

ANGELS IN TWILIGHT

"The Skim" 1.2

Written by
A.M. Giorgio

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269 S. Beverly Dr.,
#1125
Beverly Hills, CA 90212

SECOND DRAFT

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ANGELS IN TWILIGHT

"The Skim"

CAST

DANIELLE ANGELONI / AKA HELEN

JOE TORRE

GINGER ADAMS

EDDIE STEWART

TOMMY KANE

GEORGE HERTZOG

CARL SANDER

CHARLOTTE WHITE

JOHNNY DE LEO

VITO RUSSO

SERGIO DE BRINCAT

DANTE DE BRINCAT

RAFAEL DE BRINCAT

STEFANO DE BRINCAT

VINNIE FERRO

GUISSEPE FERRO

BOBBY TOCCO

J.P. PETERSON

CHARLES

ROSA RUSSO

NAKED GIRL

JOGGING MAN

MAITRE D'

WAITER

JULIE

SALON WOMAN #1

SALON WOMAN #2

YOUNGER (OFFICER) EDDIE STEWART

N.S. MARILYN MONROE

N.S. MAN IN TUXEDO

BARTENDER

MAN AT BAR

SERIES TITLE

"Episode Title"

SETS

INTERIORS:

PRIMARY LOCATION

Secondary Location

Secondary Location

PRIMARY LOCATION

EXTERIORS:

PRIMARY LOCATION

Secondary Location

PRIMARY LOCATION

TEASER

FADE IN:

EXT. DANIELLE'S BEACH HOUSE - DAY

Danielle lays upon a chaise reading 'The Great Imposter' by Robert Crichton; she's near the end of the book.

O.S. We hear the gentle movement of the ocean and seagulls.

Danielle reads feverishly and fails to notice a group of women walk by; they laugh and converse.

She reaches the last page, reads it then sighs.

DANIELLE
(speaking quietly to
herself)
Finally!

She sits up then sets the book onto a small make-shift wooden table next to an almost empty glass of ICED TEA; under the glass and covered in water droplets rests the playing card (ACE OF CLUBS) Johnny gave to her a few days before.

Danielle reaches for the tea and takes a sip; the sweat of the glass has kept the card stuck to the bottom.

ANGLE DANIELLE'S P.O.V.

Danielle slides the wet card off the glass and looks at the name again.

DANIELLE
(to playing card)
Well Joe, I hear you have been a
very **bad** boy!

Danielle's vision goes beyond the card to the same group of women who passed by earlier; this time they are walking back.

She watches the women as they continue to converse until they leave her field of vision.

Danielle lays back down and starts to flip the playing card through her fingers.

FADE OUT

END OF TEASER

ACT ONE

FADE IN:

INT. LAS VEGAS, JOE TORRE'S DESERT HOME - MORNING

Joe Torre has just hung up the phone.

He's standing at the telephone stand in his hallway wearing boxer shorts and a loose robe. He looks as if he just crawled out of bed.

Joe starts to walk down the hallway towards the back of the house.

JOE TORRE
(yelling down the hallway)
Com 'mon babe, I've called you a
cab.

He reaches the bedroom.

ANGLE: JOE'S P.O.V.

There is a naked GIRL laying on the bed; your garden variety casino tart.

GIRL
Oh Joey, do I have to go already?

JOE TORRE
Yeah babe, I got a lot to do today.

He looks out the window and past the pool.

OFF JOE'S P.O.V.

The girl sits up and reaches for her HAND BAG; she searches for and pulls out a cigarette case and lighter. The girl takes out a cigarette and proceeds to light it.

Joe hears the flick of the lighter and quickly turns around.

JOE TORRE
NOT in here! I told you I don't
like it!

The girl gets mad and storms off into the bathroom; still naked and with the cigarette still lit and hanging from her mouth. She slams the door behind her.

Joe walks over to a chair and grabs his pants; fishes this CAR KEYS from one of the pockets.

With keys in hand he walks out of the bedroom and towards the front of the house.

JOE TORRE (CONT'D)

(loudly)

I gotta get something from the car.
You better be gettin' dressed!

EXT. JOE TORRE'S DESERT HOME, CARPORT - MORNING

Joe quickly exits the house and walks barefoot across the driveway to his Cadillac, parked in the carport; he quickly pops open the trunk and grabs a large satchel.

Joe closes the trunk, takes a good look around then heads back to the house.

INT. JOE TORRE'S DESERT HOME, FOYER - MORNING

Joe closes the front door behind him then tosses the satchel onto a chair.

Through the large living room windows we see a cab pull up the driveway.

O.S. The cab driver taps the HORN.

Joe looks out the window and sees the cab.

JOE TORRE

(yelling)

Time to go babe!

The girl walks out from the back, down the long hallway towards him; she's still buttoning her blouse.

GIRL

(coy)

The least you could do is buy me
breakfast!?!

Joe isn't amused. He reaches for a WAD OF CASH sitting on the telephone stand; he pulls off several twenties then shoves them towards her.

JOE TORRE

I don't do breakfast.

The girl; disgusted yet not surprised by his actions grabs the cash and storms out the front door.

Joe watches as the cab backs out and drives off.

He closes the door, turns and grabs the satchel off the chair. Joe heads to the bedroom.

QUICK CUTS: HE TOSSES THE SACHEL ONTO THE BED, REMOVES A PAINTING FROM THE WALL (REVEALING A SMALL WALL SAFE), OPENS THE SACHEL (IT'S LOADED WITH CASH), GRABS TWO STACKS AND SHOVES THEM INTO THE SAFE.

Finally he hangs the painting back on the wall then turns and grabs the satchel. This time he heads out the door wall and into the back yard.

CUT TO:

INT. TWIN PALMS RETIREMENT COMMUNITY, CAFETERIA - MORNING

Ginger Adams sits at an upright piano in the front of the room; she's singing a classic tune.

Everyone quietly eats their brunch, even the community staff take time to watch her perform.

Ginger finishes the song and Eddie is the first to jump up; he claps then whistles feverishly.

Everyone claps.

Eddie walks up to the piano and pats Ginger on her shoulders.

EDDIE

My little fire cracker!

GINGER

Thank you, thank you all so very much.

EDDIE

(to everyone)

Ok, ok... Her brunch is getting cold.

GINGER

(to everyone)

I guess that means 'intermission'.

Ginger stands from the table and follows Eddie back to his table where a seat is waiting for her.

The other two seats at the table are taken by Tommy and Carl (who smile like shy school boys); George enjoys brunch with his wife Doris a table away.

CARL

You stoppin' by to sing once in awhile is the highlight to living at this place!

Ginger blushes.

GINGER

I'm not much of a pianist but I think I did OK.

TOMMY

OK? You were marvelous kid!

EDDIE

Top drawer sweetie! Your mother would be very proud!

Ginger looks down at her plate of food; a fruit and cottage cheese salad. She changes the subject quickly.

GINGER

So! What's this I hear about the four of you cruising around all hours of the day and sometimes well into the evening?

The four pals look at each other; perplexed.

EDDIE

Just drivin' around. No harm, no foul. Who put such nonsense in your head?

Eddie looks sternly across the room at Loretta; he knows she's the one filling Ginger's head with nonsense.

GINGER

Lookin' for mischief sounds more like it.

EDDIE

Honest doll. Just driving around. Right boys?

Tommy, Carl and George shake their heads in agreement.

GINGER

You know this is a small town. I hear things.

EDDIE

What things?

GINGER

A certain someone told me that the four of you cruise around town quite often. Lookin' for criminal action I suppose?

GEORGE
It isn't like that Ginger.

EDDIE
We're not doing anything harmful.
It just keeps us entertained and
away from here.

GINGER
You know you're NOT on the force
anymore! And this isn't LA!
The four of you could get into
serious trouble...

(whispering)
Or worse, hurt!

EDDIE
Ok sweetie, we'll keep our noses
clean.

CARL
Yeah Ginger, we'll take it easy.

GINGER
(looking at Eddie)
You're all I've got left.

Eddie genuinely feels bad.

It's the truth. His daughter Sophie passed away when Ginger was only four years old. Sophie's husband Beau had died in service a year before that. Since then Ginger was raised by Eddie and his wife Cloris. Sweet Cloris passed away three years ago, her dream was to retire to the state of Nevada then travel the world, unfortunately her passing came five months prior to Eddie's retirement.

EDDIE
Don't worry about me. I'm not gonna
do anything stupid.

Ginger smiles at him.

GINGER
Ok. Maybe another song to cheer
everyone up!

Eddie nods; Ginger gets up and heads back towards the piano.

CUT TO:

EXT. DANIELLE'S BEACH HOUSE - DAY

Danielle is still laying in her chaise lounge, this time taking in the sun.

She still holds the playing card in her hand.

O.S. The sound of a car pulling into her car port; followed by the slamming of a car door.

CHARLOTTE WHITE (early 20s) approaches from the front of the house. She proceeds onto the sand and walks right up to Danielle.

CHARLOTTE
Hey there Donna Piccola! (Italian
for 'little woman')

Danielle abruptly sits up in her chaise.

DANIELLE
I thought that might be you.
Your engine needs a tune.

... and don't call me that!

Charlotte tosses her bag on to the sand then sits down next to Danielle.

CHARLOTTE
First give me a hug then make some
room.

Danielle hugs her long time friend then slides over to the left.

CHARLOTTE (CONT'D)
(nudging her way in)
... I like calling you that, it's
cute what you do.

There is a long silence.

DANIELLE
The LAST thing I'd call it is cute!
... So, how are things?

Charlotte and Danielle lay side by side staring up at the clear blue sky.

CHARLOTTE
Same as always.
Auditions, screen tests and
classes. I'm taking modern dance
right now.

DANIELLE

Well, I'm sure your persistence
will soon pay off.

CHARLOTTE

Thanks for the support!
So how was the desert? Vegas
again... right?

DANIELLE

Fine.
I didn't make it to any casinos or
shows but for the most part
everything went pretty much as
planned.

They continue to lay in silence.

DANIELLE (CONT'D)

Well, sort of as planned.
The beginning was a little rough.

CHARLOTTE

I would think it would be difficult
to perfectly plan what **you** do.

Charlotte turns to look at Danielle.

CHARLOTTE (CONT'D)

(sincerely)
And the nightmares?

Danielle remains quiet at first.

DANIELLE

Getting more intense.

CHARLOTTE

Have you tried a shot of whiskey?

DANIELLE

I've tried everything; whiskey,
beer, warm milk, sleeping pills.
None of it worked!

Charlotte rolls over partially on to Danielle and pulls the
sunglasses from her eyes.

DANIELLE (CONT'D)

Hey!

CHARLOTTE

Just as I suspected! You look
exhausted!!

Danielle reaches for her glasses and pushes them back onto her eyes.

CHARLOTTE (CONT'D)
You need to get away, relax...
Take a vacation.

DANIELLE
That's what I was trying to do
before you showed up.

CHARLOTTE
Get out of town silly!

DANIELLE
I can't. Not right now.
Besides I've got a job here in LA
and have to leave for Vegas again
tomorrow.

I'll relax when I'm dead.

Charlotte lays back down.

CHARLOTTE
Remember that time we drove up the
coast. Susan's engine overheated...
(she sighs)
... Now that was a fun holiday!

We should do that again.

DANIELLE
I can't. At least not this month.
Maybe in September or early October
if I don't have to work or go to
New York.

A jogging MAN running by notices Danielle and Charlotte lying on the chaise. He stops; stands running in place.

Charlotte notices him first and nudges Danielle.

The two of them sit up.

Danielle waits for the guy to move on.

He doesn't, just keeps jogging in place; he smiles at them.

DANIELLE (CONT'D)
(loudly)
Well?
...Can we help you or something?

JOGGING MAN

(all suave)

Hello ladies. ... Beautiful day
isn't it?

DANIELLE

Yes. Perfect day for a **run**.

The jogger starts to move towards them.

DANIELLE (CONT'D)

(motioning with her hand
down the beach)

That means keep moving pal.
... we ain't interested.

The guy gets it, shrugs his shoulders and proceeds to jog
off.

Danielle and Charlotte laugh just a little.

CHARLOTTE

Some men.

DANIELLE

I know.
... OH GOD!!

Danielle reaches for Charlotte's arm and pulls it close
trying to read her WRIST WATCH.

DANIELLE (CONT'D)

It's almost three! I have to get
ready.

They both get up and start grabbing their stuff.

CHARLOTTE

Ready for what?

DANIELLE

My LA 'JOB' is taking me to dinner,
The Brown Derby.

The two start walking back to the house.

CHARLOTTE

Does this one have a name?

DANIELLE

Peterson, J.P. Peterson.
Charlotte abruptly stops and grabs Danielle's arm.

CHARLOTTE
The director??

DANIELLE
Yeah, I guess. If you wanna call
him that.

CHARLOTTE
Oh my **GOD!!** You must introduce me!
This could be my big break!

Danielle starts to laugh!

DANIELLE
Sorry sweetie, he's a job...
remember?

CHARLOTTE
Couldn't you, just this once, help
me get a part in something before
you go and 'OFF' the guy?

Danielle pulls Charlotte into the house.

DANIELLE
We are **NOT** having this
conversation. ... And keep your
voice down! I'm not 'OFFING'
anybody!

Charlotte crosses her arms.

CHARLOTTE
(pouty)
Yeah, right.

DANIELLE
Ugh!

She hugs Charlotte close.

DANIELLE (CONT'D)
You know I would do anything I can
to help you with your career right?

Charlotte shrugs her shoulders.

DANIELLE (CONT'D)
I've helped with classes, gone to
as many plays and readings as I
could. I even spent the entire day
assisting you with costume changes
for your many photo shoots.

Charlotte smiles.

DANIELLE (CONT'D)
Now help me get ready.

The two of them proceed into the bedroom where we see Danielle open her closet exposing an assortment of outfits to choose from.

Charlotte runs out into the living room towards the phonograph. She reaches for an album and puts it on.

CUT TO:
EXT. VIEW INSIDE DANIELLE'S BEDROOM THROUGH THE DOORWALL.

Danielle in the bedroom; choosing and tossing a select few outfits onto the bed.

O.S. The song VOODOO DREAMS starts to play.

Danielle starts swaying to the music and is soon joined by Charlotte in a playful yet somewhat seductive dance.

They sway back over to the closet and while still dancing continue to look at outfits.

FADE OUT

END OF ACT ONE

ACT TWO

EXT. LOS ANGELES, DOWNTOWN WAREHOUSE DISTRICT - DAY

Johnny De Leo's driving his black Cadillac along 6th street; Vito Russo is in the back seat.

They pass several industrial building and warehouses until Johnny comes upon their destination.

The car pulls up to a large roll-up garage door; Johnny taps the HORN and a warehouse employee pushes a button. The door opens and Johnny pulls the car in.

INT. LOS ANGELES, DOWNTOWN WAREHOUSE DISTRICT - DAY

Once the car is inside the employee closes the door behind them; the warehouse is well lit and on the opposite end is another garage door which is still open.

The large space is filled with wooden crates of various sizes; each clearly marked IMPORT.

Johnny turns off the engine and steps from the car; he's soon greeted by a group of men. One older and three much younger, teen to early 20's in age.

ANGLE: VITO'S P.O.V.

Johnny is lovingly hugged by the older man first then hugged by the three teens at the same time.

The group of men walk towards the car; Johnny opens the back door for Vito.

OFF VITO'S P.O.V.

Vito gets out of the car and walks strait past Johnny to hug his cousin SERGIO DE BRINCAT (mid 50s) from Chicago.

VITO

Sergio! It's been far too long!

SERGIO

Yes, yes it has.

Vito pulls away to look at the three younger men.

VITO

Your boys have grown into fine young men!

Vito pats the tallest one on the shoulder.

VITO (CONT'D)

It's been nine years since I've seen them. This must be Dante. Has his mothers eyes but definitely your chin.

DANTE (EARLY 20S)

(nods then extends his hand to shake Vito's)

Hello uncle Vito.

Vito shakes the young mans hand while looking him square in the eyes... he is smiles with approval.

He then gestures towards the other two.

VITO

So that leaves Rafael and Stefano.
... just like my Stefano!

STEFANO (LATE TEENS)

(with a smile)

Yes uncle.

RAFAEL

Hello uncle!

VITO (CONT'D)

You boys keeping out of trouble?

All three nod.

VITO (CONT'D)

Good... good!

Now lets all go inside the office,
I've had lunch prepared.

Johnny directs everyone over to a large office located on one side of the warehouse; he and the boys proceed inside while Sergio and Vito stay behind, still conversing.

SERGIO

They're good boys. Fine young men.
Bella and I couldn't be prouder.

VITO

Same with our two. Giovanna is visiting relatives in Toscana and my Stefano is in his third year of university, Harvard.

SERGIO

(shaking his head as he looks inside the office door and at his boys)

The time goes so quickly...

(MORE)

SERGIO (CONT'D)

Raf is going to start university
this fall.

VITO

Splendid! And the other two?

SERGIO

They'll stay with me and this new
business.

Vito pats Sergio on the back as they enter the office.

SERGIO (CONT'D)

I couldn't thank you enough for the
opportunity...

He gets a little choked up.

VITO

Nothing is more important than
family.

SERGIO

I'm deeply indebted. Thank you for
bestowing this upon us. We'll work
hard, it will be quite successful.

VITO

You are most welcome. It is a good,
robust business. It will do very
well.

Both men enter the office.

Johnny and the boys are already seated around a fairly large
table (similar to a board room table); upon the table is an
assortment of platters filled with various types of foods.
Meats, cheeses, pastas, veggies, fruits and deserts.

VITO (CONT'D)

Everyone enjoy!
... Then we all talk new business.

Sergio and Vito sit at opposite heads of the table.

Vito turns to Johnny.

VITO (CONT'D)

Johnny, pour the wine.

Johnny stands and reaches for a bottle of red table wine.

CUT TO:

EXT. LAS VEGAS DINER, PARKING LOT - LATE AFTERNOON

Vinnie and Guissepe sit in Vinnie's car; waiting.

Vinnie starts to get impatient; he looks at his watch.

VINNIE

He's late again. It's after nine.

Giussepe looks at his watch.

GUISSEPE

I've got five till?

VINNIE

Your's must be off.

Vinnie glances into the side mirror.

ANGLE: VINNIE'S P.O.V.

In the mirror he sees another car off in the distance; an unmarked ford police car.

VINNIE

Our shadows on time.

OFF Vinnie's P.O.V.

Guissepe remains calm.

GUISSEPE

This guy sure is persistent.

VINNIE

When Bobby gets here we'll give the copper the full show.

Guissepe smiles.

GUISSEPE

Plan 'B'.

A car pulls up along side theirs; passenger side.
BOBBY TOCCO (late 40s) rolls down his window.

VINNIE

(whispering to Guissepe)
Yeah, plan 'B'.

BOBBY

Hey guys, sorry I'm late. How's things?

Guissepe looks down at his watch and realizes it is slow after all.

GUISSEPE

Couldn't be better. So much so
we've decided **you're** paying for
dinner.

Bobby knows the plans; if you tell someone 'they're paying'
it means switch to plan 'B'. He then casually takes a look
around looking for cops.

BOBBY

I'd be my pleasure to buy you
fellas dinner.

Bobby turns off the engine, gets out and starts walking
towards the diner; Vinnie and Guissepe follow.

ANGLE: COPS P.O.V.

The undercover cop is looking at the diner; watching Vinnie,
Guissepe and Bobby take a window booth.

They settle in and start laughing.

A waitress approaches; Vinnie starts flirting with her by
waving some cash. She laughs, shakes her finger at him then
leaves the men with three menus.

They study the menus; Vinnie briefly turns from his menu,
looks out the window and directly at the cop; he winks then
smiles.

COP

(slamming his hand against
the steering wheel)

FUCK!!

The officer then reaches for the keys in the ignition and
starts the car.

CUT TO:

EXT. LOS ANGELES, THE BROWN DERBY CLUB - NIGHT

A modest convertible roadster pulls up to the valet.

Several young men (valets) stand lined up at the curb eagerly
awaiting cars to park.

J.P. Peterson's steps from the driver's side of the car as a
valet is opening the passenger door for Danielle/Helen.

He moves briskly around the car and extends his elbow to her;
Danielle takes his arm and they enter the club.

CUT TO:

INT. LOS ANGELES, THE BROWN DERBY CLUB, DINING ROOM - NIGHT

Danielle/Helen and J.P. Weave around the tables as they follow the MAITRE 'D to theirs.

Once seated he hands them menus; J.P. Immediately opens his and starts to read.

MAITRE 'D
Your waiter will be right with you.
Enjoy your evening.

DANIELLE AS HELEN
Thank you.

Danielle/Helen doesn't open her menu. Instead she looks about the club; quickly scanning and taking in every detail; other diners, the musicians on stage, the wait staff briskly moving about and the few people who have already taken to the dance floor.

Her eyes eventually return to her date; writer, producer, director J.P. Peterson.

J.P. Is still reading his menu; Danielle/Helen begins to suspect he's suddenly grown shy and possibly hiding from her. J.P. Clears his throat.

J.P.
I think I'll have the porterhouse.
It's their signature.

DANIELLE
(whispering across the
table)
Is everything OK?

J.P.
Everything's fine, I'm just hungry.

There is a silence between them; J.P. Finally moves his menu down and makes eye contact with her. He then notices her menu sitting on the table, untouched.

He gestures towards the menu as if to say "aren't you hungry too?".

DANIELLE AS HELEN
What's the rush? I've never been
here before.

She pauses.

Actually, I rarely go out.

J.P. laughs a bit.

J.P.

What, a beautiful girl like you?
... you're joking, right?

DANIELLE AS HELEN

(serious)

No, I'm not.
I go out of town quite often for
work and when I am home I just like
to relax.

J.P.

Sorry doll. You did mention you
traveled a lot the other evening.
I honestly don't want to make you
feel as if we're rushing through
the evening.

DANIELLE AS HELEN

Thank you. I am leaving again
tomorrow.

J.P.

Again I'm truly sorry and from this
moment forward I promise you'll
have a swell evening.
I'll make sure of it!

DANIELLE AS HELEN

Thank you and for the record I had
planned on having a swell time
with... or without you.
Your choice.

J.P.

(with a smile)

Message received.

Their WAITER arrives; breaking the tension.

WAITER

Hello sir. Madam.

He nods to them both.

WAITER (CONT'D)

Can I start you off with drinks,
perhaps a cocktail?

J.P. Sets his menu onto the table; like a gentlemen he lets
Danielle/Helen order first.

DANIELLE AS HELEN

Oh a cocktail please. How about a
martini!
...three olives.

J.P.

Sounds perfect. I'll have the same.

CUT TO:

INT. THE BROWN DERBY CLUB, DANCE FLOOR - AFTER MIDNIGHT

The band is playing some amazing SWING MUSIC and the dance floor is crowded with dancers; Danielle/Helen is having an amazing time as she dances with a group of people closer to her age; J.P. Watches from the bar.

FADE OUT

END OF ACT TWO

EXT. LAS VEGAS COUNTRY CLUB, GOLF COURSE - AFTERNOON

Eddie, Carl, Tommy and George have decided to take up GOLF; Loretta's suggestion of course.

The four of them patiently wait for their instructor, CHARLES, who's finishing up with his last group.

While they wait Eddie examines his NEW CLUBS.

CARL (O.S.)

This is stupid! I can think of a dozen things I'd rather be doing right now.

EDDIE

We promised Loretta we'd give it a try.

TOMMY (O.S.)

Man, it is hot as H E double toothpicks out here!

EDDIE

Drink plenty of water, you'll be fine.

Charles say good-bye to the group he's just instructed, turns and approaches Eddie and his pals.

CHARLES

(reaching out to shake
Eddie's hand)

Mr. Stewart! Shall we start your party's lesson?

Eddie shakes his hand.

EDDIE

Call me Eddie kid.

Tommy, Carl and George laugh a bit.

CHARLES

Very well. Eddie.
So gentlemen, what is your knowledge of golf?

GEORGE

(under his breath)
It's a game for rich snobs and Irish gangsters.

Eddie and Carl heard what he said and shoot him a look; Tommy is oblivious.

EDDIE

Never played but I think we get the gist.

CARL

Hit the ball until you get it in the hole. Then start over again until you've gone around the park.

CHARLES

(surprising a laugh)

Well, there's a little bit more to it than that.

And it's called a **course**.

The four men nod.

GEORGE

OK, keep going.

CHARLES

For starters there are different types of clubs to use for different shots.

Charles pulls a club from Carl's bag and hold it up for the guys to see.

CHARLES (CONT'D)

You've got your woods, metals and putters.

Then there's scoring and also handicaps.

Charles hands the club to Carl.

CHARLES (CONT'D)

The four of you look fairly fit. What types of sports have you played?

EDDIE

I played on the precinct bowling team for almost 15 years.

CARL

I played a bit of ball in high school.

CHARLES

Basketball?

CARL

Baseball. Second base.

GEORGE
I played Baseball in school as well
and also some tennis with my wife
and friends. Doubles.

CARL
(laughing)
Tennis?!?

GEORGE
What's wrong with that?

EDDIE
(laughing as well)
Well, you do have to admit that's
the last sport any of us could
picture you doing.

George shakes his head.

GEORGE
You know. I wasn't always this
stout!

He then sucks in his gut and flexes an arm to show a bit of
muscle.

GEORGE (CONT'D)
Back in the day I was quite fit!

EDDIE
(patting George on the
shoulder)
We all were my friend!

Carl and Tommy fondly remember those days and sigh in
agreement.

Charles steps a few feet away and pulls from his bag a nice
big woody. He then walks back to the guys who all seem to
still be daydreaming about the *good old days*.

CHARLES
Ok, let's get started.
Now, I want you all to watch me.

Charles takes his position, T's up a ball then hits it hard
enough to practically launch it into space.

Eddie and the guys look at each other; they're impressed with
the kid's skill.

Charles turns back to the guys.

CHARLES (CONT'D)

Let me have the four of you line up
and hit a few.
I'll observe then give each of you
pointers.

Montage of shots involving the many failures of Eddie, Carl,
Tommy and George.

They slice, chew up the ground, get mad and swear at the ball
or their club and in between make fun of each other's
failures.

Carl has what appears to be his 20th bad swing; he finally
gets mad and throws his club into the field.

CARL

I hate this!
Tommy and George laugh.

EDDIE

Watch your temper!
Loretta will kill me if I bring you
back with your blood pressure
through the roof!

Charles chimes in.

CHARLES

Exactly!
This is supposed to be a relaxing
sport gentlemen.

Charles grabs another club from Carl's bag then steps behind
Carl and reaches around him to give him swinging pointers.
Carl gets flustered and immediately feels uncomfortable. He
tries to wiggle out of Charles' grasp.

CARL

Hey there kid! What ya doin'?

CHARLES

Just relax sir.

Eddie, George and Tommy have now seen everything and are
ready to burst with laughter.

Charles continues to assist Carl with his swing.

CHARLES (CONT'D)

Good, good. Just relax.

Now, I want you to concentrate and
swing through.

Charles smoothly steps back from Carl; lets him take the shot.

Carl seems calm; then swings big. A perfect hit!

Eddie, George and Tommy are impressed; they clap.

Carl's quite impressed with himself.

CHARLES (CONT'D)
Very nice sir.

Carl smiles.

CARL
(nodding)
I think I COULD get used to this game.

CHARLES
Well, keep practicing.

Charles turns his attention towards George.

CHARLES (CONT'D)
Your turn George.

While Charles starts to assist George with his swing and Carl continues to practice; Eddie and Tommy watch.

After a few moments Eddie's attention and focus leaves the golf instruction.

ANGLE EDDIE'S P.O.V.

Eddie glances around looking at all the other groups of men coming and going from various places; club house, pro shop, restaurant and pool-side cabanas.

His gaze passes a group of stocky, dark haired men at the cabana bar.

The gaze then moves off towards the golf course then comes back to the group of men at the bar. These guys are a bit overdressed for the hot weather; they're wearing shark skin suits.

Eddie watches as one of the men looks around; checking to see if he's being watched...

The man feels the coast is clear; he pulls out a thick envelope from his breast pocket and quickly slips it towards the other man.

The other man quickly slips it into his pocket.

OFF Eddie's P.O.V.

Eddie takes a step closer to Tommy.

EDDIE
(whispering)
Tom!

Tommy looks at Eddie; puzzled.

TOMMY
(whispering back)
What?

EDDIE
(whispering)
Check out the bar.

TOMMY
(whispering)
What?

EDDIE
(still whispering)
The bar! Look over at the bar!

Tommy glances towards the cabana bar.

EDDIE (CONT'D)
(whispering)
Don't stare!

Tommy quickly looks away then casually glances back towards the bar.

TOMMY
(whispering)
What am I looking for?

EDDIE
(whispering)
The two suits. One just slipped the other a thick envelope.

O.S. Carl just hit another amazing shot.

CARL
Who hoo!!

Carl glances back towards Eddie and Tommy for some praise.

Eddie and Tommy stop talking long enough to smile at Carl.

Carl smiles back, gestures towards how far he just knocked the ball then goes back to T'ing up another ball to hit. George is still being instructed by Charles.

Eddie steps closer to Tommy.

EDDIE
(whispering)
Probably skim*

Eddie winks at Tommy.

TOMMY
(whispering)
You're retired! What do you care?

EDDIE
(whispering)
I can't help it! After 35 years
it's instinct.

Tommy rolls his eyes.

TOMMY
(whispering)
God help us.

*Skim; monies 'skimmed' (stolen) off the top of receipts.

CUT TO:

INT. LOS ANGELES, VITO RUSSO'S HOME, KITCHEN - EARLY EVENING

Vito walks into the kitchen; nose in the air.
His wife ROSA (early 50s) is fussing at the stove over dinner.

Vito approaches her.

VITO
Smells wonderful.

Rosa smiles at him.

ROSA
The lasagna is almost heated
through. Just a few more minutes.

VITO
I'm glad we stay in every year.

ROSA
Mustn't break tradition.

VITO

True. We have always celebrated at home over lasagna.

Vito leans into Rosa and gently kisses her on the cheek.

VITO (CONT'D)

Ti amo (I love you)

Rosa blushes then shoos him away from the stove with her hands.

VITO (CONT'D)

I wish the kids were here.

ROSA

As do I. But tonight we have each other... that is how we started.

Rosa gestures towards the fridge.

ROSA (CONT'D)

il vino è nella ghiacciaia (the wine is in the ice box).

Vito walks towards the ice box (fridge), opens it and retrieves a bottle of red wine. It's already been opened; he simply needs to pull the cork.

He then carries it into the dining room and begins to pour two glasses; the table is already romantically set for two.

Johnny walks into the room.

JOHNNY

Smells wonderful!

VITO

It's our little tradition.

Johnny looks at the table set for two.

VITO (CONT'D)

You're welcome to stay for dinner.

JOHNNY

Nah, it's your anniversary. No need for a third.

I have left over pasta at home.

Vito puts his hand on Johnny's shoulder.

VITO

Siete sempre benvenuti e famiglia
(you are family and always
welcome).

JOHNNY

Grazie zio (thank you uncle)

It's always better the second day.
You and Aunt Rosa enjoy your
evening.

VITO

(with a wink)

There will be left overs for you
tomorrow.

JOHNNY

I can't wait.

(long pause)

Well, Fred's here. He's walking
around outside.

VITO

Ok, go. Go.

... say goodbye to Aunt Rosa! Wish
her happy anniversary.

JOHNNY

Si. Ciao. (yes, goodbye)

Johnny walks into the kitchen.

EXT. LAS VEGAS NIGHT CLUB, BACK PARKING LOT - NIGHT

Danielle sits in Vinnie's Cadillac completely relaxed yet
focused on the back door of the club.

It's well after 2 am.

ANGLE: DANIELLE'S P.O.V.

The clubs back door opens; Danielle sits up more alert.

Groups of employees start exiting the building; a mix of wait
staff, musicians, bartenders etc.

Danielle continues to watch as the employees eventually get
into their cars and drive off.

The entire time Danielle is holding the playing card which
Johnny gave her (ace of clubs); she continues to flip the
card in between her fingers.

OFF: Danielle's P.O.V.

CUT TO:

EXT. LAS VEGAS, NIGHT CLUB, BACK PARKING LOT - AFTER 3 AM

Danielle's starting to look sleepy; she rests her head on the side of the door and closes her eyes for a brief moment.

She opens them again and continues to watch the back door. The back door opens again.

ANGLE: DANIELLE'S P.O.V.

She watches as Ralph Sparks walks out; he's holding a BRIEFCASE. Danielle watches him closely knowing the briefcase typically means 'bookkeeper'.

Ralph gets into his car, starts it and drives off.

CLOSE-UP ON NEVADA LICENSE PLATE, NUMBER: 'CPO419'

OFF: Danielle's P.O.V.

Danielle is scribbling the plate number onto a small notepad when she notices the back door opening again.

ANGLE: DANIELLE'S P.O.V.

Joe Torre walks out of the club with two other men; Danielle glances over to the passenger seat and the few newspaper clippings with images of Joe Torre. This is her target.

DANIELLE (O.S.)
(whispering to herself)
Well 'hello' Joe!

She continues to watch as he and a few buddies get into their car. Joe isn't driving; he sits in the back.

The car sits parked, engine running. The men converse inside.

Danielle watches as the club's back door opens again and out walks a tall, thin blonde woman escorted by another one of Joe's buddies.

As she reaches the car the man opens the back door for the girl to get in. Once inside he closes the door then walks back to the club.

Danielle cannot hear what the woman is saying as she gets into the car but her body language shows she's bubbly.

The car drives off; heading north.

OFF: Danielle's P.O.V.

DANIELLE (CONT'D)
(laughing to herself)
These boys are all the same!

Danielle sits up; starts the car engine and drives off in the opposite direction.

FADE OUT

END OF ACT THREE

INT. LAS VEGAS, BEAUTY SALON - DAY

Danielle sits in the waiting area; at her feet are boutique shopping bags.

She's flipping through a copy of LIFE MAGAZINE.

The salon is filled with clients; show girls, waitresses, housewives etc.

A stylist, JULIE, walks towards Danielle.

JULIE

Helen?

Danielle is reading and doesn't hear the woman at first.

JULIE (CONT'D)

Excuse me, Helen?

Danielle realizes the woman is talking to her and closes the magazine.

DANIELLE AS HELEN

Oh, I'm sorry.

Danielle grabs her shopping bags and stands to follow Julie.

JULIE

Hi. I'm Julie.

She shakes Danielle/Helen's hand.

DANIELLE AS HELEN

Hello. Pleased to meet you.

JULIE

(gesturing)

This way to my station.

Both women walk towards Julie's station.

JULIE (CONT'D)

You can set your things down here dear.

Julie points to an area next to her station; Danielle/Helen sets her bags down then takes a seat in the chair.

She comes up from behind Danielle/Helen with an apron which she wraps around her neck.

Julie starts to run her fingers through Danielle/Helen's hair.

JULIE (CONT'D)

So... what are you thinking about
doing with your hair?

DANIELLE

I'd like to lighten it a bit.

JULIE

A lighter brown?

Danielle pulls a long strand of her own hair towards her face
and takes a good look.

DANIELLE

Even lighter.

JULIE

Blonde?

DANIELLE

Not too blonde though.

Julie steps away and reaches for a chart of colors; she hands
it to Danielle.

JULIE

Here, take a look.

Danielle looks over the colors and points to a darker/dirtier
shade of blonde.

JULIE (CONT'D)

(pointing to a lighter
shade)

I think this will look better with
your complexion.

DANIELLE

And the eyebrows too. I want it to
look as natural as possible.

Julie steps away again to go mix the color.

Danielle sits in the chair looking at herself in the mirror.

She notices TWO WOMEN behind her who are having a
conversation about a show.

WOMAN #1
It's so exhausting going
through this almost every
week.

WOMAN #2
I know what you mean.

WOMAN #1
Sometimes I think wigs would
be easier.

WOMAN #2
That's exactly what Susan
does.

Really?

WOMAN #1

WOMAN #2
Gets them from France. Real
hair!

Danielle gets the impression they are performers; she cannot
help but interrupt.

DANIELLE (CONT'D)
I'm sorry. I couldn't help but over-
hear your conversation.

The two women stop talking and look towards Danielle.

Danielle smiles at them both.

DANIELLE (CONT'D)
A good friend of mine is... a
performer. I'm sure she'd love to
know where in France your friend
orders the real hair wigs you were
speaking of.

The women look at each other then Woman #2 graciously reaches
into her handbag; pulling a tiny address book.

She starts to flip through it looking for the information.

WOMAN #2
I wrote it down in here just incase
I ever decided to do the same
thing.
They are a bit pricey though.

WOMAN #1
What does your friend do? Act,
sing?

DANIELLE AS HELEN
 She's an aspiring actress in Los Angeles.

Both women start to chuckle a little.

WOMAN #1
 Oh, honey. We've all been there.

WOMAN #2
 (finding the information)
 Here it is! You have a pen?

Julie walks back over, partially overhearing some of the conversation. She reaches for a card and a pen from the counter and hands it to Woman #2. The woman jots down the name, number and address then hands it to Danielle/Helen.

DANIELLE
 Thank you.

WOMAN #2
 I hope your friend finds success.

Danielle smiles and nods; then slips the card into her handbag.

CUT TO:
 INT. TWIN PALMS RETIREMENT COMMUNITY, EDDIE'S APT - DAY

Eddie, Carl, Tommy and George sit around a tiny dining table; playing cards and drinking beer.

George looks up at the clock.

GEORGE
 I can only stay another hour. Doris and I have plans with the Shultz'.

TOMMY
 What, tennis?

He, Eddie and Carl burst out laughing.

GEORGE
 No! Just dinner.

CARL
 Sounds boring.

EDDIE
 Yeah, that Freddie doesn't seem too interesting.

He collects phonograph cylinders.

TOMMY

I'm falling asleep just thinking about it.
You'll likely be subjected to hours of conversation listening to Freddie talk about his collection.

GEORGE

Sounds like hell.

EDDIE

Take a bottle of Gin with you.
Cocktails will relax everyone and also make the time go by faster.

Carl shuffles the cards then deals a new hand.

EDDIE (CONT'D)

Well, I guess that means George is out for the evening.

Eddie looks over at Tommy and Carl.

TOMMY

I can't go either.

EDDIE

What plans have you got?

TOMMY

I promised Loretta I'd have a look at her car. It's still acting up on her.

Eddie sighs.

EDDIE

Well Carl, I guess it's just the two of us.

CARL

Just like old times!

CUT TO:

EXT. VINNIE'S GARAGE - EVENING

Danielle's at the trunk of her T-Bird pulling out a few bags. Vinnie walks out of the garage with a bundle of cloth in his arms; he uses the large cloth to cover her car.

A two-toned 1959 Ford Galaxy Starliner is parked next to Danielle's now covered T-Bird.

Vinnie hands the keys to Danielle.

VINNIE
Not as flashy as the 'T' but at
least it matches your hair.

DANIELLE
No, it's perfect.

VINNIE
So what's this fella's angle?

DANIELLE
Skimmin'.

Vinnie shakes his head.

VINNIE
Just like all the others.

They start to walk back to the house.

DANIELLE
This one could be hard to crack.
He's big time. I'm going out again
later tonight.

VINNIE
Just say the word and the two of us
would be more than willing to knock
him around him for ya!

CUT TO:

INT. VINNIE'S HOUSE - NIGHT

Danielle and Vinnie enter the house and head down the hall
towards the back bedroom.

DANIELLE
I don't think that will be
necessary just yet.

VINNIE
Yeah, well whatever you do try not
to mess up the trunk.

It's my mother's car.

Vinnie goes to leave the room.

DANIELLE
I thought Guissepe "knew a guy"?

VINNIE

Yeah well, let's just say I don't
wanna use him unless we absolutely
need to.

DANIELLE

Got it!

CUT TO:

EXT. LAS VEGAS STRIP - NIGHT

Eddie and Carl are cruising down the boulevard.

Eddie turns down a side street, they pass the drive-in
theatre in the back lot of the Stardust Casino.

SOME LIKE IT HOT is playing on the screen.

CARL

(referring to Marilyn
Monroe)

Now THAT'S a beautiful dame!

EDDIE

(with a sigh)

Yeah. You know I met her once.

CARL

Yeah right. And I'm having dinner
with Elizabeth Taylor on Sunday.

EDDIE

(with a stern look)

Seriously Carl! I've told you the
story!

Carl tries to remember the story; a few moments pass.

CARL

I honestly don't remember. You'll
have to tell it again.
... I'm all ears.

Eddie spots a small diner and pulls the car into the lot.

CUT TO:

FLASHBACK: BLACK AND WHITE

EXT. HOLLYWOOD THEATRE - NIGHT

EDDIE (V.O.)

It was a gala premier.

MONTAGE: flashbulbs, cars, hundreds of people lining the streets and those huge moving sky lights (Klieg Lights).

EDDIE (V.O.)

I volunteered for every big event there was. It was the only way I could get out from behind my desk and onto the street. I'd done it for years.

A YOUNGER OFFICER EDDIE STEWART (40s); dressed in his finest uniform. He along with many more officers provide crowd control.

EDDIE (V.O.)

And then it happened. It was like slow motion, it's hard to explain.

OFF Flashback.

CUT TO:

INT. EDDIE'S CAR - NIGHT

CLOSE-UP on Carl's FACE.

CARL

You worked a desk job?

EDDIE

Yeah, I told you remember?

CARL

No.

EDDIE

I couldn't be on the street. Not with my eyesight, it was a danger to the other cops as well as civilians.

BACK TO FLASHBACK: BLACK AND WHITE

EXT. HOLLYWOOD THEATRE - NIGHT

EDDIE

Celebrities every! Waving at the crowd, posing for pictures with the press, signing autographs for fans. It was like this at premier.

MONTAGE: Actors, more flashbulbs, the MOVIE MARQUEE reads ALL ABOUT EVE, the passing and signing of autograph books and actresses being helped from limousines.

EDDIE (CONT'D)

It was near total chaos. People screaming out the names of their favorite actors, girls fainting, the whole kit and caboodle.

...then out of **nowhere** the group of people in front of me start going gang-busters!

Crowd going crazy; pushing screaming etc...

EDDIE

I'm almost blinded by all the flashbulbs going off to the right of me.

But I can't help to look...

Then there she was, right next to me!

MONTAGE: MARILYN MONROE silhouetted by flashing bulbs; then her face, her smile.

EDDIE (CONT'D)

She was the most beautiful woman I had **ever** seen. Like an angel from heaven.

More flashbulbs flicker; the younger Eddie snaps from his gaze.

EDDIE (CONT'D)

She's signing something then the next thing I know a MAN IN A TUXEDO is asking her to come with him.

She hands the signed book or whatever back to the fan then turns to go with the man.

And **that's** when it happened!

She turns back but this time to **me** and hands me the PEN.
I guess she thought it was mine.

Marilyn winks at me then heads off with the man in the tuxedo and towards the press.

WIDE ANGLE:

Shot of Eddie, pen in hand, standing in front of the crowd as Marilyn rushes off with the man in the tux.

END: Flashback

CUT TO:

INT. EDDIE'S CAR - NIGHT

CARL'S P.O.V.

Eddie reaches into the breast pocket of his light jacket and pulls out a handsome BLACK CROSS ink pen; he hands it to Carl.

CARL
This is **the** pen?

EDDIE
(with a smile)
You bet!

Eddie takes back the pen and looks at it lovingly.

EDDIE (CONT'D)
Since that night I've carried it
like a good luck charm.

CARL
Wow. Some story!

EDDIE
It was Ginger's favorite! She'd
have me tell it almost every night
before going to bed.

Eddie looks over towards the diner.

EDDIE (CONT'D)
You hungry?

CUT TO:

EXT. JOE TORRE'S CLUB - AFTER MIDNIGHT

Danielle enters the club and proceeds to the bar.

She's dressed to kill from head to toe, full make-up, high heels and a sequined dress with a plunging neckline.

BARTENDERS trip over each other to get to her first.

BARTENDER
(all smooth)
Hey kitten... can I make you a
cocktail?

Danielle's a professional and plays along.

DANIELLE
This kitten will have a Gin martini
and make it extra dirty.

BARTENDER
Strong drink for a kitten. I should
bring you a bowl of milk instead.

Danielle reaches for the bartender's hand which is resting on the edge of the bar. With her long, freshly painted nails she gently scratches his flesh.

DANIELLE
(sexy)
This kitten's got fierce claws.

She winks at the bartender who blushes in return.

BARTENDER
Coming right up doll.

As he walks away to make her drink Danielle turns back to face the club. She rolls her eyes.

The place is pretty packed but she has a great vantage point. Danielle is only there to let Joe Torre see her.

Still not sure if her 'look' is what he fancies or not, she needs him to see her then gauge his reaction.

Danielle casually leans back against the bar and casually scans the expansive space.

DANIELLE'S P.O.V.

Her glance moves from table to table eagerly looking for her 'mark'.

One glance around the room and no Joe Torre present.

OFF Danielle's P.O.V.

CUT TO:
INT. JOE TORRE'S CLUB, ACCOUNTING OFFICE - AFTER MIDNIGHT

Joe stands next to Ralph Sparks looking over his books.

JOE TORRE
 Good. Good.

Joe reads on; points to a column of numbers.

JOE TORRE (CONT'D)
 Here. Take a grand off slots and
 shift it into payroll.

He then points to the safe in the floor (Joe's special safe).

JOE TORRE (CONT'D)
 My special payroll.

Ralph nods then starts erasing off the column.

Joe pats Ralph on the shoulder then leaves the room.

CUT TO:

INT. JOE TORRE'S CLUB - AFTER MIDNIGHT

Danielle waits for her drink as she continues to scan the club for Joe.

She reaches into her clutch and pulls out a cigarette.

A MAN approaches her; pulls out his LIGHTER and moves in to light her cigarette.

MAN
 There you go darlin'.

DANIELLE
 Thank you.

The man continues to linger in her space.

MAN
 Lost your date?

DANIELLE
 (not interested)
 Yeah, something like that.

There is an awkward silence; the man finally gets the gist and moves on towards another group of ladies.

DANIELLE'S P.O.V.

Danielle decides to scan the club for Joe again; it only takes a moment before she spots him. He's standing near the stage door; in front of a booth.

Joe is flirting with a group of women; although his back is turned Danielle knows it's him.

'Perfect' Danielle thinks to herself!

BARTENDER (O.S.)
Your drink kitten.

Danielle only pays partial attention to the bartender, she won't take her eyes off Torre.

DANIELLE
What do I owe you?

BARTENDER
The first one is always on the house.

Danielle breaks contact with Joe Torre briefly.

OFF Danielle's P.O.V.

DANIELLE
Thanks handsome!

The bartender blushes then walks away; he quickly notices another group of women approach the bar.

Danielle reaches over her shoulder and delicately reaches for her martini.

She takes a sip. Then another.

Danielle continues to pose against the bar willing Joe Torre to turn around.

Finally Joe does turn around; he starts to walk away from the booth.

As he casually walks through the club he shakes the occasional hand and pats the occasional shoulder.

Danielle waits, patiently; still staring directly at him.

She takes another sip from her drink.

Joe shakes hands with numerous men and smiles at women after women as he continues to walk through the club.

Then it happens!

As Joe is exchanging a quick word with a patron he cannot help but notice the beautiful blonde at the bar.

His and Danielle's eyes meet briefly.

Danielle quickly looks away.

Joe starts to walk towards her.

Danielle casually sets her drink back onto the bar.

She looks at him again.

He gets stopped by another group of patrons; Joe's view is now blocked.

Danielle slips quickly along the edge of the bar then out of the club.

FADE OUT

END OF ACT FOUR

EPILOGUE:

INT. JOE TORRE'S CLUB - AFTER MIDNIGHT

Joe finally gets past the group of patrons who have stopped him and continues towards the bar.

Once there he notices the blonde is gone.

Puzzled, he turns around and starts to scan the club for her; even as patrons and friends approach him he continues to scan the club looking for the elusive woman.

Behind Joe we see a bus boy reach over and grab her near-empty martini glass from the bar.

CUT TO:

EXT. JOE TORRE'S CLUB, PARKING LOT - AFTER MIDNIGHT

Danielle quickly weaves through the parking lot towards her parked car.

Once there she opens the door, quickly gets in and slides down in the seat as far as she can.

Danielle takes a deep breath and closes her eyes.

FADE OUT

THE END

END CREDITS SEQUENCE:

We see Ginger Adams in the Twin Palms Community Center... she's teaching a group of retirees (including Eddie, Carl, George and Tommy) to do the 'Cha, Cha, Cha'.