LEVY
(INTO MICROPHONE)
Gimme a sitrep.
(HE LISTENS)
(HE LISTENS, AND NODS "OKAY"
TO MCCUNE.)

50

CONTINUED (2)

50

ROSS
...Laval...

MCCUNE NODS, MOTIONS TO LEVY TO DRIVE.

MCCUNE
(TO ROSS)
Get in the car, would you, Mr.
Ross...?

ROSS STARTS TO DO SO. AS MCCUNE GETS INTO THE CAR,
SHE SPEAKS, BACK, TO THE OTHER MAN, GESTURING IN
THE DIRECTION OF HER VAN.

MCCUNE (C)
If they move, gimmeashout, and we'll
catch you rolling...

THE CAR STARTS OFF.

51 EXT TRUCKER'S DINER NIGHT.

51

A TRUCK-STOP IN THE B.G. THE ELEVATED.
LEVY IS IN THE CAR, BEHIND HIM SEVERAL RIGS, AND
THE DINER, HE GLANCES TOWARD THE DINER. STRETCHES,
GETS UP, AND GETS OUT OF THE CAR, AND LOOKS AROUND.
AND PUTS HIS HAND TO HIS EAR, AS IF RECEIVING A
RADIO TRANSMISSION.

52 INT DINER, NIGHT.

52

ANGLE INS
A SMALL WIRE-BOUND NOTEBOOK, HELD ON THE KNEE.
A WOMAN'S HAND WRITING, IN THE BOOK WE SEE WRITTEN,
"MRS. A. DASILVA, SAN REMO. JULIAN DELL. ROSS
MEETS WITH DELL AT MID-TOWN TENNIS, AND SEVERAL
DATES AND TIMES."

ROSS (VO)
...to deliver the plans to him.

MCCUNE
(TAKING NOTES)
...to deliver the plans...

ROSS
Yes. The plans...are for a project,
which...

MCCUNE
Hey, don't tell me. F'it's so damn
secret, I don't wanna know...
(MORE)

MCCUNE (cont'd)
(SHE CLOSSES THE NOTEBOOK)
F'our friend is after them I assume
they're valuable.

ROSS
...they're very valuable.

MCCUNE
Alright:
(SHE SIGHS)
How much've you told this guy?

ROSS
I haven't told him anything.

MCCUNE
...how much've you told him?

ROSS
I haven't done anything illegal, my
God, that's why I...

MCCUNE
Has he tried to bribe you?

ROSS
Bribe me?
(PAUSE)
No, he's offered me, uh, uh...

MCCUNE
Yeah, you're in a lot of trouble.

ROSS
I haven't done anything wrong, I...

MCCUNE
Not from me, Mr. Ross. From him.

ROSS
From him...

MCCUNE
(SHE THINKS)
But you have an advantage.

ROSS
I do?

MCCUNE
If he doesn't know that you know.
(PAUSE)
(MORE)

MCCUNE (cont'd)
What do you want to do?

ROSS
I don't understand.

MCCUNE
Do you want to help?
(PAUSE)

ROSS
Yes.

MCCUNE
Are you sure?

ROSS
Yes, I'm sure, Why wouldn't I be
sure?

MCCUNE (ON PHONE)
F'he can't trick you or bribe you,
he's going to threaten you or hurt
you, and it could get dirty.

ROSS
I want to help you catch him.

MCCUNE
....hurt your feelings, did he?

ROSS
That's right.

MCCUNE
It's any consolation, you ain't the
only one, he's...

LEVY COMES INTO THE DINER, AND SLIDES INTO THE
BOOTH.

LEVY
(SOTTO, TO MCCUNE)
...they're rolling.

MCCUNE NODS, AND STARTS OUT OF THE BOOTH. TO ROSS.

MCCUNE
...I gotta go to work. Where's the
meet?

ROSS
...Plaza. At Noon.

MCCUNE
(AS SHE LEAVES)
He'll change it. Don't worry. I'll
be on top of it. Don't worry.

ROSS
How will I contact you?

MCCUNE
We're on top of it -- keep your
sense of humor...
(TO LEVY)
...I'm coming...

INT ROSS'S APARTMENT DAY.

ANGLE INS.
THE BOYSCOUT KNIFE, POINT STUCK IN THE COUNTER,
BEING SLOWLY TWIRLED.

ANGLE
ROSS, IN THE SHIRT AND TIE, SITTING, A CUP OF
COFFEE BEFORE HIM, TWIRLING THE KNIFE IDLY.
THE PHONE RINGS. HE PICKS IT UP.

ROSS
(TO PHONE)
Hello.

JIMMY
Hello. Joe? Jimmy.

ROSS
Jimmy. How are you?

JIMMY
What'd you go out last night, I was
calling you, and...

ROSS
...went to a movie.

JIMMY
...what'd you see?

ROSS
...I

JIMMY
(OFF MIKE, AS IF TO A
SECRETARY)
Have him wait -- I'll call her back.
(TO ROSS)
...listen, Joe. Got to change the
meeting. The lawyer can't do noon.

ROSS
...he can't do noon...

JIMMY
Make it at ten, can you?

ROSS
...ten A.M.

JIMMY
...and listen, listen...here's what he
wants to do. Meet us in the park.

ROSS
...in the park.

JIMMY
...by the carousel.

ROSS
...why is that?

JIMMY
He says for secrecy. To protect
yourself. The carousel, at ten. And
bring the Process.

ROSS
...bring the process.

ROSS HANGS UP THE PHONE. TOYS WITH THE KNIFE FOR A
MOMENT. THE PHONE RINGS AGAIN, HE PICKS IT UP.

MAN'S VOICE ON PHONE
...we have it. He want'd to meet, the
carousel at ten. Do what he says. Do
everything he says, but meet us at
nine-thirty, the Bethesda Fountain,
Central Park. You know it?

ROSS
Yes.

(CONTINUED)

53 CONTINUED: (2)

53

MAN'S VOICE ON PHONE
Bethesda Fountain, Central Park.
9:30. *

WE HEAR THE SOUND OF THE OTHER PHONE BEING HUNG UP.
ROSS TAKES A CROISSANT FROM THE SUNSHINE BAKERY BAG. HE
TAKES A BITE.

54 EXT CENTRAL PARK BETHESDA FOUNTAIN. DAY.

54 *

SEVERAL JAPANESE TOURISTS WALKING THE DESERTED MALL, ROSS
WALKING HURRIEDLY, CHECKS HIS WATCH. WE SEE IT IS 9:15,
UNDER ROSS'S ARM IS THE RED-BACKED, "PROCESS."

ANGLE

THE CENTRAL PARK BETHESDA FOUNTAIN, IN THE B.G. A
SCANDANAVIAN TOURIST STUDIES A LARGE MAP. ROSS WALKS
INTO THE SHOT. CHECKS HIS WATCH, LOOKS AROUND. THE
TOURIST WALKS PAST HIM, AND WHISPERS. *

SCANDANAVIAN TOURIST (LEVY)
...keep walking, Mr. Ross Walk
underneath and up the steps. *

55 INT MEN'S ROOM CENTRAL PARK DAY.

55

ROSS ENTERS THE ROOM. HE PASSES AN FBI MAN WITH A
TRANSMITTER IN HIS EAR. SOMEONE STRIPS OFF ROSS'
SPORTCOAT, AND QUICKLY BEGINS TO WIRE HIM INTO A HARNESS
WHICH HOLDS A TRANSMITTER. ROSS LOOKS AROUND. MCCUNE
AND A VERY FIT FORTYISH MAN IN A BUSINESS SUIT, KELLY,
ARE ALSO IN THE RESTROOM. HOLD. THE YOUNG FBI MAN,
LEVY, PUTS HIS HAND TO HIS EAR, WAITS. THERE ARE SEVERAL
CASES OF ELECTRONIC EQUIPMENT IN THE RESTROOM, AND A CASE
WITH TWO RIFLES IN IT. *

KELLY

It's an interesting setup, Mr. Ross.
It is the oldest confidence game on
the books. The Spanish Prisoner.
How far back it goes, The Glory
Days of Spain. Fellow says, him and
his sister, wealthy refugees, left a
fortune in the Home Country, He got
out, girl and the money stuck in
Spain. Here is her most beautiful

(MORE)

(CONTINUED)

55 CONTINUED:

55

KELLY (cont'd)
 portrait. And he needs money to get
 her and the fortune out. Man who
 supplies the money gets the fortune
 and the girl. Oldest con in the
 world. Intelligent people -- play on
 their vanity and greed... interesting
 twist.

LEVY, WITH HIS HAND TO HIS EAR, NODS.

KELLY
 (TO LEVY)
 How're we doing on time...?

LEVY LOOKS AT HIS WATCH, AND SHRUGS.

KELLY
 Alright, well, let's make haste slowly
 ... pluggem in... We're going to have
 you wear a radio-transmitter. Here is
 what we need. He will ask you for the
material. We need you to refuse to
 give him the material...

ROSS
 ...to refuse...

KELLY
 You have to refuse. He...

ROSS
 (OF THE RED-BACKED
 "PROCESS")
 ...but your man told me to bring it.

ROSS HOLDS UP THE PROCESS, KELLY PICKS IT UP, AND LEAFS
 THROUGH IT AND WE SEE THE MANY PAGES COVERED IN THICK
 MATHEMATIC NOTATION.

KELLY
 ...he told you to bring it?

ROSS
 He told me to do everything that...

(CONTINUED)

KELLY
(HANDING THE PROCESS BACK)
...this the Real Thing?

ROSS
Yes.

KELLY
Well.
(TO LEVY, WORKING ON THE WIRE)
How're we doing.
(LEVY NODS)
The important thing is to refuse to
deal with him.

ROSS
Why?

KELLY
Because he will then either bribe or
threaten you, and that's what we
want on tape. And that is what he'll
have to answer for.

ROSS
You've been after him a long time.

THE AGENTS LOOK AT EACH OTHER.

ROSS
...that's why you were in the
Islands.

KELLY
This is a Very Bad Actor, Mr. Ross.
We have been after him some
time, and we are very grateful for
your help. Would you speak,
please...?

ROSS LOOKS CONFUSED, AND THEN STARTS SPEAKING INTO
THE MICROPHONE...

KELLY
...just speak normally...

ROSS
...Hello...hello...hello...

LEVY
...it's time...

55 CONTINUED: (3)

55

KELLY

We'll have you in sight all the
time...we

MCCUNE

...can we put a vest on him...?

KELLY

...it's going to bulk up...

LEVY

(LISTENING TO THE DEVICE IN
HIS EAR)

We're out of time.

MCCUNE (ON PHONE)

Put the vest on him.

LEVY

We're out of time.

KELLY

(TO ROSS)

There is very little likelihood of
physical danger. Should it start to
break up...

MCCUNE (ON PHONE)

...if they're shooting...

KELLY

If there is shooting, DO NOT MOVE.

(PAUSE)

Do Not Move. What did I just tell
you?

ROSS

Do not move.

MCCUNE (ON PHONE)

It's time to go...

KELLY

We appreciate your help.

*
*

THE GROUP LOOKS UP, AND PICKS UP THE PACE.

(CONTINUED)

55 CONTINUED: (4)

55

KELLY

The transmitter's good for three hours, more than enough time, good for 500 yards, we'll be closer than that.

MCCUNE

Give'em a word.

KELLY

You get in trouble, just say the word "happiness..." say it.

ROSS

Happiness...

LEVY FINISHES ATTACHING THE WIRE.

LEVY

...all done...

KELLY

You wait, until he offers you money, OR he threatens you...and then hand him the package. When you hand it to him, you identify what it is... you say the words over the....

ROSS

...I understand...

ROSS STARTS TO LEAVE.

HE NODS, LEVY STARTS TO TALK INTO HIS LAPEL MIKE. HE NODS "OKAY."

56 EXT THE LAVATORY.

56

ROSS. HOLDING THE RED-BACKED PROCESS. WALKING THROUGH THE PARK. HE LOOKS OVER AT THE SANITATION MAN, WHO PAYS NO ATTENTION TO HIM.

ANGLE

ON ROSS, AS HE WALKS. A PAIR OF JAPANESE TOURISTS ARE TAKING PHOTOS OF EACH OTHER. A YOUNG MAN IS WORKING ON A DISABLED BICYCLE, THE YOUNG MAN LOOKS UP AT ROSS.

57 THE CAROUSEL, CENTRAL PARK.

57

TWO WOMEN SIT CHATTING ON A BENCH. ROSS MOVES TOWARD THE CAROUSEL. HE CHECKS HIS WATCH, AND SITS DOWN, HOLDING ONTO THE RED-BACKED PROCESS. THE WOMEN MOVE OFF. A BUSLOAD OF JAPANESE SCHOOLCHILDREN ARRIVES AND DEBARKS AND STANDS IN LINE.

ANGLE

ROSS. AND THE FELLOW IN COVERALLS, SWEEPING UP. THE FELLOW IN COVERALLS NODS "IT'S OKAY" AT ROSS.

ANGLE

C.U. ROSS.

ANGLE

ROSS RECOGNIZES FBI MAN FROM THE RESTROOM.

ANGLE HIS POV

THE TICKET-SELLER AT THE CAROUSEL, LOWERS HIS HEAD, AND TALKS INTO A TELEPHONE.

ANGLE

ROSS, SITTING HOLDING THE PROCESS. HE BRIGHTENS, LOOKING AT TWO MEN WALKING TOWARD HIM.

ANGLE, HIS POV

THEY VEER AWAY, NEITHER OF THEM IS JIMMY DELL.

ANGLE

ROSS, SITTING ON HIS BENCH. HE LIGHTLY TOUCHES THE APPARATUS UNDER HIS SHIRT, HE CHECKS HIS WATCH. WE SEE THE SCHOOLCHILDREN IN THE B.G.
A MOUNTED COP RIDES BY.

ANGLE CU

ROSS, LOOKING UP AT THE COP.

ANGLE HIS POV

THE MOUNTED COP NODS, IMPERCEPTIBLY, AS HE STARTS TO WALK AWAY, WE SEE HIM TALKING INTO THE MOUTHPIECE OF HIS WALKIE.

ANGLE

ON ROSS, SITTING ON THE BENCH, WITH HIS POPCORN, WE SEE THE POPCORN OVERFLOWING OUT OF THE TOP OF THE BAG. ROSS TAKES A PIECE.

DISSOLVE.

(CONTINUED)

58

ANGLE INS
ROSS, SITTING ON THE BENCH, THE SHADOWS LONGER IN
THE PARK.

58*

ANGLE INS.
THE BAG OF POPCORN, NOW EMPTY, HELD IN HIS HAND.

ANGLE
THE CAROUSEL EMPTY
ROSS LOOKS AT HIS WATCH, LOOKS AROUND.

ANGLE HIS POV
IN THE B.G. THE SANITATION MAN, STILL PICKING UP
TRASH.
ROSS WALKS OVER TO HIM. AS HE DOES SO, THE
SANITATION MAN TURNS, AND WE SEE IT IS A DIFFERENT
FELLOW FROM THE SANITATION MAN SEEN PREVIOUSLY AT
THE MEN'S ROOM.
ROSS PAUSES, AND THE MAN IN COVERALLS WALKS AWAY,
LEAVING ROSS STANDING NEXT TO A TELEPHONE. HE
PAUSES AND LOOKS BACK AT THE CAROUSEL AND THEN
WALKS TO THE TELEPHONE.

ANGLE
ROSS, AS HE TAKES A CARD FROM HIS POCKET.

ANGLE INS
IT IS THE F.B.I. CARD OF AGENT MCCUNE

ANGLE
ROSS PICKS UP THE PHONE, AND DIALS. WE HEAR "THE
NUMBER YOU HAVE REACHED IS NOT IN SERVICE..."
ROSS IS ALREADY PICKING UP THE YELLOW-PAGES FROM
ITS CONNECTION TO THE TELEPHONE POST.

ANGLE INS
THE LISTING FOR FEDERAL BUREAU OF INVESTIGATION.

ANGLE
ROSS DIALS THE PHONE,

WOMAN'S VOICE
(ON PHONE)
Federal Bureau of Investigation.

ROSS
(ON PHONE)
Please, can you patch me through to
Special Agent Pat McCune.

WOMAN'S VOICE
(ON PHONE)
One moment...

MAN'S VOICE
(ON PHONE)
McCune...

ROSS
I would like to speak to Special
Agent Pat McCune...

MAN'S VOICE
(ON PHONE)
This is Pat McCune...how can I help
you...?

ROSS HANGS UP THE PHONE.
HE IS STARING AT SOMETHING.

ANGLE HIS POV,
IT IS THE RED-VOLUME, "THE PROCESS."

ANGLE
INS. HIS HAND COMES INTO THE SHOT, AND OPENS THE
COVER.

ANGLE XCU
ROSS, SADLY, NODDING, AS HE LOOKS DOWN.

ANGLE
ROSS, RIFFLING THROUGH THE BOOK, HE LOOKS AWAY, HE
PICKS UP THE FBI CARD AND SHREDS IT AND TOSSES IT
ON THE GROUND.
HE LOOKS DOWN.

ANGLE INS HIS POV
THE RED BOOK, HIS PAGES RIFFLING THROUGH IT, EVERY
PAGE IS BLANK.

DISSOLVE

INT ELEVATOR. DAY.

ROSS, STANDING NEXT TO A LARGE, OLDER MAN IN A
TOPCOAT, JONES. BEAT.

ROSS
I couldn't feel like more of a
fool...

59 CONTINUED:

59

THE ELEVATOR DOOR OPENS, TO REVEAL SEVERAL UNIFORMED NYPD OFFICERS, A MAN DUSTING FOR FINGERPRINTS. IT IS THE FLOOR OF JIMMY'S LUXURY APARTMENT, THE FLOOR IS EMPTY. ROSS, JONES AND LUZZIO WALK INTO THE ROOM, THEY MOVE TOWARD THE DOOR TO THE BULK OF THE APARTMENT. IN THE ROOM A FINGERPRINT TECHNICIAN IS SHINING AN ULTRAVIOLET LIGHT ON THE WALLS.

JONES

...and his living quarters were in
there...?

HE OPENS THE DOOR.

WE SEE THE POOL, IN THE B.G.

ANGLE

REVERSE, SHOT FROM THE POOL SIDE, WE SEE THAT THE POOL IS PART OF A DINGY ANCIENT ATHLETIC CLUB, WITH FILTHY SIGNS SAYING, "NO DIVING," AND "FEES MUST BE PAID BY THE FIRST OF THE MONTH"... ET CETERA. SEVERAL OVERWEIGHT OLD PEOPLE ARE GETTING INTO THE SHALLOW END OF THE POOL.

ANGLE

IN THE "APARTMENT."

FINGERPRINT TECHNICIAN

...absolutely clean, not a print
anywhere...

JONES NODS, THEY PROCEED TOWARD THE ELEVATOR.

ANGLE

ON ROSS, LOOKING AT SOMETHING.

60 INT "CLUB ANTEROOM" DAY

60

ANGLE TO SHOW ROSS LOOKING AT THE "OFFICE" AREA OF THE CLUB. JONES AND ASSISTANTS ARE TALKING TO A JANITOR. THEY TURN BACK TOWARD ROSS.

JONES

(MOTIONING TO THE "OFFICE"
AREA. WHICH IS A COAT-CHECK
ROOM.)

...a coat-check room, Mr. Ross...

(HE GESTURES ACROSS THE HALL
TO A CLOSED RESTAURANT.)

...it's a restaurant, always has been,
never been a private club...

61 INT NYPD INTERROGATION ROOM. DAY.

61

ROSS, SITTING, IMMOBILE, NEXT TO A BLANK WALL. AT A STEEL DESK.

SUSAN (VO)

...the ...the photos of our trip.

POLICEWOMAN (VO)

...and this fellow? Getting off the seaplane?

SUSAN

Well, we joked about that.

POLICEWOMAN (VO)

...what do you mean?

SUSAN

I said he was never on the seaplane.

POLICEWOMAN

That this fellow, Mr. "Dell," was never on the seaplane.

SUSAN

That's what we joked about.

POLICEWOMAN

You joked about it.

SUSAN

Yes.

POLICEWOMAN

And was he on the seaplane...?

ANGLE. ROSS POV

SEVERAL DETECTIVES, BEYOND THEM A TWO-WAY MIRROR, AND SUSAN, IN AN ADJOINING ROOM, BEING QUESTIONED BY THE POLICEWOMAN, SHE HAS THE PHOTO ALBUM IN FRONT OF HER.

SUSAN

Well, I don't know if he was on the seaplane or not.

(PAUSE)

I just used it....I just used it as an excuse to make conversation.

(CONTINUED)

POLICEWOMAN

...to make conversation with Mr.
Ross...

SUSAN

That's right.

POLICEWOMAN

Why...?

SUSAN

I...
(PAUSE)

POLICEWOMAN

Are you having an affair with Mr.
Ross...?

SUSAN

What, what's...

POLICEWOMAN

(LOOKING AT THE ALBUM)

Now do you have any photographs in
which we see this other man's face...
(PAUSE)

SUSAN

...what's the matter, has something
happened to Mr. Ross...?

DISSOLVE

62

INT INTERROGATION ROOM. DAY

62

ROSS AND THE DETECTIVES IN SHIRTSLEEVES, COFFEE AND
DOUGHNUT RESIDUE ON THE PREVIOUSLY BARE SIDE TABLE.
AS THE INTERROGATION OF ROSS CONTINUES. THE F.B.I.
"RADIO WIRE" APPARATUS LIES ON THE TABLE.

JONES

...this man didn't offer you
anything...

ROSS

I told you, he...

JONES

(CHECKING NOTES)

You purchased a first-class ticket
for... for Susan Ricci, an employee
in your office, paid cash, a total
of...

62 CONTINUED:

62

ROSS
(REPEATING HIMSELF)
...the money was from Mr. Lang...

JONES
George Lang, your colleague...

ROSS
He Won it at a casino, and told me
to...

JONES
...to give it to a Charitable
Cause...?

ROSS
That's right.

JONES
And you thought that meant to buy a
first-class ticket.
(PAUSE)

ROSS
Well. Perhaps...perhaps I was...

JONES
...you were what?

ROSS
Showing off.

JONES
Showing off for the girl.
(PAUSE)
Why?

ROSS
I, I don't know. What, what does it
matter -- it wasn't my money, it
was...ask George...

JONES
We will. Believe me. He's ill.
We'll have him in as soon as...

A SECOND DETECTIVE, LUZZIO, DRAWS THE ATTENTION OF THE
CHIEF INSPECTOR TO A NOTATION IN THE LIST.

JONES
...bought some clothes down there.

(CONTINUED)

ROSS
...that's right.

JONES
In the town of St. Estephe.
(PAUSE)
...paid cash again...

ROSS
I went into the Hotel Office, I
changed some Traveller's checks, and,
yes, I went to town and I paid cash
in the clothing store.

JONES
So Mr. Lang didn't give you that
money, too.

ROSS
No.

LUZZIO
Why'd you change the checks in the
Hotel Office?
(PAUSE)
Why not just use them at the clothing
store?
(PAUSE)
Why not?

ROSS
...I don't know...

LUZZIO
...you don't know why you did that.

ROSS
No.

JONES
...Spent a lot of money on those
clothes.

ROSS
I, uh, I wanted to Indulge myself.

JONES
...indulge yourself...

ROSS
I did it reluctantly. You can ask
Mr. Lang.

JONES

...he's your attorney...?

ROSS

He's an attorney, he's an attorney
for the company, he's my friend,
he...

LUZZIO

(CHECKS LIST)

Why isn't he here?

ROSS

He's ill.

LUZZIO

We checked him out?

JONES NODS.

JONES

And he's gonna clear you of
everything...?

ROSS

I've done nothing...

He have special "knowledge" of this
case?

ROSS

Yes, he does, and when you see him...

JONES

(NODDING, LOOKS AT ANOTHER
PIECE OF PAPER)

Uh huh. You know, you know, Mr.
Ross...you're in a lot of trouble...

ROSS

I came to you...

JONES

...and we're the least of it. I
promise you. You can cooperate and
turn back the clock right now, give
your employer back what you took,
f'you've still got it...and I'll deal
with you. But if we've got to turn
this over...

(HE SHRUGS HIS HANDS)

ROSS

...what do you mean?

JONES

The Feds won't deal with you, you know. They'll put you inside for All day.

ROSS

What are you talking about?
(PAUSE)

JONES

I'm talking about unreported income.

ROSS

I don't understand.

JONES

I'm saying when the I.R.S. lands on you....

ROSS

I've got nothing to hide from the I.R.S.

LUZZIO

You bought a first-class ticket for...

ROSS

I've explained that to you, the first class ticket...

LUZZIO

(LOOKS AT HIS SHEET)
Got any undisclosed bank accounts?

ROSS

What?

LUZZIO

Undisclosed bank accounts.

ROSS

No.

(PAUSE)

LUZZIO

No Gold, no Foreign Money stashed away...?

ROSS

I'm just a salaried employee...

JONES

No "Swiss Bank Accounts"...

ROSS

I've told you, I...

(HE STOPS)

LUZZIO

(SHOWING HIM A SLIP OF PAPER)

You've got an account at the Credit
Suisse de Lausanne. Numbered
Account. Opened last week.

(PAUSE)

ROSS

There's nothing in that account.

LUZZIO

Then what's it doing there...?

ROSS

It was a joke, Jimmy said...

LUZZIO

Goddammit man, won't you come clean?
Don't you know you're beat? It's
over. It's All Done...

ROSS

I've Told you...Believe me, I...Look:
Look. The fellow is, he's obviously
a ... you must have him in your
files.

LUZZIO

Who?

ROSS

Jimmy Dell.

JONES

"Jimmy Dell."

ROSS

You must have a record of him. He's
a "career criminal," he...

JONES

A record. How would we find such a record?

(PAUSE)

You want to give us a photograph ...fingerprints...?

(PAUSE)

ROSS

His fingerprints.

LUZZIO

You have something with his fingerprints...?

(PAUSE)

Anything he touched?

(PAUSE)

Anything?

ROSS

...uh...

LUZZIO GESTURES, MEANING, "WHY ARE WE WASTING OUT TIME?" JONES, MAKES A GESTURE OF ACQUIESCENCE.

JONES

(SHOWING A PIECE OF PAPER)

...that your signature...?

ANGLE INS.

IT IS THE GOLD LEAFED SCROLLED "CLUB" MEMBERSHIP.

ANGLE

ROSS. LOOKING DOWN AT IT.

ROSS

I...

ANGLE

ROSS AND JONES.

...planning a trip to Venezuela?

ROSS

Why would I go to Venezuela?

JONES

They have no extradition treaty with the United States.

62 CONTINUED: (7)

62

ROSS
I have no intention of going to
Venezuela.

ANGLE INS.

JONES'S HANDS ON THE DOCUMENT MOVE, TO REVEAL IT IS A
REQUEST FOR ASYLUM, TO THE VENEZUELAN CONSULATE.

ANGLE
ROSS AND JONES.
PAUSE

JONES
Now, Mr. Ross, if I told you this
story, would you believe it?

ROSS
I want a lawyer.

JONES
...I would say so.

63 INT NYC JAIL HOLDING TANK.

63

ROSS, SITTING, HUNCHED UP ON A BENCH. SEVERAL OTHER MEN
IN THE CELL, ASLEEP.
ONE DRUNK MUTTERS CONTINUALLY, "ST. PADDY'S DAY -- I'M
GOING TO BE STUCK IN THE JOINT ON ST. PADDY'S DAY..."
HOLD. SOUND OF A METAL DOOR OPENING. ROSS COMES
PARTIALLY AWAKE. HE LOOKS AROUND.

64 INT JAIL CORRIDOR TO SIDEROOM.

64 *

ANGLE
A JAILER, LEADING ROSS DOWN A JAIL CORRIDOR, INTO A SIDE
ROOM. *

65 INT SIDE ROOM AT JAIL.

65 *

ANGLE
ROSS, ENTERING THE ROOM. IS MOTIONED TO A CHAIR. IN THE
ROOM IS KLEIN AND ONE OF THE LAWYER TYPES WE FIRST SAW IN
KLEIN'S OFFICE. ROSS LOOKS AROUND, AND SITS, TENTATIVELY.
KLEIN STARTS TO SPEAK, SHAKES HIS HEAD. PAUSES.

KLEIN
If...I treated you...less-than-well.
(PAUSE)
If...

THE LAWYER TYPE STARTS TO INTERRUPT, AND KLEIN STOPS HIM.

(MORE)

(CONTINUED)

65 CONTINUED:

65

KLEIN (cont'd)
If the process is gone.
(PAUSE)
If...we've lost it...my, um, my family
and I... that was my retirement, Joe.
(PAUSE)
This is what I worked for. This is my
retirement Package.
(PAUSE)
I've got nothing in the bank. If this
goes....
(HE SHAKES HIS HEAD, TO SAY,
"THAT IS NOT WHAT I WANTED
TO SAY")
Well, Look, I , uh...I am afraid I
brought it on myself. and I want to
apologize. If...my "actions" drove
you to this...

THE LAWYER STARTS TO INTERRUPT AGAIN.

No, be quiet, and I'm going to finish.
(TO ROSS)
I'm asking you. I'm pleading with
you,...however you want to put it.
And whatever trouble you may be in, I
swear I will help you.
(PAUSE)
I've paid your bail. And I will not
press charges ... I... I've asked for
my charges to be dropped, but...
Please.
(HE HANDS ROSS A CARD)
Bring it back to me. Bring it back to
me. Don't let it go to the Japanese.
Bring it back, I swear to you...

LAWYER #1

Mr. Klein is acting against my instructions...we're
giving you until tomorrow night.

KLEIN
(IMPLORING)

...Bring It Back...

66 INT JAILHOUSE. NIGHT.

66 *

ANGLE INS.

A BOX OF VALUABLES BEING HANDED TO ROSS. IN IT THE
WALLET, AND WATCH, AND KEYS, AND THE "KEY TO THE SAFE"
THE PROCESS RESTS IN.

ANGLE INS.

A PROPERTY WINDOW (ET CETERA)

(CONTINUED)

66 CONTINUED:

66

ROSS
...thank you.

PROPERTY CLERK
(CHEERILY)
...you'll be back...

67 EXT NYPD STATION HOUSE. NIGHT.

67

ROSS, ACROSS THE STREET FROM THE STATION HOUSE, TALKING
ON A PAY-PHONE. THE STATION HOUSE IS IN THE B.G.

ROSS
...need to talk.

LANG
(VO, ON PHONE)
Joe...what the hell is going on...?

ROSS
(ON PHONE)
George: I need to talk to you. I
know you're sick, but...

LANG
(VO, ON PHONE)
What's going on, for godsakes.

ROSS
(ON PHONE)
I need to talk to you. ...Lord...I
need your help...I need your help, and
your advice, and...

LANG
(VO, ON PHONE)
...come right up. Come over here.

68 OMIT.

68

*
*
*
*
*
*
*
*

69 INT LANG'S APARTMENT BUILDING CORRIDOR, NIGHT.

69 *

AN ELEVATOR DOOR. THE FLOOR NUMBERS, LIGHTED, CLIMBING UP TO FIVE. THE DOOR OPENS, ROSS EMERGES, CAMERA HINGES HIM TO A DOOR, HE RINGS THE BELL. WAITS. RINGS AGAIN, HE STEPS ACROSS THE HALL, OPENS THE DOOR TO WHAT WE SEE IS A BACK STAIRCASE. OUT OF THE WINDOW WE CAN SEE THE REAR COURTYARD. ROSS REACHES UP ON THE LEDGE OVER THE DOOR, AND TAKES DOWN A KEY. HE OPENS THE DOOR. ON THE BACK OF THE DOOR WE SEE HANGING LANGS RAINCOAT.

*
*
*
*
*
*
*
*

70 INT LANG'S APARTMENT. NIGHT.

70 *

LANG'S DOOR, ROSS OPENING THE DOOR, CAMERA FOLLOWS HIM INTO THE LIVING ROOM. HE LOOKS AROUND,

*
*

ROSS
George?

*
*

ROSS STARTS DOWN THE CORRIDOR.
WE SEE BEHIND HIM, IN THE LIVING ROOM A WINGCHAIR, A TABLE NEXT TO IT WITH MEDICINES ON IT, IN THE WINGCHAIR, THE HALF HIDDEN FORM OF LANG, IN PAJAMAS AND ROBE.

*
*
*
*

ROSS GOES TO LANG, WE SEE THAT LANG IS DEAD. ROSS LOOKS DOWN.

*
*

ANGLE HIS POV
IN LANG'S CHEST- THE BOYSCOUT KNIFE.

*
*

ANGLE
ROSS RECOILS IN HORROR, HE LOOKS DOWN, HIS HAND IS COVERED IN BLOOD. HE LOOKS OUT THE FRONT WINDOW.

*
*
*

A70 EXT LANG'S BLDG. NIGHT.

A70 *

ANGLE HIS POV
A "PLAINCLOTHES" CAR PULLING UP IN THE STREET ACROSS FROM APARTMENT, TWO POLICETYPES GET OUT OF IT, AND START TOWARD THE BUILDING (CAMERA).

*
*
*
*

70^ ANGLE
ROSS, BACKING UP, AWAY FROM THE WINDOW, STOPS AT THE WALL, LOOKS AROUND.

70^ *

*
*

ANGLE
HE HAS LEFT A BLOODY HANDPRINT ON THE WALL.

*
*

ANGLE
ROSS, BACKING OUT OF THE APARTMENT.

*
*

B70 INT LANG'S BUILDING CORRIDOR. NIGHT.

B70 *

IN THE CORRIDOR, HE LOOKS AROUND, WE SEE THE ELEVATOR LEAVING THE FIRST FLOOR (I.E. WE SEE THE LIGHTED FLOOR NUMBERS CLIMBING) AND WE SEE ROSS OPEN THE DOOR TO THE BACK STAIRCASE.

ANGLE

ON THE LIGHTS AS THEY CLIMB UPWARD.

71 EXT BACK OF LANG'S BUILDING. NIGHT.

71 *

FROM THE ALLEY, THE FIGURE OF ROSS, RUNNING ACROSS THE BACK COURTYARD, NOW CLOTHED IN LANG'S RAINCOAT.

72 EXT CITY STREET. NIGHT.

72 *

ROSS IS WALKING FURTIVELY DOWN THE STREET, HE HEARS/SEES POLICE CARS PASS, LIGHTS FLASHING AND SIRENS BLARING, AND HE BETAKES HIMSELF DOWN INTO A SUBWAY.

73 INT SUBWAY "PASS-OVER" AREA. NIGHT.

73 *

A LONG WHITE CORRIDOR, ROSS LOST, SIGNS POINTING EVERYWHICH WAY, HE LOOKS DOWN AT HIS HANDS, THEY ARE BLOODY.

HE FINDS HIMSELF STANDING ACROSS FROM A UTILITY SINK AREA, THE DOOR TO IT OPEN, HE STARTS INTO THE UTILITY SINK AREA, HE LOOKS TO HIS SIDE. THERE IS A TRANSIT EMPLOYEE, WITH A MOP. THE TRANSIT EMPLOYEE LOOKS AT ROSS SUSPICIOUSLY, AND STARTS TOWARD HIM. ROSS RETREATS FROM THE UTILITY SINK AREA.

A73 INT "PASS-OVER" (TRANSFER) AREA. NIGHT.

A73 *

ROSS FLEEING FROM THE UTILITY FELLOW. HE BUMPS INTO A BLIND MAN WITH A DOG.

BLIND MAN

Could you help me?

(PAUSE)

(MORE)

(CONTINUED)

A73 CONTINUED:

BLIND MAN (cont'd)

A73

Do you think you could help me?

HE TAKES THE BLIND MAN'S ARM, AND STEERS HIM DOWN THE
CORRIDOR. ROSS GUIDES THE BLIND MAN TO STAIRWELL. ROSS
GETS ON TRAIN.

74 INT SUBWAY TRAIN CAR. NIGHT.

74 *

ROSS, SITTING ALONE IN A SUBWAY CAR.
HE LOOKS UP.
THERE IS A POLICEMAN COMING DOWN FROM THE NEXT CAR.
ROSS HUDDLES IN HIS SEAT.

ANGLE HIS POV

A SECOND POLICEMAN COMES UP TO THE FIRST, THE SECOND MAN
IS LISTENING TO HIS WALKIE, HE TAKES THE FIRST ASIDE, AND
GIVES HIM INSTRUCTIONS.

ANGLE

ROSS, AS THE TRAIN PULLS INTO THE STATION, HE GETS UP AND
OFF THE TRAIN.

A74 INT SUBWAY PLATFORM. NIGHT.

A74 *

ANGLE

ROSS ON THE PLATFORM, LOOKING AROUND AT SIGNS, UNSURE OF
WHICH WAY TO GO.

WOMAN'S VOICE (VO)

Murderer!!!

ANGLE

ROSS, AS HE SLOWLY TURNS.

WOMAN'S VOICE (VO)

(CONTINUED)

Murderer! Murderer...!!!

ROSS TURNS.

ANGLE HIS POV

A WOMAN, SCREAMING AT HER HUSBAND.

WOMAN

You thief. Your Murderer...you killed
my love for you...you call yourself a
man. You call yourself my husband...

THE SCREAMING WOMAN DRIVES ROSS ONTO ANOTHER TRAIN.

- 75 INT TRAIN CAR. NIGHT. 75 *
- ROSS, SITTING ALONE. THE TRAIN STARTS TO SLOW DOWN, HE LOOKS AROUND, STANDS, SITS DOWN, STANDS, HE LOOKS UP FOR GUIDANCE. *
- ANGLE HIS POV *
- OVER THE DOOR, AN AD WITH A LOGO SIMILAR TO THE "SUNSHINE BAKERY" SIGN. *
- DISSOLVE
- 76 EXT SUNSHINE BAKERY, MOTT STREET DAWN. 76
- THE LOGO OF THE STYLIZED SUN. ACROSS THE STREET, A JAPANESE MAN OPENING UP HIS SMALL CONVENIENCE STORE NEXT TO IT. HE IS STRINGING UP A GREEN BUNTING WITH SHAMROCKS ON IT.
- 77 ANGLE INT 77
- STAIRCASE, OF THE SMALL BUILDING, ROSS, CLIMBING THE STAIRCASE, HE LOOKS BACK TO SEE IF HE IS BEING FOLLOWED.
- INT SUSAN'S APARTMENT DAWN.
- SUSAN, IN A BATHROBE, LOOKING UP AT A SECURITY TV SCREEN, SHOWING ROSS, CLIMBING HER STAIRS.
- ANGLE
- ON THE STAIRCASE, ROSS, CLIMBING, SOUND OF A DOOR OPENING, HE LOOKS TO SEE SUSAN, ABOVE HIM.
- 78 INT SUSAN'S APARTMENT DAWN. 78
- SUSAN CLOSING AND LOCKING AND BOLTING HER DOOR, SOUND OF WATER RUNNING. SHE LOOKS BACK.
- ANGLE HIS POV
- ROSS, IN THE BATHROOM, FURIOUSLY SCRUBBING HIS HANDS.
- ANGLE
- SUSAN, ~~LOOKING~~ ON, AS SHE MOVES TO HER CLOSET, AND STARTS TO GET DRESSED, ROSS STILL IN THE B.G.

(CONTINUED)

78

CONTINUED

78

DISSOLVE

79

INT SUSAN'S BEDROOM DAY.

79

ROSS SITTING ON A CHAIR, SUSAN SITTING CROSS-LEGGED
ON THE BED, BOTH HOLD MUGS OF COFFEE.
PAUSE

SUSAN

Well...

ROSS

...and I think... the only way to
make sense of it is...is perhaps
that I have done it...

SUSAN

...but you haven't done it...what are
you talking about?

ROSS

That my greed or...

SUSAN

What are you talking about? You've
done nothing... someone...

ROSS

No. No. It has something to do with
me. I...

HE TRAILS OFF. SHE SHAKES HER HEAD, STARTS OUT OF
THE ROOM. HOLD ON ROSS. HE SITS, THEN RISES AND
STEALTHILY MOVES TO THE DOOR TO HER ROOM.

ANGLE

WALKING INTO HIS OWN POV, BEYOND HIM, WE SEE SUSAN
ON THE PHONE.

HE WALKS UP ON HER AND TAKES THE PHONE

ROSS

What are you doing...who are you
calling...?

SUSAN LOOKS UP AT HIM, FIRST STARTLED, THEN
PITYING...

SUSAN

...I'm calling in sick...

(PAUSE)

...I'm calling in sick...

PHONE

(VO, RECORDED MESSAGE)

Please leave your message at the
tone. If you know the employee's
extension number...

SUSAN PUNCHES A NUMBER ON THE PHONE.

SUSAN

(INTO PHONE)

This is Susan Ricci. I have the flu.
I won't be in today.

(SHE HANGS UP)

(TO ROSS)

You poor sap.

(PAUSE)

That's why they picked you. Innit.

(PAUSE)

You're the Boyscout.... You're the
innocent. You're the victim.

ROSS

They used me because I was weak.

SUSAN

You can call it whatever you want if
that makes you feel better. But
we're going to get out of it. Now,
listen:

(SOUND OF SOMEONE ENTERING THE
LOWER DOOR. SUSAN AND ROSS
MOVE TO THE KITCHEN, WHERE
THEY LOOK AT THE TV SECURITY
SCREEN)

...that's just Mrs. Ramone...Alright.

Now Listen: there is some record of

(SHE TAKES OUT HER ALBUM OF
ST. ESTEPHE, AND STARTS
LOOKING THROUGH IT.)

...there is some record of this
fellow's face...something he left his
fingerprints on...

SOUND OF A KEY BEING TURNED IN A LOCK, ROSS LOOKS
FRIGHTENED, UP AT THE SECURITY SCREEN, TO SHOW THE
OLD WOMAN, MRS. RAMONE, LETTING HERSELF INTO THE
APARTMENT ACROSS THE WAY.
HOLD ON THE SCREEN.

SUSAN (VO)

...and when you find that, the police
can identify...

79 CONTINUED: (2)

79

ANGLE
ROSS CU.

ROSS
The security camera.
(PAUSE)

ANGLE
ROSS AND SUSAN
There was a security camera at the
hotel. They said they kept the tapes.
For insurance...

80 EXT STREETCORNER DAY.

80

A CLEAN NEW CAR PULLS UP, AROUND THE CORNER FROM THE
SMALL JAPANESE BODEGA, WHICH IS NOW FESTOONED WITH IRISH
DECORATIONS. SUSAN IN THE DRIVER'S SEAT. ROSS EMERGES
FROM A DOORWAY AND CLIMBS INTO THE CAR.

ANGLE INT THE CAR.

DISSOLVE

81 EXT THRUWAY DAY.

81

THE CAR ON THE THRUWAY.

82 OMIT.

82 *

83 EXT LA GUARDIA AIRPORT

83

THEIR CAR, PULLING PAST THE "INTERNATIONAL DEPARTURES"
SIGN.

84 ANGLE INT THE CAR. LA GUARDIA AIRPORT. DAY.

84 *

SUSAN DRIVING, ROSS SITTING BESIDE HER.

*

ROSS

*

...I have very little money.

*

SHE NODS, REACHES IN HER PURSE, AND HANDS HIM A WALLET.
HE TAKES THE MONEY.

*

*

ROSS

*

I don't have a passport.

*

SUSAN

*

...you don't need a passport for the
islands -- you got a Driver's License.
(PAUSE)

*

*

*

ROSS

...when they find Lang's dead...

SUSAN

...you'll be in St. Estephe.

ROSS

...left my bloody fingerprints all
over the apartment.

SHE NODS.

ROSS (C)

And I'm the only one with a motive
to've wanted him dead.

SHE NODS.

SUSAN

Well, let's clear it up, then.

ROSS

(PAUSE)

Don't you doubt me for an instant...?

SUSAN

I don't doubt you for an instant, no.

ROSS

Why...?

SUSAN

...because I'm stuck on ... I believe
we have a problem.

(CONTINUED)

84 CONTINUED:

ROSS
...and when they find out Lang's been
killed...

SUSAN
(SHE LOOKS OUT OF THE
WINDSHIELD)
I think they've already found out.

ROSS LOOKS OUT THE WINDSHIELD. AS THE CAR STOPS.

85

ANGLE, HIS POV

85

TWO STATE TROOPERS, COMING DOWN THE LINE OF CARS.
 A ROADBLOCK, THEY INTERROGATE THE PEOPLE IN THE
 SECOND CAR AHEAD.
 ANGLE INT THE CAR.
 SUSAN AND ROSS LOOK AT EACH OTHER.
 ROSS MOVES TO OPEN THE PASSENGER DOOR, TO GET OUT.
 SUSAN RESTRAINS HIM.
 SHE GESTURES TOWARD HER SIDE MIRROR.

ANGLE HER POV
 IN THE SIDE MIRROR, WE SEE ANOTHER PAIR OF
 TROOPERS, WORKING UP THE LINE OF CARS.

ANGLE
 ROSS LOOKS OUT HIS MIRROR AND SEES THE SAME.

ANGLE
 IN THE CAR. THE TROOPERS ARE AT THE CAR AHEAD. WE
 HEAR THEIR INTERROGATION.

TROOPER (VO)
 See your driver's license, please...?

MAN IN CAR (VO)
 ...what's the...

TROOPER (VO)
 Please, may I see your Driver's
 License, sir...please keep your hands
 where I can see them.

ANGLE
 ROSS, LOOKING OUT THE WINDSHIELD.

ANGLE HIS POV
 THE TROOPER IN THE CAR AHEAD. STUDYING A
 PHOTOGRAPH, AND COMPARING IT TO THE DRIVER OF THE
 CAR AHEAD.

ANGLE
 ROSS AND SUSAN.

TROOPER (VO)
 ...thank you, sir, Please drive on...

ROSS AND SUSAN LOOK AT EACH OTHER, ROSS SHRUGS
 "GOOD-BYE..." THE TROOPER STARTS TO KNOCK ON THE
 WINDOW. HE WEARS A GREEN CARNATION BOUTONNIERE

TROOPER

Good morning, Ma'am, sir, would you please...

ROSS

(SOTTO)

(TO SUSAN)

Scream at me.

(PAUSE)

Scream at me...

SUSAN

(TO ROSS)

Well, this is the end. This is the end, you stupid Mick. D'you think I wanted to go? You think I wanted to go to your Drunken Family. You call it a Holiday, it's a disgrace -- it's eight in the morning, and you're drunk, And You Forgot The Tickets, and you expect me to drive Home, and

ROSS TURNS HIS FACE AWAY IN SHAME...

TROOPER

ma'am, would you pull the car over, please, and...

SUSAN

I'm not pulling the car over. I'm not going to Toronto, and I'm not going Any Where But Home, and dump this disgrace...

(TO ROSS)

Do you hear me? You think it's charming? You think it's all Irish and Charming to behave this way? You're a disgrace ...you disgust me...you...

ANGLE EXT THE CAR. THE TROOPER WAVES THEM ON.

TROOPER

...alright, move on...keep moving out of the terminal pleas...

SUSAN

(AS SHE DRIVES AWAY)

You bet I'm going to keep moving out of the term...

(TO ROSS)

Don't you smile at me...

85

CONTINUED (2)

85

ANGLE

THE DELTA SIGN, AS THE CAR PULLS PAST IT, AND AWAY,
OUT OF THE TERMINAL.

86

INT CAR DAY

86

THE CAR ON THE EXPRESSWAY.

ROSS

...how do I get to St. Estephe...?

SUSAN

The traditional way. You fly.

ROSS

...they're looking for me at the
airports...

SHE LOOKS UP, AND WRENCHES THE CAR ACROSS SEVERAL
LANES TO MAKE AN EXIT.

SUSAN

...they aren't looking for you in
Boston.

ROSS

How do you know?

SUSAN

St. Paddy's day in Boston? They
aren't gonna be looking too hard for
much of anything.

ANGLE

THE ROAD SIGN THEIR CAR IS JUST PASSING UNDER. IT
READS "NEW ENGLAND THRUWAY. NORTH. PROVIDENCE.
BOSTON."

DISSOLVE

87

EXT HIGHWAY OASIS/REST STOP.

87

SUSAN COMING OUT OF THE CONVENIENCE STORE WITH A
CARDBOARD COFFEE-TRAY.

CAMERA TAKES HER TO THE CAR, WHERE ROSS IS SITTING,
LOOKING AT A SMALL PIECE OF PAPER. CAMERA TAKES
HER INTO THE CAR. SHE PUTS THE CARDBOARD BOX ON
THE WINDSHIELD.

88

ANGLE

INT THE CAR AS IT DRIVES OFF. SHE REACHES OVER AND
TAKES THE PIECE OF PAPER, AND LOOKS AT IT.

88

ANGLE INS

IT IS A BOOK OF MATCHES FROM THE GOVERNMENT HOUSE,
ST. ESTEPHE.

ANGLE

SUSAN, AS SHE HANDS THE MATCHBOOK TO HIM.
FROM A SMALL PAPER BAG SHE TAKES A ROLL OF FILM,
AND, AS SHE SPEAKS, SHE TAKES HER CAMERA, IN ITS
DISTINCTIVE RED CASE, FROM HER PURSE, TAKES OUT THE
CAMERA, LOADS THE FILM INTO IT.

ROSS

...they played me for such a fool.

PAUSE. SUSAN CONSIDERS, THEN SPEAKS.

SUSAN

Y'know...

(PAUSE)

ROSS

...what?

SUSAN

You just had some Bad Training.
Early on.

ROSS

I don't understand.

SUSAN

(NODS)

You advertise yourself as someone
with a Low Self Opinion...

(SHRUGS)

You're going to Draw Flies.

ROSS

...what if I'm guilty?

SUSAN

I'm a big girl.

(PAUSE)

SHE PUTS THE CAMERA INTO THE CAMERA SACK.
SHE TAKES A PAIR OF SUNGLASSES OUT OF THE CARDBOARD
COFFEEBOX, AND HANDS THEM TO ROSS.

SUSAN
...here...conceal yourself,

ROSS
(ABOUT TO PUT THEM ON)
Won't that look suspicious...?

SUSAN
Not on a man going to the islands... *

HE LOOKS AT HER ADMIRINGLY.

ROSS
...you take everything in stride...?

SUSAN
...next time be born Italian.

SHE PUTS THE LOADED CAMERA ON THE DASHBOARD.

DISSOLVE

89 EXT LOGAN AIRPORT DAY. 89

A BLINKING SIGN READING, "HAPPY ST. PATRICK'S DAY,"
THE HIGHWAY APPROACH. THE TERMINAL INSTRUCTION
SIGNS.
ONE READS, "DELTA."

90 ANGLE 90
ROSS AND SUSAN, AS THEIR CAR PULLS INTO THE
TERMINAL

ROSS
I don't have a ticket.

SHE NODS, "I'VE THOUGHT OF THAT, TOO,"
SHE GESTURES DOWN AT THE SEAT. ROSS LOOKS DOWN.

ANGLE HIS POV
IN HER BAG IS THE ST. ESTEPHE ALBUM. SHE EXTRACTS
THE ALBUM, AND TURNS TO THE PAGE WHICH HOLDS THE
UNUSED TICKET. WE SEE ROSS'S HAND TAKE THE TICKET.
ANGLE: INS: THE TICKET READS -- NYC -- ST.
ESTEPHE -- OPEN. *

ANGLE
THE TWO OF THEM IN THE CAR.

ROSS
You've thought of everything.

SUSAN
It ain't hard to do. I'm fond of
you.

HE LOOKS AT HER

THE CAR SLOWS AND STOPS FOR TRAFFIC.

HE REACHES OVER, AND, IMPULSIVELY, KISSES HER.
THEY KISS FOR A WHILE.

SUSAN
(AS SHE DRAWS BACK)
...crikey...

WE HEAR CAR HORNS HONKING.
SUSAN PUTS THE CAR IN GEAR, AND DRIVES ON.

91

INT. AIRLINE TERMINAL DAY.

91

WE SEE, OUT OF THE WINDOW. SUSAN AND ROSS, AND SHE
DOUBLE-PARKS HER CAR AND THEY START TO GET OUT OF
IT. WE SEE HER REACH ONTO THE DASHBOARD AND PICK
UP THE CAMERA.

ANGLE
THE CAR. THEY WALK AWAY FROM IT. SUSAN CLUTCHING
THE CAMERA.
CAMERA TAKES THEM ACROSS THE STREET, TO A VENDOR,
SELLING SHAMROCKS.

SUSAN
...the ticket...!

SHE RUNS BACK TO THE CAR.

ANGLE
FROM INSIDE THE TERMINAL. ROSS, LOOKING AROUND,
WORRIED, SUSAN COMES BACK AND JOINS HIM, TAKES HIS
ARM, AND SHE HESITATES, AND BUYS THEM BOTH A GREEN
CARNATION.

92

INT AIRLINE TERMINAL DAY.

92

AS SUSAN AND ROSS ENTER. HE IS FRIGHTENED, AND
BEGINS TO LOOK FURTIVELY AROUND.
SUSAN, TO COVER HIS NERVOUSNESS, DRAWS HIM TO HER
AND PUTS THE GREEN CARNATION INTO HIS LAPEL.

SUSAN
(SOTTO)
...when in Rome...

BEAT.
THEY LOOK AT EACH OTHER. SUSAN DRAWS ROSS TO HER
AND KISSES HIM.

SUSAN
Get the tape. Come back safe. Let's
clear the thing up...

HE KISSES HER AGAIN.

...I know..

THEY ARE JOSTLED APART, BY SEVERAL JAPANESE
PASSENGERS, BEING DIRECTED BY AN AIRLINE EMPLOYEE.

ROSS
I..

SUSAN
I know you're innocent. Now, you go
prove it and come back to me.

AIRLINE EMPLOYEE
...if you have your ticket, you can
proceed directly to the gate,

ANGLE
SUSAN, AND ROSS, MOVING TO THE GATE.

ROSS
...what will you do?

SUSAN
I'll worry about you.

THEY MOVE TO THE SECURITY CHECK IN AREA. THERE IS
A VERY LONG LINE.

ROSS
(LOOKING AROUND)
...I'm going to be here an hour...

SUSAN
You'll be safe. They won't be
looking for you up here.

HE TAKES HIS PLACE IN LINE BEHIND A MOTHER WITH AN
UNRULY THREE YEAR OLD CHILD. SHE IS EATING AN ICE-
CREAM.

AIRPORT CHILD

...I want my book.

AIRPORT MOTHER

I'll give you your book when you've finished your ice cream...

SUSAN

...take my camera...take the camera, get a picture of the girl who was the "Princess..."

ROSS

Can that help?

SUSAN

It can't hurt. If you think of any other thing...something he touched, or... you have your ticket...?

HE PATS A POCKET.

ROSS

...how can I thank you?

SHE GESTURES, WITH A FINGER TO HER LIPS, MEANING, THAT'S NOT NECESSARY BETWEEN YOU AND ME. BEAT. SHE NODS, AND HESITATES A MOMENT, AND MOVES OFF.

ROSS MOVES TO THE BACK OF THE SECURITY LINE, HE MOVES PAST TWO PEOPLE, ONE HOLDING A NEWSPAPER.

TIMID MAN

...did you see in the Paper this morning...?

TIMID WOMAN

Well, you see, that's why I won't go to New York...in the older days...

ROSS LOOKS AROUND.

ANGLE, HIS POV. A MASS. STATE TROOPER, BY A TICKET BOOTH SOME DISTANCE AWAY.

ANGLE

ROSS, AS HE TURNS BACK TO THE LINE, AND PUTS ON HIS DARK GLASSES.

THE TIMID COUPLE RECEDES INTO THE DISTANCE.

TIMID MAN

...but it is becoming more dangerous. It's not just statistics..there's a basic change, in...

ANGLE

ROSS, IN THE BACK OF THE SECURITY LINE. THE MOTHER IS STILL DEALING WITH THE UNRULY CHILD. THE CHILD TAKES THE BOOK FROM THE MOTHER, AND DROPS IT ON THE FLOOR

AIRPORT MOTHER

I told you that you could not have the book until you've finished with...

ROSS STOOPS AND HANDS THE BOOK BACK.

AIRPORT MOTHER

...thank you. Now: Fine: now you've torn it, you've torn your book, and you've gotten your....

THE CHILD FLINGS THE BOOK AGAIN, AND ROSS RETRIEVES IT, THE AIRLINE EMPLOYEE COMES UP TO THE GROUP.

AIRLINE EMPLOYEE

...you can move to the head of the line, if you like...

THE MOTHER BEGINS GATHERING UP THE CHILD, AND HER PACKAGES, THE CHILD'S TEDDY BEAR. SHE ADDRESSES ROSS.

AIRPORT MOTHER

...could you help us, please...?

ROSS PICKS UP THE STROLLER, AND THEY ALL MOVE TO THE HEAD OF THE LINE.

THEY PREPARE TO GO THROUGH THE SECURITY SCREEN.

AIRPORT MOTHER

(TO THE CHILD)

You've torn your book, and I'm not getting you another one.

SECURITY EMPLOYEE

(TO THE YOUNG CHILD)

We'll have to put Teddy through the machine.

(TO THE MOTHER)

Ma'am

AIRPORT MOTHER

Yes. One moment...

(TO CHILD)

Now, I need you to do what I tell you to do...

(MORE)

AIRPORT MOTHER (cont'd)
(SHE HANDS THE BEAR TO THE
SECURITY PERSON, WHO PUTS IT
ON THE CONVEYOR)

SECURITY EMPLOYEE
(TO ROSS)
...and, sir, you'll need to put
through your camera.
(PAUSE)
Your camera, sir. I promise you it
won't hurt the film.

ROSS
(TAKING OFF THE CAMERA)
Yes. Of course.

CHILD
I don't want my Bear to go in the
Machine...

SECURITY EMPLOYEE
...I promise you...look: look, would
you like to come back and see... *

AIRPORT MOTHER
No. Thank you, I don't think...
(TO THE CHILD)
Oh, now look -- you've gotten your
filthy fingerprints All over the
Book. You've Torn it, and... *

ROSS
(TO HIMSELF)
...the Book!

AIRPORT MOTHER
You've got your fingerprints... *

ROSS
(TO HIMSELF)
He left his fingerprints in the
tennis book...

ROSS STEPS OUT OF THE LINE, AND STARTS TOWARD THE
EXIT -- TOWARD SUSAN.

AIRLINE EMPLOYEE
(STOPPING ROSS, BY WAY OF
BEING HELPFUL)
...if you have your ticket, you don't
need to return to the...

ROSS
(AS HE TAKES OUT HIS TICKET)
Yes. I have my ticket...Thank you...

ANGLE

INS. THE TICKET IN HIS HAND. AS HE HOLDS IT UP.

ROSS (VO)
...if you'd excuse me...

AIRLINE EMPLOYEE
(VO)
I just...

ANGLE

AT THE SECURITY SCANNER. THE CHILD IS SCREAMING.
AND THE SECURITY EMPLOYEE IS SAYING: "LOOK, SEE,
COME AROUND HERE, YOU CAN SEE, NOTHING IS HAPPENING
TO YOUR BEAR..."
THE MOTHER TAKES THE CHILD AROUND THE BACK. OUR
ANGLE SHOWS THE TEDDYBEAR GOING THROUGH, AND ROSS
IN THE B.G., HURRYING AWAY.

ANGLE

AT THE SECURITY TV SCANNER. WE SEE THE TEDDYBEAR
START TO GO THROUGH, AND THE CAMERA COME UP ON THE
SCREEN. WE SEE ROSS AND THE EMPLOYEE IN THE B.G.,
WE SEE THE CAMERA CASE START INTO THE SCANNER
PICTURE. IT HOLDS A STRANGE OBJECT. THE EMPLOYEE
STOOPS TO RETURN THE TEDDY BEAR TO THE CHILD, AND
SO TAKES HER ATTENTION FROM THE SCREEN.

ANGLE: TIGHT ON ROSS AND THE AIRLINE EMPLOYEE.

ROSS
...yes, please, thank you.

HE REPLACES THE TICKET IN HIS LAPEL POCKET, AS HE
TURNS THE TICKET MOVES INTO A TIGHT INSERT AND WE
SEE IT IS MADE OUT FOR THE DESTINATION "CARACAS,
VENEZUELA."

ANGLE

THE SCANNER. WE SEE THE STRANGE OBJECT THE CAMERA
CASE HOLDS IS A GUN.
IN THE B.G. WE SEE ROSS, HURRYING OUT OF THE
AIRPORT, AS THE SECURITY OPERATOR HANDS BACK THE
CHILD TO THE MOTHER, AND BEGINS TO RETURN TO THE
SCREEN.

93

EXT. THE AIRPORT, AS ROSS COMES OUT, RUNNING AFTER SUSAN.

93

EXT AIRPORT. DEPARTURE AREA.

ROSS, EXITING THE BUILDING. A GROUP OF JAPANESE GETTING ON A TRANSIT AUTHORITY BUS.

ANGLE, HIS POV

SUSAN. A FEW FEET FROM HER CAR, WALKING TOWARD THE CAR.

ANGLE

ROSS, AS HE CALLS TO HER "SUSAN. SUSAN." AND REMOVES HIS DARK GLASSES. CAMERA TILTS DOWN FROM C.U. TO INSERT, SHOWING THE CARACAS, VENEZUELA ON THE TICKET.

ANGLE

SUSAN, AS SHE TURNS TO ROSS, QUESTIONINGLY.

SHE THEN LOOKS BEHIND HER, AT A TOWN CAR, DOUBLE PARKED BEHIND HER CAR, AT WHICH WE SEE MCCUNE, WHOSE EYES GROW WIDE AT SEEING ROSS. MCCUNE MIMES, "WHAT'S HAPPENING?"

ANGLE

SUSAN, MIMES BACK, "I DON'T KNOW..." SHE TURNS BACK TOWARD ROSS.

ANGLE

ROSS, AS HE STARTS TO SPEAK. THE SECURITY ALARMS GO OFF INSIDE THE AIRPORT, ROSS TURNS. THEN TURNS BACK.

ANGLE, HIS POV

SUSAN, AND THE CAR BEHIND HER, THE CAR IS BEING TICKETED BY A POLICEMAN.

THE POLICEMAN LOOKS UP AT THE ALARM, AND GOES ON WRITING THE TICKET.

SUSAN LOOKS AT ROSS.

ROSS LOOKS AT THE POLICEMAN, AND STEERS SUSAN ONTO THE TRANSIT AUTHORITY BUS.

94

INT THE BUS. SUSAN AND ROSS IN THE STAIRWELL.

94

SUSAN

(SOTTO)

...what happened...

CAMERA TRACKS WITH THEM, AS THEY MOVE THROUGH THE BUS, PAST SEVERAL JAPANESE TOURISTS, AND TO THE BACK.

ROSS

...the book- the tennis book! The
torn tennis book -- it's got his
fingerprints in it.

SUSAN

...who...?

ROSS

Dell!

SUSAN

...what happened back there...?

ROSS

I don't know.

ANGLE

ON SUSAN, AS SHE LOOKS OUT OF THE BACK WINDOW OF
THE BUS.

ANGLE HIS POV.

THE TOWN CAR WITH MCCUNE AND DELL, BEHIND THEM.
DELL GESTURES, "WHAT ARE YOU GOING TO DO...?"

ANGLE

ON SUSAN, AS SHE GESTURES, "STICK WITH ME."

ROSS

...we've got to get that book.

ANGLE

SUSAN AND ROSS.

SUSAN

...where is it?

ROSS

In my desk at home. We've got to get
back to New York.

THE BUS IS STOPPED IN TRAFFIC.

SUSAN

(NODS)

Well, I think the Airport's closed to
us. Alright. We'll get into town...

BUS DRIVER, ON A P.A.

94 CONTINUED: (2)

94

BUS DRIVER

...friends, been a bit of a drunken
revelry up ahead, accident in the
tunnel, somebody had a little too much
St. Pat's day, I'm afraid we're going
to

ANGLE ROSS, AS HE LOOKS OUT OF THE BUS.

ANGLE. HIS POV

A SIGN, READS "TAKE THE WATER SHUTTLE TO BOSTON."

BUS DRIVER (VO)

be stuck here for some little while.

WE SEE ROSS AND SUSAN HOP OFF THE JAPANESE BUS, AND GET
ONTO THE WATER SHUTTLE BUS, WHICH IS JUST GETTING CLEAR
OF TRAFFIC.

ON THE WATER SHUTTLE BUS, WE SEE A JAPANESE FATHER AND
DAUGHTER. IN THE B.G. WE SEE MCCUNE, TRAPPED ON THE FAR
RIGHT SHOULDER, GETTING OUT OF HER CAR, AND THEN BACK IN,
AS HER STATIONWAGON TRIES TO MANEUVER ACROSS THE MANY
JAMMED LANES OF TRAFFIC.

95 INT ON THE WATER SHUTTLE.

95

SUSAN AND ROSS, (AND THE TWO JAPANESE) STEP DOWN FROM THE
WATER SHUTTLE BUS AT THE WATER SHUTTLE AREA.

THE TOURISTS, CONVERSE IN JAPANESE.

ANGLE

ROSS AND SUSAN.

SUSAN

...how did they get on to you?

ROSS

...I don't know...

SUSAN

No matter...no matter at all.

WE SEE THERE ARE TWO WATERSHUTTLES. ONE IS FULL. A
DECKHAND MOVES TO A CONTROL BOX ON THE WHARF. LOCKS UP
THE GATE ON THE SHUTTLE, OPENS THE CONTROL BOX, AND HITS
THE HORN THREE TIMES. THE HORN BLARES. THERE IS AN
ANSWERING THREE BLARES FROM THE BOAT, AND THE BOAT, THE
WATER SHUTTLE, MOVES OFF.

THE DECKHAND NOW MOVES TO THE SECOND, EMPTY,
WATERSHUTTLE, AND OPENS THE GATE.

WE SEE THE JAPANESE TOURIST AND THE YOUNG GIRL WITH THE

(CONTINUED)

95 CONTINUED:

EMPIRE ST ATE PACKAGE STANDING BY THE GATE TO THE
SHUTTLE.

*

(CONTINUED)

SUSAN

...no matter at all.
We'll...alright, alright we'll can
New York. We'll get someone there
get the book.

ROSS

Who can we call?

SUSAN

We'll call Mr. Klein. We'll call the
boss. That's what we're going to do.
Good. The Tennis Book. Good.

SHE LOOKS AROUND,

ANGLE

IN THE B.G., NEAR THE TOWNCAR, IS A TELEPHONE
BOOTH.

ROSS

Right Back.

SUSAN

Don't worry.

SHE KISSES HIM AND MOVES QUICKLY TOWARD THE
TELEPHONE BOOTH.

ANGLE

ON ROSS. STANDING ALONE.

ANGLE

SUSAN, NEAR THE PHONE, LOOKS AROUND. MOVES OUT OF
SIGHT OF ROSS, TO THE TOWNCAR, WE SEE MCUNE GET
OUT, AND START TALKING WITH SUSAN, THEY BOTH
ADDRESS SOMEONE IN THE BACKSEAT.

ANGLE

AT THE GATE OF THE SHUTTLE, THE DECKHAND, TAKING
THE TICKETS OF THE TWO JAPANESE, AND A MAN IN A
PEACOCK, WHO MOVES, HIS BACK TO THE CAMERA, UP TO
THE DECKHAND, AND BUYS A TICKET, AND GETS ONTO THE
SHUTTLE. THE MAN MOVES UP TO ROSS.

DECKHAND

...ticket, please...?

ROSS REACHES FOR HIS TICKET DISTRACTEDLY, AND HANDS
IT TO THE MAN.

ANGLE
AT THE TOWNCAR, MCUNE, AND SUSAN, TALKING
ANIMATEDLY, OBVIOUSLY MAKING PLANS.

ANGLE
THE DECKHAND CONTINUES DOWN THE DECK, AND TURNS
BACK TO ROSS.

DECKHAND
...sir...?

ROSS WALKS OVER TO HIM.

ANGLE
ON ROSS AND THE DECKHAND.

DECKHAND
(LAUGHING)
I'm afraid this boat don't go that
far.

ROSS
...what?

DECKHAND
...you got a ticket here for
Venezuela.

HE LAUGHS AND HANDS THE TICKET BACK TO ROSS WHO
DIGS IN HIS POCKET.

DECKHAND
(MAKING CONVERSATION)
...why would you want to go there...?

ROSS
...what?

DECKHAND
...why would you want to go there...?
(PAUSE)

ROSS
(AS IT OCCURS TO HIM)
...because they have no extradition
treaty.

THE DECKHAND SHRUGS, AND TAKES SOME MONEY FROM ROSS
AND MOVES OFF.

ANGLE
XCU, ON ROSS.

ANGLE

AT THE CAR, SUSAN MOVING BACK TOWARD THE SHUTTLE.
MCUNE GETS BACK INTO THE CAR AND THE CAR STARTS UP,
DOWN TOWARD THE SHUTTLE.

ANGLE

ON ROSS, AS HE MOVES TO THE CONTROL BOX, OPENS IT,
AND HITS THE HORN THREE TIMES. THERE IS A PAUSE,
AND THE BOAT'S HORN ANSWERS.

ANGLE

AT THE SHUTTLE. ROSS AND SUSAN, AS SHE COMES
CLOSE.

SUSAN

Said he was on top of it. Thank God
I found him.

ROSS

Who?

SUSAN

Mr. Klein.

(PAUSE)

Are you alright?

ROSS TAKES SUSAN BY THE ARM, AND ONTO THE WATER
SHUTTLE, AS IT STARTS TO CHURN AWAY FROM THE DOCK.

IN THE B.G. WE SEE THE DECKHAND, LEFT ON THE DOCK,
PERPLEXED, LOOKING AT THE RETREATING BOAT, AND THE
TOWNCAR, WITH MCUNE GETTING OUT, BAFFLED.

ANGLE

ON SUSAN AND ROSS. AS THEY STAND IN FRONT OF A
VAST SIGN READING "PASSENGERS ARE BARRED BY LAW
FROM INTERRUPTING OR COMMUNICATING WITH THE
OPERATING CREW OF THIS VESSEL." THE SIGN IS
ATTACHED TO A THICK METAL GRATE BARRING ACCESS TO
THE BRIDGE.

AS THEY STAND THERE, A CREWMEMBER MOVES PAST THEM,
OPENS THE GRATING WITH A HEAVY KEY, CLANGS IT SHUT,
AND MOUNTS TO THE BRIDGE OF THE SHUTTLE.

ANGLE

ROSS AND SUSAN.

HOLD.

SUSAN MANEUVERS HIM, SO THAT HE IS NOT FACING THE
STERN.

SUSAN

Oh, my God, Joe. The Book. Of
course.

ROSS

...it seems so simple, when you come
down to it.

SUSAN

...he left his fingerprints on the
book.

(PAUSE)

ROSS

Why would someone do that?

(PAUSE)

Why would someone want to Go Into a
Life of Crime...

SUSAN

Golly, Joe, I...

SHE TURNS

ANGLE, XCU ON SUSAN, LOOKING AT ROSS.

ANGLE

HER POV

XCU ON ROSS. LOOKING AT SUSAN.

ANGLE

ON SUSAN.

PAUSE

SUSAN

Oh... can I ask you how you found
out?

ROSS TAKES OUT THE TICKET TO "CARACAS VENEZUELA."

SUSAN

(CONT.)

Oh.

THEY START TO WALK. PAST THE SIGN READING,
"PASSENGERS ARE PROHIBITED," ET CETERA. PAST THE
MAN IN THE LOUNGE, WEARING THE PEACOCK, AND THE
JAPANESE FATHER AND DAUGHTER.

ROSS

Why?

SUSAN

Why? For the money.

ROSS

And what was the idea? That I was to
be shot at the airport?

(PAUSE)

Uh hm.

HE GESTURES AT THE RETREATING FORMS ON THE DOCK.

ROSS

Sorry we had to leave your friends
behind.

PAUSE

SUSAN

Can I ask what you plan to do with
me?

SUSAN MOVES SLOWLY AWAY FROM HIM, HE FOLLOWS.

ROSS

I... I don't know.

SUSAN

Something probably understanding,
though, knowing you.

ROSS

I...

(HE LAUGHS, WEAKLY)

probably...

SUSAN

Oh...and I'm just so sorry I can't be
that generous.

SHE TURNS, AND THE MAN IN THE PEACOCK TURNS, AND WE
SEE IT IS JIMMY DELL.

DELL

And, so, we come to the End of a
Perfect Day.

DELL LOOKS AT SUSAN AS IF TO SAY "AND NOW."

SUSAN

Clang Clang, end-of-the-Line.

DELL

What's he been telling you?

SUSAN

Sweet nothings. Well. Shall We Wrap
It Up?

ROSS

How does it end?

DELL

You stole, you killed, you kidnapped
her, you did it all for the money.
And now, Overcome by Remorse, you
took your Own Life.

SUSAN

What could be more appropriate?

ROSS

And if I don't cooperate?

DELL

I'm afraid you have no choice.
(HE TAKES A .45 AUTOMATIC
PISTOL OUT OF HIS WAISTBAND.)
(PAUSE)

ROSS

(TO SUSAN)

Why?

SUSAN

Why? Because Money Makes the Mare
Go.

DELL

Nobody lives forever.

SUSAN

Nobody lives forever. The important
thing is to enjoy yourself.

(TO DELL)

Kill him.

ROSS BEGINS TO MOVE AWAY.

DELL

...why prolong it...?

HE STARTS TO MOVE AFTER ROSS. ROSS MOVES TO THE
GRATING LEADING TO THE BRIDGE, WE SEE THE SIGN,

"PASSENGERS ARE PROHIBITED," ROSS TRIES FURIOUSLY
TO OPEN THE GRATING. HE LOOKS BACK, AND SEES DELL
APPROACHING, AND MOVES TO THE STERN OF THE BOAT.

WHERE WE SEE THE JAPANESE FATHER AND THE DAUGHTER
HOLDING THE EMPIRE STATE BUILDING TUBE.
THE JAPANESE MAN BOWS TOWARD ROSS AS HE MOVES PAST.
THE JAPANESE MAN SEPARATES HIMSELF FROM HIS
DAUGHTER, AND MOVES TO THE STERN AND BEGINS TAKING
PHOTOGRAPHS.

ANGLE
ON ROSS, AS HE MOVES AWAY FROM DELL.

ANGLE HIS POV
AT THE WAIST OF THE BOAT, DELL AND SUSAN TALKING,
DELL NODS, CYCLES THE PISTOL, AND ADVANCES SLOWLY
TOWARD ROSS.

ANGLE
ROSS, LOOKING ABOUT FOR AN AVENUE OF ESCAPE.

ANGLE
ROSS, THE JAPANESE MAN NEXT TO HIM. DELL,
ADVANCING IN THE B.G.

JAPANESE MAN (VO)
(SPEAKING SUDDENLY IN
ENGLISH)
...didn't your mother have a dog
named Paddy?

ANGLE
ROSS AND THE JAPANESE MAN. ROSS LOOKS AT HIM
INCREDULOUSLY.

JAPANESE MAN (C)
...didn't she have a dog named Paddy?

THE JAPANESE MAN GESTURES AT THE GREEN CARNATION IN
ROSS'S LAPEL.

Well, then, this must be a big day
for you... see if you can get him to
tell you where the process is.

PAUSE, HE CLIPS A SMALL MICROPHONE TO THE BACK OF
THE LAPEL, TAPS IT TO MAKE SURE IT WORKS.

You're doing fine.

THE JAPANESE MAN BOWS SLIGHTLY, AND RETREATS,
CALLING TO HIS DAUGHTER IN JAPANESE.

ANGLE

DELL, APPROACHING ROSS, THE TWO ALONE ON THE
FANTAIL.

DELL LOOKS OVER HIS SHOULDER, AT THE APPROACHING
BOSTON SKYLINE.

DELL

...fraid we don't have too much
time....

HE GESTURES WITH THE PISTOL, HE CHAMBERS A ROUND.

ROSS

..they'll find bulletholes in me.

DELL

You shot yourself, and then jumped
overboard.

ROSS

You don't have to do this.

DELL

I enjoy doing it, actually -- but
thank you for your concern.

SOUND OF THE BOAT'S WHISTLE, AS IT APPROACHES THE
DOCK.

DELL (C)

S'been a slice.

ROSS

What did you do with the Process...?

DELL

Is that your last request...?

ROSS NODS. DELL SHRUGS "ALRIGHT, THEN," HE STARTS
TO SPEAK, AS IF TO SAY, THE ANSWER IS OBVIOUS...

DELL

We took the Report, and...

HE IS DROWNED OUT BY THE SOUND OF THE BOAT'S
WHISTLE.

DELL FINISHES SPEAKING, HE LOOKS AROUND TO SEE HE
IS UNOBSERVED.

ANGLE

DELL'S HAND, AS IT COMES UP WITH THE PISTOL.

ANGLE CU

ROSS, LOOKING DOWN AT THE PISTOL, LOOKS AROUND FOR HELP.

ANGLE ROSS'S POV.

THE JAPANESE MAN IS GONE, THE BOAT SEEMS DESERTED EXCEPT FOR THE JAPANESE GIRL IN THE CABIN.

ANGLE

ROSS, AND DELL, AS THE PISTOL COMES UP TO ROSS'S HEAD. WE HEAR THE SOUND OF A SHOT, AND DELL DROPS AT ROSS'S FEET.

ROSS LOOKS AROUND.

ANGLE

THE JAPANESE GIRL IN THE CABIN, IS LOWERING A SHORT, ODD-LOOKING RIFLE.

ANGLE

ROSS, LOOKS DOWN AT THE MAN AT HIS FEET. THE BOAT SLOWS TO COME TO THE DOCK. THE GIRL, AND THE JAPANESE MAN WALK BACK TO ROSS. THEY LOOK DOWN AT THE FIGURE OF DELL.

ROSS

And, now, I suppose, you'll take the Process to Japan.

JAPANESE MAN

(AS HE REVEALS A BADGE)

United States Marshall Service,
Actually...

ROSS

(OF DELL)

D'you have to kill'em...?

THE MARSHALL BENDS DOWN AND RETRIEVES A DART-DEVICE FROM ROSS'S CHEST.

MARSHALL

(JAPANESE BUSINESSMAN)

Stun gun

(TO THE GIRL)

...good shooting.

ROSS

Stun gun...what if you'd missed...?

95 CONTINUED: (11)

95

GIRL
(BRIGHTLY)
Then it'd be Back to the Range for
Me....!

AS THE BOAT PULLS UP TO THE DOCK, WE SEE SEVERAL VANS
MARKED "UNITED STATES MARSHALL SERVICE," AND ARMED MEN,
ON THE DOCK.

97 EXT THE WATERSHUTTLE. DAY.

97 *

ON THE BOAT, ROSS AND THE TWO JAPANESE MARSHALS, THE
WOMAN MARSHALL TAKES SUSAN TO THE RAIL, AND PRODUCES A
PAIR OF HANDCUFFS AND HANDCUFFS SUSAN TO THE RAIL.

MALE MARSHALL
(TO ROSS)
The whole thing was set up by your
boss, Mr. Klein. To steal the
Process. Easy to steal it, hard to
get away with the crime. F'there's
only two keys to they safe, and he
didn't want to take it... then it had
to be you...

(TO SUSAN)
Lordy, you've been leading us on a
Merry Chase...

THE BOAT DOCKS.

ON THE DOCK WE SEE JONES, LUZZIO, A "UNITED STATES
MARSHALLS VAN" AND TWO SWAT CLAD FOLKS NEXT TO IT.
THE SWAT CHARACTERS COME ONTO THE BOAT, AND LIFT UP THE
GROGGY DELL FROM THE FLOOR, AND HANDCUFF HIM. HE
EXCHANGES A LOOK WITH ROSS, AS HE IS LED OFF THE BOAT, TO
THE VAN.

ROSS
(TO JAPANESE MARSHALL)
...and you've been watching the entire
time?

WOMAN MARSHALL
Your Tax Dollars at Work.

THE TWO JAPANESE MARSHALLS TURN TO ANSWER A QUESTION OF
THE SWAT CHARACTERS, LEAVING ROSS ALONE WITH SUSAN FOR A
MOMENT.
THEY EXCHANGE LOOKS.

SUSAN
...can you help me?

(CONTINUED)

97 CONTINUED:

97

ROSS

I'm afraid you're going to have to
spend some time in your room.

HE LOOKS AWAY FROM HER. SHE IS LED OFF THE BOAT,

ANGLE

CU, ROSS, LOOKS BACK AT HER.

CAMERA PANS ONTO JONES AND LUZZIO, AND THE TWO JAPANESE
MARSHALLS ON THE PIER.

JAPANESE MARSHALL

(SELF CONGRATULATING)

Nobody looks at a Japanese Tourist!

HE PRODUCES TWO GREEN CIGARS, GIVES ONE TO HIS PARTNER,
THEY LIGHT UP.

FADE OUT

THE SPANISH PRISONER

BY DAVID MAMET

COPYRIGHT (c) 1995, 1996 BY DAVID MAMET
SEPTEMBER, 1996