

GLORIA

by

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"ONE SUMMER NIGHT"

The woman has a truer sense of morality based upon her love for children.

1. AERIAL VIEW OF YANKEE STADIUM MOVING OVER TO THE BRIDGE, PICKING UP BUS GOING OVER 155th STREET BRIDGE. KIDS hang on the back, clutching to nothing.

2. ANGLE
CAMERA TRAILS the bus. Its exhaust spewing fumes. WE CAN SEE through the rear window. Some KIDS peering at us from the back of the bus. They make "hi" signs and fight amongst themselves.

3. INT. BUS.

As it moves through to the Bronx. The KIDS in the back -- Black, Puerto Rican, a few Whites. The CAMERA SKIRTS the shapes of the LOCALS. Most of them are low income or on Relief. Some of them are coming back from shopping with their food stamps, others are tired; out of work. FOUR NURSES in white uniforms. And particularly WE FOCUS on a Hispanic WOMAN that bites her lip. Her eyes dart furiously around the bus. She continually rubs her chest.

The bus comes to a stop. TWO PASSENGERS get on. BLACK KIDS. They argue with the BUS DRIVER. An OLD LADY gets off carrying bundles. The door CLOSES in the middle of her one-step descent. She turns to the door.

OLD LADY

I'm getting off. Open the door.
You want to break my foot?

The door steams open. OLD LADY gets off.

4. EXT. BUS.

WE SEE the OLD LADY trudging down the street and WE TRAIL the bus again. This is the Grand Concourse. WE SEE buildings on the side, broken windows. What once was palatial and prime real estate has deteriorated.

5. INT. BUS.

CLOSE UP - JERI (The Puerto Rican WOMAN we had seen before) with bundles, and a stainless steel shopping dolly. She tries to get herself together, clutches at her chest, pulls the stop cord. WE HEAR a ding. Some bundles fall. Groceries all over the floor of the bus. Nobody moves.

(CONTINUED)

5. (CONTINUED)

The bus lurches to a stop. JERI falls into the lap of an OLDER BLACK WOMAN. The bus begins to take off again. The PEOPLE on the bus start screaming at the BUS DRIVER to stop. JERI, crying with frustration, tries to reassemble herself and her groceries as the bus stops and she lurches again. Some PEOPLE help her off the bus.

6. HIGH ANGLE

The bus pulls away and JERI tries to pull the cart together.

7. CLOSE UP - JERI

She shakes her head back and forth in frustration.

CUT TO:

8. INT. CONCOURSE PLAZA APARTMENT BUILDING.

WE SEE JERI approaching, pulling the cart, clutching at her groceries, perspiring, disheveled. She comes to the entrance with a key, she unlocks it and enters.

9. INT. LOBBY.

As JERI enters, ONE MAN, simply dressed, is there.

CLOSE UP - JERI

She looks at the MAN, moves away to an elevator. She pushes the button. The INDICATOR shows that the elevator is on the SIXTH FLOOR. She looks back at the MAN.

ANGLE - MAN

He's not looking at her.

ANGLE - INDICATOR

"THREE," "TWO."

CLOSE UP - JERI

Her hand pushes at the button, frantically. The doors open.

ANGLE

On the other side of the lobby. An elevator door opens.

ANGLE

A MAN, in his 50's gets out. He walks over to the mail-boxes. The FIRST MAN in the lobby turns and looks at him.

2nd MAN

601. He's home.

(CONTINUED)

9. (CONTINUED)

1st MAN

His wife just went up in the elevator.

2nd MAN walks to the front door, unlatches it, stands there waiting as a HEAVY SET MAN in a dark overcoat enters. There's a 3rd MAN on the stairs.

HEAVY SET MAN

I couldn't find the place. What the hell is he doing living up here? You know how much this guy makes? You think he's cheap? I never saw cheap like this. It's not even cheap, it's a disease. The guy is sick. Is he home?

2nd MAN

Yeah, his wife just went up in the elevator.

HEAVY SET MAN

Unbelievable cheapness. I hate accountants. He was skimming. I just checked out seven of the accounts.

1st MAN

How much?

HEAVY SET MAN

About \$600,000. That's only in seven accounts.

2nd MAN

And he's got the book.

10. INT. ELEVATOR.

A BLACK TEENAGER gets on the elevator.

TEENAGER

Oh, are you going up?

JERI, nervous, holding her packages. She watches the indicator.

INSERT - INDICATOR
"FIVE," "SIX."

The elevator stops.

11. INT. HALLWAY.

JERI moves quickly down a long corridor beyond a staircase exit to a door marked "601." She rings the door buzzer. A DOG on the other side of the door BARKS. She knocks. The BARKING gets LOUDER. She drops the packages and goes for her key.

A VOICE, from the other side of the peephole.

JACK (V.O.)

I see you.

JERI

Well, open it.

JACK (V.O.)

Are you alone?

JERI

Open this door!

12. INT. APARTMENT.

INSERT - LOCKS, CHAINS, BOLTS, as they are opened.

JERI comes in. She is in her early twenties, good looking, overly made-up, black dyed hair.

The man who opened the door is JACK DAWN, twenty-seven, small, dark suit, white on white shirt, no tie. The DOG that we heard barking, wags its tail, then settles down.

JACK

What happened?

JERI

I don't want to talk in front of the kids.

JERI'S mother, MARGARITA, and two kids, a six year old, (PHIL), and a seven year old, (JOAN) are setting the table.

PHIL

What's the matter, mom?

JACK

Nothing's the matter. She got the groceries.

JERI

Are the bags packed?

(CONTINUED)

12. (CONTINUED)

JACK (looks at her)

Right.

JERI

You got the money from the bank?

JACK

I don't want to talk money in front of the family.

JERI

You got the tickets?

JACK

Don't ask me any more questions.

JERI

Where are we going?

JACK

Phil is very upset that we're leaving. That boy is so sensitive.

JERI (turning)

Well, I'm going to cook dinner.

JACK (stopping her)

You're not going to cook dinner. There's no time for that.

JERI

Then why did I go shopping? What the hell am I supposed to be doing? Sonofabitch packages. The bus -- I have to wait in the damn line and then all the bags ripped. Everything comes out. I hurt my leg. It's hot. Sonofabitch.

JACK (whispering)

Did you see anyone downstairs?

JERI

A man.

JACK

What kind of a man?

JERI

A man. With a shirt.

JACK

What kind of a shirt?

(CONTINUED)

JERI

A shirt. With shoes.

PHIL

Mom, you're so funny.

She moves into the kitchen.

JERI

Joanie, Phil, wash your hands.
I want you to help me in the
kitchen. Mom, put some water
on for spaghetti, will you?

MARGARITA

What about meat?

JACK (V.O.)

Honey, come here.

He looks at her for a moment. JERI looks at him again,
annoyed.

JERI

Are they going to kill us all?

JACK

Am I a kook? Do I fantasize
things? Do I get tickets to
Europe? And pull all our money
out of the bank?

JERI

You do.

JACK

They don't talk to me. I know
where all the money is. Every
hedged bet, every crooked deal,
everything there is is in the
book.

JERI walks away from JACK, and into the kitchen. The
KIDS and MARGARITA are preparing dinner.

JERI (to PHIL)

Your father's nuts.

PHIL

My father's not nuts. My father's terrific.

JACK comes in.

JACK (to JERI, but meaning
PHIL to hear)

Don't talk that way in front of
my son. You call me nuts?

(CONTINUED)

JERI

I did.

JACK

Don't call me a nut in front of my son because I want to take a little trip. And, Phil, stay straight. I'm an honest man. I'm not a wise guy.

PHIL

Yes, sir.

JACK

We have no money. That's why we live here.

JERI

We live here because you're cheap.

JACK (going to PHIL):

Your mother's angry with me. Everything in my life I've done, or will do, is for you.

PHIL

Yes, sir.

JACK

I love you.

PHIL

I love you, too.

JACK

You're a man. And I never want you to be anything but a man.

PHIL

Yes, sir.

JACK

That's why I don't like your mother talking. Do you understand? She's just angry because she doesn't want to go on a trip. I know you don't either. But, if we go, I could make some money, and we need it. Do you understand?

PHIL

Yes, sir.

JACK

I love you.

PHIL I LOVE YOU TOO.

JACK (to JERI)

Could you come out, Jeri? I want to talk to you.

PHIL

Don't be sore at mom, dad.

JOAN

He's always sore at mom.

PHIL

Shut up.

JERI

Don't talk to your sister like that.

(CONTINUED)

12. (CONTINUED)

JACK

Jeri, you want to come outside
for a minute?

JERI turns, walks back into the living room where JACK
stands.

JERI

Are you sure?

JACK looks at her. It means he's sure.

JERI

Call somebody. Call Tony
Tanzini. He's a good friend.
He'll know.

JACK

Are you crazy?

JERI

You're a college graduate.

JACK

They know we're close. They
know I live for my family.

JERI

How do they know?

JACK

That's all I talk about. I
don't run with babes. I've
got pictures of the kids in
my wallet.

JERI

You talk about the kids to
them?

JACK

Of course I do. I talk about
the kids to everybody.

JERI goes back into the kitchen.

JERI

All right. Never mind dinner.
Pack your things.

(CONTINUED)

12. (CONTINUED)

JOAN .

We're packed, mom. We've been
packed for two days.

JOAN looks frightened.

MARGARITA

I think the kids should eat.
Everything is almost ready.

JERI

I said, get your things!

She points her finger at MARGARITA.

JERI

Don't argue with me, mom. We
don't know who's coming here.
Jack told them about the kids.
He talks about them, he has
pictures in his wallet.

MARGARITA turns off the stove.

MARGARITA

Okay, let's leave it.

JERI walks back into the living room.

JACK is at the door, the DOG next to him, growling.
JACK is looking through the peephole. He turns, sees
JERI standing there.

JERI

Are you sure you're sure?

JACK

I feel it. I'm sure. I've seen
it happen before.

JERI

But, not to kids.

JACK

Teddy didn't have kids. He was
a bachelor. Jesus Christ.

JERI

You did something.

JACK

I made a remark.

(CONTINUED)

12. (CONTINUED)

JERI

When?

JACK

Two weeks ago.

JERI

That's why you couldn't sleep?

JACK

That's why.

JERI

And you think they heard you?

JACK

Of course they heard me. I said it out loud.

JERI

What did you say?

JACK

A remark. Stupid.

JERI

What?

JACK

Someone asked me a question. I told them I had it written down. Then I told them I was only kidding.

JERI

You told them you had the book?
(whirling to MARGARITA)
Hey, mom. Get the kids ready.
We're going.

JOAN

Ma, please. Where are we going?

JACK

You'll know when you get there.

JERI

When I say we're leaving, we're leaving. Right now. Move.

(CONTINUED)

As MARGARITA, JOAN and PHIL rise, the DOORBELL RINGS. The DOG BARKS.

JACK moves quickly to a couch and pulls out two .45's. He hands one to JERI.

JERI

What the hell is this for? What am I supposed to do with this?

JACK stands there in petrified silence covering the door. Only the DOG'S intermittent barks are heard.

JOAN

Please, mom. I'm scared.

PHIL

YOU need help? What's wrong, Dad?

MARGARITA starts to take the children into the bedroom.

ANGLE - THE DOORBELL RINGS AGAIN.

The DOG BARKS FURIOUSLY. JACK whispers, signals his wife to look through the peephole.

JERI

I'm not going to have my eye blown out.

JACK

Shut up.

JERI

You shut up! You stupid jerk. You're the one that got us into this.

JACK

Shut up!

JACK moves cautiously to the peephole, holding the gun higher.

13. INSERT - A PEEPHOLE

WE SEE a fish-eye view of a bleached BLONDE, heavy eye make-up, a robe, tassled slippers, leg bracelet.

INT. JACK'S APARTMENT.

JACK

It's Gloria.

JERI moves to the door.

INSERT - LOCKS

They open.

ANGLE - CLOSE UP - GLORIA.

(CONTINUED)

GLORIA
I ran out of coffee.

JERI
Come in. Come out of the hall.
Hurry.

ANGLE - GLORIA
She enters. JACK locks the door again.

GLORIA (to JERI)
What are you doing with that gun?
What's going on? What are you doing?

ANGLE - JERI
She doesn't answer. Tears stream down her face.

GLORIA
Did I come in at a bad time?

PHIL
You came in at a bad time.

MARGARITA takes PHIL and JOAN into the bedroom.

PHIL
Stupid dame. I hate that dame.

MARGARITA
Let's get the bags, come on.

JERI (to GLORIA)
There are men downstairs. We have
every reason to believe that Jack
is marked, I'm marked, Phil and Joan
are marked, Margarita is marked.

(CONTINUED)

JERI

Gloria, would you take the kids?

GLORIA

Hey, Jeri, you know I do alot of things for you, but I don't like children. I hate children. Especially yours.

JACK

Gloria, we love children.

(to JERI)

I told you about this dame.

JERI

She's my friend. She doesn't know how serious this is.

JERI whispers to GLORIA. WE DON'T HEAR WHAT.

GLORIA

Okay. I'll take the kids. I'll take them down to my place.

JERI

Jack, I think that's a good idea.

MARGARITA

I think we should call the police.

JERI

Mom, will you shut up?

JACK moves to the peephole.

INSERT - FISHEYE

JACK (turning)

There's no one down there. I can see all the way down both hallways.

JOAN runs to her grandmother, then to her mother.

JOAN

I'm staying with you, mom.

JERI

Go ahead, Gloria. Take the kids.

JOAN

I'm not going.

JERI

Phil, Joan, walk Gloria down the hall, okay, Gloria?

(MORE)

(CONTINUED)

JERI (to JACK)
Okay, Jack? Open the door. Let them
out.

JOAN
I'm not going.

JERI runs after JOAN into the bedroom. JOAN holds onto
the bedpost. JERI tries frantically to free her.

(CONTINUED)

1. 13. (CONTINUED)

JERI (freeing her grip)

Okay, let go of that bedpost...
Did you hear what I said? I'm
your mother and I am commanding
you to let go of that bedpost.

She pulls at JOAN. JERI and JOAN fall crashing into a
bed table, a lamp going over. It smashes. There's a
LEDGER. JERI looks at it.

JERI.

Joan!

JOAN runs into the bathroom and locks the door.

INT. LIVING ROOM.

JACK opens the front door, unbolting it. JERI pounds on the
bathroom door.

JERI

Open this door. Please. Joanie,
darling.

JACK

Joan, get the hell out of that
bathroom. Did you hear me?!

GLORIA takes PHIL by the hand.

JACK turns, kisses PHIL quickly. JACK runs to JERI
taking the ledger. He rushes back to PHIL.

JACK (to PHIL)

This book will save your life.
It's the bible. It's everything
I know about everything in the
world. It's your future. Go,
go ahead.

(he kisses PHIL)

Be a man. Always be tough.
Trust nobody. I love you.
You'd better go.

PHIL (watching his mother in
the b.g. pleading with
JOAN to come out)

I'll be back.

JACK pushes JERI back and pushes PHIL into the hall.

JACK (to GLORIA)

Go to your room. Go quick.

He slams the door and bolts it.

14. INT. HALLWAY.

GLORIA walks quickly. PHIL looks back to the door.

INSERT - KEY HOLE
JACK looking out.

PHIL (to GLORIA)
What's happening?

GLORIA moves quickly, steadily down the hallway. GLORIA opens the door to her apartment. It is UNLOCKED. PHIL runs to her and in, as the door closes.

ANGLE - ELEVATOR
The HEAVY SET MAN and the 1st MAN get off.

WE HEAR DOOR SOUND. The staircase door marked "Exit" opens and the 2nd MAN is there.

15. INT. GLORIA'S APARTMENT.

PHIL stands looking at GLORIA.

GLORIA (as she latches door)
I have some goldfish in the bedroom.
You want to play with them?

She turns and looks at PHIL.

GLORIA
You know how to play Ghost? Want to watch TV? 20 Questions? Can you understand what I'm saying?

PHIL
Yes.

GLORIA
Want a piece of chewing gum? I got a lot of gum. Oh, you want to see my kitty? Here, Fritz. Have I got a pal for you.

She walks into the room. It is a one bedroom apartment. Pictures of GLORIA as a show girl hang all over the walls, spinning dance hall lights, many lamps, overhead crystal, autographed photos of gangster-type men. Satin chairs (pink and white) maroon rugs, a phony fireplace, etc.

The bed in the bedroom is round with a comforter, lots of pillows and a doll, and a red and white cat. Black mirrored walls behind. A large dressing table with a skirt, a small bathroom still tenement, despite the gold lame shower curtain, as GLORIA comes in.

(CONTINUED)

15. (CONTINUED)

ANGLE - SITTING ROOM DOOR, ON PHIL.

PHIL

What should I do with this book?

GLORIA (coming back,
carrying the cat)

Let's see. See my 'kitty?

PHIL

Hey, that's my father's book.

GLORIA

Okay, you keep the book. I'll keep
the cat.

PHIL

No, you could see it.

PHIL takes the cat.

GLORIA opens the book.

INSERT - PAGES

Numbers, names of famous movie stars, explorers, writers,
politicians, generals, places, dates, and facts.

GLORIA

It's a ledger. Marco Polo?
Marlon Brando. Shirley Temple.
My God! Mickey Mouse. Pluto.
Big Bad Wolf. My God! This is
either a joke or a code.

He puts the cat down.

PHIL

Could I have it back, please?

GLORIA

I think we ought to hide it.

PHIL

My mother was mad at my father.
I think I better take it back
to him.

GLORIA

Your father gave it to you to keep.

GLORIA turns, walks into the bedroom carrying the book,
PHIL following.

(CONTINUED)

15. (CONTINUED)

She turns and looks at PHIL.

PHIL

I think I ought to be with my father.

GLORIA

He doesn't want you there.

PHIL

I don't like leaving my sister there like that.

GLORIA moves into the bathroom.

GLORIA

They were going to leave, they probably left already.

PHIL

Give me the book, Gloria. I'm going back.

She puts it underneath some towels over the toilet.

GLORIA

Let me call your father.

PHIL

I just want to get to my sister.

GLORIA (moving into the bedroom)

Let me call. I'll ask him. Could you wait a minute just until I ask them?

PHIL (as she dials)

My sister's a hysteric. My grandmother's nervous. My mother's impossible. No wonder my father's in trouble. The cops are all over the place, arresting people right and left. Why can't they leave people alone?

GLORIA signals to be quiet, the phone is ringing.

16. INT. HALLWAY.

The HEAVY SET MAN stands in front of JACK'S apartment.

(CONTINUED)

16. (CONTINUED)

WE HEAR the phone ringing for the second time. The DOG BARKS.

The three other MEN are on either side ten feet away.

CLOSE UP - HEAVY SET MAN

Next to door. He looks to the MAN on his right. He looks to the MAN on his left.

The PHONE is picked up after these two rings.

The HEAVY SET MAN reacts, the phone has been answered.

17. INT. JACK'S APARTMENT.

CLOSE UP - JACK

He has the phone in his gun hand, distraught. The DOG keeps BARKING over this scene.

JACK (into phone)

We can't leave. They're right outside the door. Let me speak to my son.

GLORIA

Phil, he wants to speak to you.

There is a KNOCK at the door.

JACK

Hello, son.

PHIL

Yes, Poppi. Do you want me to come home?

JACK

No, I want you to stay there.

ANOTHER KNOCK.

JACK (into phone)

I love you more than my own life. Will you remember that?

PHIL

I love you.

JACK

Let me speak to her.

(CONTINUED)

There's a POUNDING on the door now. JACK looks toward the door. His wife is to the left of it, holding a .45. To the right of the door are JOAN and MARGARITA. Their arms are around each other, their backs to the wall.

JACK (into phone)

You're the man. I never want you to forget that. You're the head of the family. Do you understand?

PHIL

I understand. I'm the head of the family.

JACK (into phone)

Let me speak to her!

PHIL (to GLORIA)

He wants to speak to you. But I want to speak to him.

18. INT. GLORIA'S APARTMENT.

PHIL hands the phone to GLORIA.

GLORIA (into phone)

Hello?

JACK (into phone)

My wife wants you to take care of him. You promised my wife.

GLORIA (into phone)

...Yes, I understand.

PHIL (grabs the phone)

Poppi, this is Phil. What's going on? Where's mamma? Is my sister still there? Yes, Poppi, I am listening.

WE HEAR A GUNSHOT HEARD IN TWO WAYS: THROUGH THE PHONE AND THROUGH THE WALLS.

WE HEAR VIOLENCE, SCREAMING, GUNSHOTS through the walls and over the phone. The DOG who has been barking is SILENCED.

PHIL drops the phone and rushes to the door. The phone is left off the hook.

GLORIA pins PHIL up against the door before he can open it. She throws him to the ground. He flails at her, charging the door.

PHIL

My sister!

(CONTINUED)

18. (CONTINUED)

She grabs him silently, and drags the struggling PHIL to the bedroom doorway.

ANOTHER SHOT IS HEARD. PHIL screams.

PHIL

Poppi!

GLORIA drags PHIL through to the bathroom.

19. INT. BATHROOM.

She closes the door. The sound is shut out now. There's a hollow silence. GLORIA is locking the door from the inside. PHIL rushes to her, she pushes him back. He rushes to her again.

GLORIA

No.

PHIL

I want my father. Poppi. I hate you. You stupid person.

She pushes him back.

PHIL

You're a pig.

He falls to the floor near the tub, and becomes aware of the silence.

WE SEE GLORIA'S face at the door. She listens.

WE SEE PHIL'S face. He closes his eyes, and leans his head up against the tub.

WE SEE GLORIA'S face, she eyes a bathroom clock, gold, ornate.

4:00, exactly.

(CONTINUED)

19. (CONTINUED)

GLORIA moves to the sink, washes her face. Wets down a washcloth, moves with it to PHIL, who is lying on the floor.

20. INT. HALLWAY - OUTSIDE OF "601."

WE SEE steam. The door off its hinges, catty-cornered, lying on its side in the hallway.

THE HEAVY SET MAN comes out, his back to the elevator. He turns, his face perspiring.

HEAVY SET MAN

I know that goddamned book is in there.

ANGLE - ON THE ENTRANCE TO "601."
The other two MEN are coming out.

1st MAN

Jesus. I can't stand this anymore. Horrendous.

2nd MAN (coming out)

Not the elevator, not now.

21. INT. GLORIA'S APARTMENT - BATHROOM.

INSERT - CLOCK IN THE BATHROOM - 2 Minutes after 4.

ANGLE - GLORIA
sitting next to PHIL.

WE SEE PHIL'S face. He's in shock.

WE SEE GLORIA.

GLORIA (holding Persian cat)
We've got to get out of here.

PHIL looks up at her.

GLORIA (helpless)

Look at my poor kitty. Puss, puss. Do you like him? Do you like white cats?

PHIL

Father.

(CONTINUED)

GLORIA

You're a good looking kid. Do you know that?

PHIL

Poppi.

GLORIA

We're lucky. They didn't find the book. But they know about you, and when the police get here, they'll know about us. Your father was a tough guy.

PHIL

Was?

GLORIA

Look, kid, think of it like a dream. You know how sometimes you're killed in your sleep? And you always wake up, and you become someone else. That's all it is.

PHIL

I don't know what the hell you're talking about. Do you think they're dead?

GLORIA

I think so.

PHIL

My sister too? Why would they kill my sister? And my Grandmother? Why would they kill my Grandmother? Why would they kill me?

ANGLE - GLORIA'S FACE

GLORIA

How old are you? Are you six?
I don't know what to do with you.

The cat MEOWS.

(CONTINUED)

21. (CONTINUED)

GLORIA (continuing)
Listen to the poor kitty. What do I do? My whole life is built into this apartment. The rent, my cat, all the money I've put into this joint. I feel for you, kid. But I don't know how much. You're not family. You're just a friend's kid. Right?

CLOSE UP - PHIL
He looks at her.

CLOSE UP - GLORIA

PHIL
I can't stand it anymore.

PHIL screams, then tears up.

GLORIA
Your father treated you like a man. Okay, he's gone. Maybe. Maybe they got away. But, anyway, he's not here right now. So, you've got to be the man. You've got to be tough. No more crying. Whoever did the shooting was after your father and mother and you. So, if the police come, who knows with police. They've got lawyers, judges. Who knows who's on the gimme.

PHIL
I don't know.

GLORIA
If you're going to get out of this, I've got to have you to help me.

PHIL
How can I help you?

GLORIA
You're a tough guy.

PHIL
I'm not tough.

GLORIA
We've got to get you out of here.

(CONTINUED)

21. (CONTINUED)

PHIL

I can't.

GLORIA

They're going to kill us, you little jackass. I don't want to die. I saved all my life to have some money. I got it. You're too young to know what making a living is. I got friends. I got my apartment, my money, my cat. I don't want my face to look like a hamburger.

PHIL

So what do you want from me?

GLORIA

They're going to kill you, too. Unless we can get out of here, so get up on your feet.

She unlatches the door as she gets up.

PHIL stays on the bathroom floor.

GLORIA

I can't take everything with me, so I'm just going to take a small suitcase.

22. INT. BEDROOM.

GLORIA

All my photographs. All my perfume, all my shoes, dresses, coats.

ANGLE - ON THE BATHROOM DOOR
PHIL is on his feet looking at her.

PHIL

I'm going home now.

GLORIA

You're not going home!

PHIL

I have to.

(CONTINUED)

22. (CONTINUED)

GLORIA

What are you going to find there?
Some dead bodies? You want to
look at everyone dead? You want
to see your mother dead?

The kid covers his face.

GLORIA goes quickly to the closet, gets a small suitcase
and dumps various things into it. She takes the kid by
the hand, leads him through the living room, opens the
door. She quiets PHIL, picks up his book.

GLORIA

That's your father's book. Don't
let anything happen to it.

She carries the cat, sets it down, smacks her hands
together, stamps her foot.

GLORIA

Goodbye, cat. Come on, kitty.
Out in the hall. Find someone.
You're on your own, okay?

23. INT. HALLWAY.

Door opens on a chain. A NEIGHBOR stares at GLORIA.

GLORIA (to NEIGHBOR)

That's my cat. Could you be so
kind as to feed it?

The door slams. The KITTY scampers down the hall to
"601."

NEIGHBORS have their doors open. The broken door of
JACK'S apartment lies in the hallway, the CAT MEOWING.

NEW ANGLE - GLORIA

She pulls the resisting PHIL across the hall and through
the exit door.

24. INT. CONCRETE EXIT STAIRWELL.

GLORIA looks at PHIL.

PHIL

Please, Gloria. Let me go there.

(CONTINUED)

GLORIA
All of this is just a dream. I
told you, life is a dream. Nothing
bad really happens. Okay?

She drags him with her and they disappear down the landing.

CUT TO:

25. INT. LOBBY - STAIRS

CAMERA TRAILS PHIL and GLORIA as they move steadily down the stairs. When they reach the lobby, they SEE A POLICEMAN posted in the center of the room, holding an automatic weapon.

1st POLICEMAN
Get that kid out of here.

26. REVERSE ANGLE - LOBBY

GLORIA and PHIL make their way through the entering, onrushing POLICE.

The POLICE ignore her.

1st POLICEMAN
Stay out of the way. Get that
kid out of here.

GLORIA and PHIL, hand in hand, make their way to the front doors. A POLICEMAN guards it.

GLORIA
I want to get this kid out of here.

2nd POLICEMAN
Okay, lady.

They move out of the front doors.

27. EXT. GRAND CONCOURSE APARTMENT BUILDING.

A PHOTOGRAPHER snaps GLORIA and PHIL. GLORIA charges. He laughs and snaps another photo of her.

A THIRD POLICEMAN pushes her and the crowds back.

3rd POLICEMAN
Stand back. Get that kid the hell
away out of here. Come on. Move back.

(CONTINUED)

27. (CONTINUED)

GLORIA (to PHOTOGRAPHER)
What's happening?

PHOTOGRAPHER
There was a shooting.

WE TRACK with GLORIA and PHIL. She supports him. He's still in shock.

GLORIA
Okay, come on. We can make it.
Taxi.

28. ANGLE
Lines of police cars, fire trucks, completely block one lane in each direction of the broad street. The cab that GLORIA and PHIL have gotten into makes a U-turn moving past the POLICEMEN and FIREMEN who keep traffic moving.

29. INT. TAXI.

PHIL looks out of the back window.

ANGLE - PHIL'S POV
Ambulances, cop cars, PEOPLE.

GLORIA (to CAB DRIVER)
158th and Broadway.
(to PHIL)
We're going to my sister's. She's not home, but I've got the key.

30. ANGLE - HELICOPTER TRAILING
the cab as it crosses the 155th Street Bridge. The game at YANKEE STADIUM is just over and the traffic is building.

31. EXT. CAB - UPPER BROADWAY - WASHINGTON HEIGHTS.

GLORIA (to CAB DRIVER)
Let us off here. I've got to pick up some things.

They get out of the cab. They walk along Broadway.

GLORIA
Are you all right?

PHIL doesn't respond.

GLORIA
Okay, let's just stop for a minute here.

CUT TO:

ANGLE - PHIL

In the foreground. GLORIA talking quickly to the DRUGSTORE CLERK.

GLORIA (aware that she must shop quickly)

Okay, we should have soap, deodorant, two toothbrushes, toothpaste. And hair bleach. And hair dye. Red, and black... and brown.

33. They exit the Drugstore, walk down the street to the Doughnut Shop.

GLORIA

Wait here.

She enters.

PHIL walks to a window and looks in. The barrier is too high for him. He moves into the Doughnut Shop as GLORIA is coming out. GLORIA turns right. PHIL follows and they move down the street toward 800 Riverside Drive.

~~33. CUT.~~

34. CUT.

35. INT: APARTMENT. (800 RIVERSIDE DRIVE). DAY.

GLORIA opens the door, puts the packages down. She goes back for PHIL at the door, unbolts it. She takes him and leads him to the bedroom. She takes off his coat, puts his feet up on the bed, takes off his shoes.

GLORIA

Big feet for a little guy.

She puts him under the covers.

GLORIA

Okay?

CUT TO:

36. INT. BEDROOM - 800 RIVERSIDE DRIVE. NIGHT.

GLORIA and PHIL lie in bed. She lies above him against the back of the bed. He lies in her arms. GLORIA is

(CONTINUED)

36. (CONTINUED)

asleep. PHIL'S arm rises up. GLORIA'S eyes open as she sees PHIL wave his arm gently in the air.

PHIL (in his sleep)
No! No! Poppi, Poppi, I love
you. I love you.

GLORIA rises and pulls him next to her.

GLORIA
It's all right, Phil. Sleep now.
Just a dream. Come on, darling.
Just a bad dream.

CUT TO:

37. INT. BEDROOM - 800 RIVERSIDE DRIVE. DAY.

The PHONE RINGS.

GLORIA gets up, looks at the phone. PHIL opens his eyes.
THE PHONE RINGS AGAIN.

GLORIA
Well, they're checking us out.

PHIL
Who's "they?"

GLORIA
I don't know who "they" is.

PHIL
Gloria...thank you.

GLORIA
Let me go to the bathroom now.
Don't answer the door, or the
phone, and don't turn on the
lights or the TV, okay?

PHIL
Okay.

GLORIA enters the bathroom, her clothes are hanging on hooks. The bathtub is filled with water. She unplugs it. She looks in the mirror, then moves back to the door, looks out at PHIL. He's sitting up.

GLORIA
You all right?

(CONTINUED)

37. (CONTINUED)

PHIL

Yeah, I'm all right. Go to the toilet.

She closes the door.

PHIL rises, slips on his sweater and pants, pounds into his shoes, grabs his jacket and the book and runs for the front door.

38. INT. HALL.

He races to the exit stairs and moves down them, jumping to the bottom. He carries the book.

39. EXT. BUILDING - 800 RIVERSIDE DRIVE. DAY.

WE SEE him, from high above, rush up toward Broadway.

40. ANGLE ON BROADWAY - 156th STREET.

He runs up the street, comes to an outdoor newsstand.

ANGLE ON PAPERS

INSERT - PAPER - "GANG KILLING IN BRONX"

NEW ANGLE

PHIL moves off to an empty store front and looks at the headline. He looks through the paper, sees bodies, throws the paper down.

CUT TO:

41. INT. APARTMENT - 800 RIVERSIDE DRIVE. DAY.

GLORIA watches the television.

TELEVISION

"We have a real news item...
A gang-land killing today in
the Bronx...but there's more
...Philip Dawn, seven years
old, abducted...more to come
as the eight o'clock news
continues...."

The DOORBELL RINGS.

GLORIA turns off the TV set, moves quickly to her purse,
opens it.

WE SEE a pearl handled pistol. She moves to the door,
and opens it for PHIL.

(CONTINUED)

(alternate)
does not
replace existin
31, 7-13-79

41A. ALTERNATE SPEECH FOR TELEVISION ANNOUNCER

TELEVISION ANNOUNCER

Who would want to kill a low income family of four in the Bronx with shotguns? Who would want to kidnap their six year old boy? The family is named, "DAWN." They're dead. The possible abductors name is Gloria Swensen, patterned after Gloria Swanson. A real genuine gun moll. They all lived on the once beautiful Grand Concourse which is now an urban renewal project. It wasn't a robbery. It was a mob murder. Assasination. Possible kidnap. That story and more on the seven o'clock news.

41. (CONTINUED)

GLORIA
Where were you?

PHIL
Out.

GLORIA
I told you not to open that door.

PHIL
I'm the man in this house. Do you understand? I am the man. Do you understand that? I am the man!

GLORIA
Okay, all right. Don't get so crazy about it. You're the man, I believe you. But we've got to get one thing straight. To me, you're not a kid.

PHIL lies down on the floor.

GLORIA
You're a danger. A peligrosa.

PHIL (corrects her Spanish)
Peligroso.

GLORIA
I left my cat, my apartment, my life, everything I ever had in the world. And I know your mother and father were killed, but I didn't do it. Your stupid father did it.

PHIL
My father isn't stupid.

GLORIA
When I tell you not to go out that door, you better well not go out that door. Because I'm not a school teacher. You know what a school teacher is?

PHIL
Yes.

(CONTINUED)

41. (CONTINUED)

GLORIA

You know what desperate is?

PHIL

No.

GLORIA

Desperate is scared. Panicked.
Desperate. I'm a realist. I'm
a verdad person. I could die.
I haven't lived out my life.
You ever see blood?

PHIL

No.

GLORIA

Never mind. I'm sorry. Just
don't go out the door anymore,
will you? I don't want you to
go out in the street because you
look like the kid they're looking
for. Do you understand?

PHIL

Yes.

GLORIA

I bought hair dye for your hair.

PHIL

I don't know what that is, and I
don't care.

GLORIA

And a hair cut. Nice and short.

PHIL

No.

THE PHONE RINGS.

PHIL

The phone is ringing.

GLORIA

I know. I know.

GLORIA moves to the phone and picks it up.

(CONTINUED)

41. (CONTINUED)

GLORIA (into phone)

Hello?...

(a click)

Okay. They're on to us.

She hangs up the phone.

She gathers her stuff which is all over the place. He puts the ledger underneath his jacket.

GLORIA moves to the window. She can't tell from the apartment location if anyone is following them.

GLORIA

Phil! Ready! Let's go! Come on! Get your stuff. I'll get my stuff together. And we'll get out of here.

PHIL

I'm sorry, I don't have anything. I didn't bring anything. I have nothing to do.

They move out of the apartment.

42. INT. HALLWAY - 800 RIVERSIDE DRIVE. DAY.

GLORIA locks door, then to stairs. They move to the elevator.

They move to the stairwell door, enter.

43. INT. STAIRS. DAY.

As they move down the stairs, PHIL holds onto the rail. He faints. GLORIA picks him up and holds him. BLOOD trickles from his nose. GLORIA stares at him. PHIL opens his eyes.

GLORIA (making dialogue)

How do you run down the stairs silently with high heels?

PHIL

Take them off.

GLORIA sets him down.

GLORIA

I'm not sixteen years old, you know.

(CONTINUED)

43. (CONTINUED)

PHIL turns on her.

PHIL

Stop fighting. I can't stand it anymore. You never shut your mouth.

GLORIA

Don't you ever talk like that to me again. You're six years old.

PHIL

Seven.

GLORIA

I'm 30 something. I'm an adult. I don't care if we do get killed. Do you hear me?

PHIL

I hear you.

GLORIA

I have all the money. I have credit cards. I'm a legal citizen. You're nothing. You're a squirt, okay? We got that straight?

PHIL

Gloria, I'm sorry. I'm sorry I'm young. I'm sorry for your cat.

GLORIA (embarrassed)

Okay. I'm sorry I called your father stupid. He wasn't stupid.

PHIL

No. But he's dead.

GLORIA

Everything I say is wrong. I have no children. I don't like children. I've never liked children.

PHIL

You don't like kids?

GLORIA

How can I explain to you that we could be killed? I mean, you and

(MORE)

(CONTINUED)

43. (CONTINUED)

GLORIA (CONTD)

I both, within a half an hour
could be dead. Do you understand
that?

PHIL

I understand.

GLORIA

You know what dead is?

PHIL

No.

From their position on the stairs, THEY SEE the elevator
light, past them moving to the next floor. WE HEAR it
stop. WE HEAR footsteps of a MAN coming from below the
tiled staircase. His leather heels create an echo.

PHIL looks at her, stands up. He takes her hand. They
stop at a landing. They look down.

A MAN comes slowly from the stairs below.

PHIL looks at GLORIA, again. She pulls him back from the
line of view. GLORIA takes her shoes off.

NEW ANGLE - FROM BELOW

WE FOLLOW the GANGSTER up the stairwell where GLORIA
and PHIL are sitting.

POV - MAN

He turns, scans the landing.

GLORIA moves silently with PHIL down the stairs.

44. ANGLE - ON THE ELEVATOR

The ONE MAN we saw before gets off, and the MAN on the
stairs converge in front of GLORIA'S sister's apartment.

45. INT. HALL - STAIRS.

WE ARE ON PHIL and GLORIA as WE HEAR DOOR POUNDING.
They stop and listen; then there is silence.

46. ANOTHER ANGLE - GANGSTERS

In front of GLORIA'S sister's apartment. They are
picking the lock. They enter.

47. ANGLE - GLORIA and PHIL

They are moving down the stairs.

48. INT. GLORIA'S SISTER'S APARTMENT.

The TWO MEN are moving quietly and quickly around the house.

The TWO MEN exit.

49. FIRST FLOOR - ELEVATOR. DAY.

GLORIA and PHIL head out the front door. They see a MAN. They rush to the elevator. GLORIA and PHIL get in, push the basement button.

50. INT. ELEVATOR.

They get off. GLORIA, with her suitcase, puts her shoes on.

PHIL

This way. The back way out.
Come on.

51. They move up a short staircase and out of an exit door.

52. EXT. REAR ENTRANCE - 800 RIVERSIDE DRIVE. DAY.

GLORIA and PHIL run.

REVERSE ANGLE

They move past us.

ANGLE - GLORIA and PHIL

She moves out into the divided street.

53. EXT. RIVERSIDE DRIVE. DAY.

She spots a cab, hails it. The cab goes right by them.

GLORIA (yells at cab)

Hey, you stupid mother!

PHIL is looking back toward the apartment. Cars come by.

GLORIA (shouting at them)

Stop! Help!

The cars go by.

GLORIA

My feet are falling off. I can't run anymore. What the hell am I doing here? I don't want to die. That's it. You go. Go ahead, run.

(CONTINUED)

PHIL

No. Don't be scared. You come on.
You come with me.

GLORIA

I'm not going with you. I can't. I'm
overweight. I'm out of shape. Okay?
Is that what you wanted to hear?

PHIL

No. Come with me. You can do it.

GLORIA

You must have friends, relatives.

PHIL

You're my friend.

GLORIA

So, we're not so far away from home.
You could run there. Let them take
care of you. I can't take care of you
anymore. You have friends. Go back to
your house. I can't even give you to the
police. I've been in jail. You understand
jail? These are my friends that killed your
family. I can't get involved with you.

PHIL

Oh yes you can. We're friends. I love
you, Gloria. You're a great guy.

Cars go by. PHIL has the book in his hand.

A car SCREECHES to a stop. It is the THREE MEN.

ANGLE - MAN
in the car.

MAN

Gloria...

GLORIA

Yes?

MAN

We're only interested in the kid and
the book. Do you understand, Gloria?

GLORIA

Yes.

MAN

Why don't you take a walk. We'll take
care of the kid. You have the book, kid?

PHIL presents the book.

PHIL (begins to hand the book over)

Yes, sir.

MAN

Gloria, take a walk.

(CONTINUED)

GLORIA hesitates. PHIL looks at her. The rear window of the car falls down and WE SEE a glimpse of a magnum.

GLORIA has her bag out, and she's firing bullets into the car through the bag.

ANGLE - GLORIA and PHIL

He stares at the determined woman who he admires. He watches her shoot through her purse. She is accurate.

The gangster car is HIT. It flips over the center divider. The wheels spin.

ANGLE - GLORIA

A cab pulls up.

CAB DRIVER

Taxi?

GLORIA (to PHIL)

Come on! Hurry up!

PHIL runs into the cab.

CAB DRIVER

What happened over there?

GLORIA

An accident. But, we're in a hurry.
85th and Lexington.

CAB DRIVER stares at the accident.

GLORIA (to CAB DRIVER)

Are you deaf?

(CONTINUED)

PHIL

I'm sorry, Gloria. Listen to me, it's all my fault. You did it for me.

GLORIA

No. I did it for your mother.

54. INT. CAB.

The cab moves along. PHIL looks out of the window.

GLORIA

I've got to get my money out of the bank...Uh, look at my bag...I've got to get money. We both need clothes.

PHIL

What do we need clothes for? We'll waste our money.

GLORIA

Shut up. Phil, you know you're going to drive me crazy. Don't talk, okay? Just sit there.

CUT TO:

55. INT. SAFE DEPOSIT VAULT.

The ASSISTANT BANK MANAGER is at a safety deposit box with GLORIA. GLORIA sits, looks up at him.

GLORIA

What's your name?

ASST. BANK MANAGER

Ron.

GLORIA

Okay, Ron. I want to be alone with my money.

GLORIA watches him go and hurriedly opens an envelope containing a stack of hundred dollar bills. She then picks up another envelope, looks inside it - jewels. She turns.

GLORIA

Ron?

The ASSISTANT BANK MANAGER comes back in.

(CONTINUED)

GLORIA
You can lock it up. I'm done.

She exits.

56. ANGLE - GLORIA
Coming up the marble stairs. She passes a sign saying, "SAFE DEPOSIT BOXES." She passes windows and SEES PHIL standing, waiting for her. She passes him without saying a word. PHIL follows her out.

CUT TO:

57. EXT. FRANKLIN SAVINGS BANK - 42ND STREET. DAY.

A cab pulls up in front of Franklin Savings Bank on 8th Avenue.

ANGLE - GLORIA and PHIL
get out. The cab pulls away.

ANGLE - GLORIA and PHIL

GLORIA
All right. Now we're going to play a game. You're the look out. Now, we're taking a big chance with you standing on the street while I get into the bank. But, if you're going to have that beautiful life that you've been talking about, I've got to go in there and get my money.

PHIL
Okay.

GLORIA
Be careful.

She walks into the bank.

58. OMIT.
59. INT. FRANKLIN SAVINGS BANK.

GLORIA enters the Franklin Bank. It's round, many

(CONTINUED)

59. (CONTINUED)

POLICE. She moves to a TELLER'S desk, searches her purse, pulls out a card.

GLORIA (to TELLER)
I'd like to get into my safe
deposit box, all right?

TELLER
How are you?

GLORIA
How am I?

TELLER
I think I've helped you before,
haven't I?

GLORIA
Oh, yeah. That's right. I
just can't remember your name.

TELLER
Marty.

60. ANGLE - ON PHIL
He begins whistling, and walking. He walks into one of
those 42nd Street Novelty Shops.

61. INT. 42ND STREET NOVELTY SHOP. DAY.

PHIL walks down a counter and pockets a nose and eye-
glasses with a mouth.

As he tries to walk out of the store, the MAN ON THE
HIGH STOOL says,

MAN ON THE HIGH STOOL
Hey, kid!

And PHIL runs out.

62. EXT. TIMES SQUARE.

As he runs down the street he passes the 42nd Street
LOCALS; hard, tough, street people.

63. EXT. FRANKLIN BANK. ENTRANCE.

A uniformed GUARD stands there grabbing a smoke.

PHIL stands near him.

(CONTINUED)

PHIL
Good morning, sir. Do you
recognize me?

GUARD
No.

PHIL (puts on nose mask, looks
up at GUARD)
Do you recognize me now?

GUARD
Pretty funny. Yeah, real cute.

PHIL
You think this is funny?

GUARD
What are you doing here?

PHIL
I'm waiting for my mother.

GLORIA comes walking briskly out of the bank.

PHIL
There's my mother now. Hi, Mom!

PHIL moves over to her. He takes her by the hand and looks
up at her in his nose mask.

GLORIA
Wonderful.

CUT TO:

64. HIGH ANGLE OVER MADISON AVENUE IN THE 80'S (NEAR ADAMS HOTEL).

WE SEE PHIL and GLORIA getting out of the cab. They move down
the street to the Adams Hotel. They enter.

65. INT. ADAMS HOTEL.

GLORIA and PHIL enter, move to the desk.

CLERK
Yes, Miss?

GLORIA
Do I look like a Miss?

CLERK
Madame.

GLORIA
Hey, I'm with a kid.

(CONTINUED)

CLERK

I realize that, but I'm afraid
we don't have any space.

GLORIA

We don't want space. We want a
room.

CLERK

Do you have a reservation?

GLORIA

Look, we're very tired. We're not
asking for the moon. This joint is
always empty. I was here five years
ago. It was like a morgue then.

CLERK

You were here five years ago?

GLORIA

For one night.

Her bleached hair makes a bad impression with the CLERK.

CLERK

I'm sorry. We're all booked up.

PHIL

Let's get out of here, now!

GLORIA

Okay.

GLORIA picks up her suitcase.

PHIL (as they walk out)

He doesn't know the score. He sees a
dame like you and a guy like me. He
don't know.

66. EXT. MADISON AVENUE.

They cross the street.

(CONTINUED)

GLORIA

We're better off in a dumpier part of town. We could be recognized here, but don't worry. I know this town like a book.

They pass TWO WOMEN.

GLORIA

You don't have to worry about these rich people. These dames can't look at anything but their shoes. But the guys read the newspapers, so don't look in their eyes. We'll be all right.

They reach a Madison Avenue Bus Stop.

GLORIA

My feet are killing me. My feet swelled up when I took off my shoes. I've got my jewels in the suitcase. It's too heavy.

PHIL

Give it to me. I'll carry it.

GLORIA

I've got it.

PHIL

Give it to me.

He holds the suitcase.

GLORIA

Set it down. You don't have to hold it up at a bus stop.

(CONTINUED)

66. (CONTINUED)

PHIL

Don't always tell me what to do. It puts me down.

GLORIA

Okay, okay.

They look around at PEOPLE standing near them.

A bus pulls up. They get on.

67. INT. BUS. DAY.

GLORIA pulls open her bag. In it WE SEE THE PEARL HANDLED GUN. She looks at the DRIVER, throws change in the receptable.

ANGLE - THEY MOVE TO THE BACK, near the exit door, checking out the PASSENGERS.

ANGLE - A NEWSPAPER

On a seat headlining "FOUR KILLED IN BRONX."

ANGLE - GLORIA

She throws the paper on the floor as they sit.

ANGLE - PHIL

He can see it. Tears come to his eyes. GLORIA kicks at it with her feet until it's out of view.

68. HIGH ANGLE - ON BUS FROM BRIDGE, THROUGH THE 86th STREET TRANSVERSE (WE DOUBLE THIS FOR THE 79th STREET TRANSVERSE)

69. INT. BUS.

GLORIA

You got the book?

PHIL

Inside my jacket.

GLORIA

I feel like your mother.

PHIL

You're not my mother.

GLORIA

What?

(CONTINUED)

69. (CONTINUED)

PHIL

You're not my mother. My mother is beautiful.

GLORIA

Okay, okay. Don't get touchy.

PHIL

You can be Gloria. But you're not my mother.

GLORIA

Okay, drop it.

PHIL

It's dropped, if you leave it alone.

GLORIA

I'm leaving it alone. I've got to be crazy sticking my neck out for a fresh little punk.

PHIL

Don't call me a punk, please.

GLORIA

I wouldn't be your mother for all the tea in China.

PHIL

I wouldn't have you.

GLORIA

Your mother. Are you kidding me?

PHIL (leans on her)

Okay, okay.

PHIL looks out the window as we pass the streets.

ANGLE - GLORIA
Looking at PHIL.

GLORIA

Let's get off. This is our stop.

PHIL reaches up and pulls the stop cord.

70. EXT. CROSSTOWN BUS. DAY.

As it stops on 86th Street and Broadway.

GLORIA and PHIL get off. He carries her suitcase. CAMERA MOVES with them as they walk, cross the street and catch the Broadway Bus going downtown.

71. INT. BROADWAY BUS. DAY.

As they move to their seats, GLORIA spots a MAN in the back of the bus. A nice open faced, 50 year old guy with an open shirt and a summer jacket.

ANGLE - GLORIA'S FACE
She smiles, not quite sure of herself.

ANGLE - MAN
His name is JOE. He stares at her.

ANGLE - PHIL
He looks up to GLORIA.

PHIL
What's the matter?

GLORIA
Stay where you are. I'll be right back.

GLORIA moves to the back of the bus and sits in one of the seats opposite JOE.

JOE
You're out of your mind.

GLORIA
Why should this day...

JOE
Is that the kid?

GLORIA looks at JOE without trying.

JOE
Don't you think it'd be a good idea if you tried to make amends?

GLORIA
What's the word? What do you hear?

JOE
You've been doing alot of shooting. You've hurt some people. And you're interffering with business and in their opinion, you should know better. That's the word.

GLORIA
So how do I make amends?

(CONTINUED)

71. (CONTINUED)

JOE

Well, you can't talk to these guys down below. But Tanzini loves you. Call him. Why do you get involved with a kid like that for? You know better.

GLORIA

I was their neighbor. The mother was a friend of mine.

JOE

So?

GLORIA

So, nothing.

She turns and looks back at the kid, who's staring at her. She turns back to JOE.

GLORIA

Where do you stand?

JOE

I don't stand anywhere. I never saw you. All the people that you know and that love you...

GLORIA

I know.

JOE

This is your life. These are your friends. This kid's a Puerto Rican. I don't understand.

GLORIA

It's not the kid. I made a mistake.

JOE

So make amends.

GLORIA

I've got to think about it.

JOE

Call Tanzini. You know the system.

GLORIA

I promised his mother. She was my best friend. We lived in the same apartment house.

(CONTINUED)

71. (CONTINUED)

JOE

Where's the book? Maybe if you gave them the book.

GLORIA stands up, reaches over, and kisses JOE.

GLORIA

You're a swell guy. I'm going to lay low. I can't think. The kid is driving me crazy. What the hell.

She moves back to her seat.

PHIL

What was that all about?

GLORIA

He's my uncle.

GLORIA rises.

PHIL

We getting off?

PHIL follows her as the bus comes to a stop on 72nd Street and Broadway.

72. EXT. BUS.

GLORIA and PHIL run across the street to an island and enter the subway at 72nd Street.

73. INT. SUBWAY CAR.

(While GLORIA is talking, she is only making conversation to take PHIL'S mind away from the danger.)

GLORIA

Boy, I could use a drink. Too bad you're not old enough to drink. That's why I never had any children. Too many rules. You know, it really makes me laugh, all this Women's Liberation. Women have the greatest deal in the world. All they had to do is never fall in love. I never did. You saw my apartment, didn't you? All those clothes? Everything I want? Oh, God. How do you feel?

(MORE)

(CONTINUED)

Tired?

GLORIA

They exit the subway.

74. EXT. CORONA (FLUSHING) IRT SUBWAY - ON ROOSEVELT BETWEEN 103rd AND 104th STREET.

They come out of the CORONA IRT Subway.

GLORIA holds PHIL'S hand for the first time. She looks around, confused.

GLORIA (continues)

Sure, I had more boyfriends than I can remember. Short, tall, dark, fat, funny guys. Give me someone that likes to win and I'm happy. Don't give me someone polite. You know the kind, "Hi, nice to meet you." You can tell by the handshake. Here, shake my hand. How do you like that? That's what you get when you meet a softie. Don't smile. You'll break your mouth.

CUT TO:

CORONA. (FLUSHING) WITH AN OVERHANG - L - FACTORY DISTRICT. DAY.

PHIL and GLORIA moving down the street. She is carrying the suitcase now. They talk. She doesn't hold his hand as they walk toward the Star Hotel.

GLORIA (continues)

But if you like a good time, you look for a winner. Tony Tanzini - he's a winner. Marty - ah, ...so many Marty's. I think everyone in New York is called "Marty." Marty or Nick. Hey, do you know something? I never met a "Phil." Isn't that something?

PHIL

Gloria? Please, give me a break, will you?

GLORIA

Okay. Now don't say anything. Let me do the talking.

They enter the Star Hotel.

75. INT. STAR HOTEL. FLUSHING.

A very narrow entranceway, with two doors. She buzzes. There's a return buzz. The door opens. A mirror next to a narrow staircase reveals a DESK CLERK.

GLORIA approaches, PHIL behind her.

GLORIA

Hello.

FLUSHING DESK CLERK

Hello.

GLORIA

I'm a friend of Louis Sol.

FLUSHING DESK CLERK

He's out of town.

GLORIA

He told me I could use his place. That you would have the key.

FLUSHING DESK CLERK

When did he tell you that?

GLORIA

He's been telling me that for a couple of years now.

FLUSHING DESK CLERK

Louis Sol is dead. The place he had is gone. They closed it up. They're gonna make it a garage.

GLORIA

Well, I need a place to stay.

FLUSHING DESK CLERK

\$2.50 a night if you want to stay here. But it's a flop house.

GLORIA

You want the money in advance, or you trust me?

FLUSHING DESK CLERK

Two dollars and fifty cents. You have it?

GLORIA

Where's the key?

(CONTINUED)

75. (CONTINUED)

FLUSHING DESK CLERK

It's open.

GLORIA

What's the room number?

FLUSHING DESK CLERK

Any room you want. They're all open.

She finishes paying him, turns, takes the boy by the hand. They go up the staircase. GLORIA looks back.

76. ANGLE - LANDING

They move down the hallway. She looks into a bathroom. It consists of a toilet bowl and a tub. They move through the flop house. They SEE that it is comprised of some rooms with no doors. A bed, a chair. It is beyond being run down. Newspapers, a cat, bad smells.

ANGLE

They find a room with a door, but there is no lock on it.

PHIL

Are you scared?

GLORIA

No.

She moves out of the room to the other side. A tiny room with a cot and a hallway again.

She moves back into the room to her suitcase, takes out some dye.

GLORIA

Well, at least we have it all to ourselves.

PHIL

Do you think that guy knew who you were?

GLORIA

Maybe. But even if he did, he wouldn't know who to call. Relax. First, he'll ask us for more money. Then he'll do something. So after he asks us for money, we can worry. I think it's time for us to change your appearance.

(CONTINUED)

76. (CONTINUED)

PHIL enters, closes the door, moves to the door of the bathroom. PHIL looks at GLORIA preparing something.

INT. BATHROOM. HALL.

She takes the stuff and moves down the hallway to the tiny toilet. She turns, looks back at PHIL.

GLORIA

What are you waiting for?
An invitation?

PHIL

Gloria, are you angry? Gloria,
what are you doing?

GLORIA

I'm getting your disguise ready.
I'm going to dye your hair.

PHIL says nothing.

GLORIA (V.O.)

Come on in.

PHIL squeezes into the bathroom, sits on the side of the tub.

PHIL

Strangest thing. Could I be
truthful with you?

GLORIA has a plastic glove. She's busy shaking bottles.

PHIL

I like you, Gloria.

GLORIA

And?

PHIL

I feel like I know you.

GLORIA

How do you do?

PHIL

The first night we slept together,
I dreamt of you.

GLORIA

What are you saying?

(CONTINUED)

76. (CONTINUED)

PHIL

Nothing...

GLORIA (changing subject)

I've got light brown, red, and
blonde. Take your shoes off.
Take your pants off.

GLORIA moves to the spigot of the bathtub as PHIL
undresses. She takes some soap, dampens it.

GLORIA

I've got to wet your hair.
Come here.

She takes water with her hand, and dampens it.

PHIL

What are you doing?

GLORIA

I'm wetting your hair so the dye
doesn't make a line around your
head. Now, I'm going to take
this soap and rub it on your
face and behind your ears so
the dye doesn't stain your skin.
You ready?

PHIL

I'm sorry.

GLORIA

Fine. Bend down.

PHIL

I don't hate you, Gloria.

GLORIA

Forget it. Bend.

PHIL bends to the spigot and she dampens his hair.

GLORIA

Okay, stand up now.

PHIL

That first night I had such a
funny dream.

(CONTINUED)

76. (CONTINUED)

GLORIA rubs the dampened soap across his forehead, and down the sides of his face. She turns him around.

PHIL
What are you doing?

GLORIA
I'm getting the back of your neck and behind your ears.

She looks at the bottle. She shakes it back and forth. She unscrews the cap.

PHIL looks at her.

PHIL
I'm very mixed up.

She pours some liquid into her plastic glove and slops it on his head.

GLORIA
Don't worry. You'll live.

She repeats this process. PHIL is angry now, but silent.

PHIL
This is not going to come out stupid, or something is it? I don't want to look like a sissy.

GLORIA keeps applying the dye until his hair is very wet.

GLORIA
Oh-oh.

PHIL
What's the matter?

GLORIA
The dye is running down the side of your face. Here, let me take this Kleenex, oh damn.

PHIL
What's wrong?

GLORIA
More, oh God. What a mess.

PHIL
Everything all right?

(CONTINUED)

GLORIA
What could be wrong?

PHIL
I don't know what you're doing?

PHIL pushes her away.

PHIL
Leave me alone.

ANGLE - GLORIA
She stands there looking at him.

PHIL
What are you trying to do to me?
I hate you. I hate your hair. I
hate your face. I hate your lips.
You make me sick. Don't touch me.

He lashes out his hand. He tries to get out of the tub. He hits his head against it. He stops. He sobs for a moment, punches the wall.

PHIL
I hate the way you smell.

GLORIA
You finished?

She opens the box that the bottle came in and there's a plastic hair net. PHIL looks at it.

GLORIA
You'll stain if we don't use this.

PHIL
I don't care. I don't want it.

GLORIA
Okay.

She walks out, to the door.

INT. ROOM WITH THE DOOR.

PHIL
Do you think it will be all right?

GLORIA
We'll see.

PHIL
How long?

(CONTINUED)

GLORIA

Twenty minutes.

PHIL looks at her.

PHIL

You look the same. You should do
your hair different.

PHIL walks to the day-bed, with his hair dripping dye, and
sits on it.

PHIL

Not a bad bed.

GLORIA

Watch my purse. Watch my suitcase.

She moves down the hall with the stuff.

PHIL stands up, follows her down the hall.

PHIL

So, what do you think, Glo?

GLORIA gives him a look, as she enters bathroom.

PHIL

Do you think they know where we are?

No answer.

PHIL moves back to his room.

INT. ROOM WITH THE DOOR.

PHIL goes to Gloria's bag. He looks inside it. Takes out
her wallet, her driver's license, counts her money, checks
her age. The bag drops off the bed and the pearl handled
gun drops out.

PHIL picks it up.

PHIL

Tough. Real tough.

He puts the contents and the gun back into the bag. He
walks to the window and looks out. He sings a hymn.

CUT TO:

77.

INT. BATHROOM.

WE SEE PHIL in the bathtub, getting out, drying himself
and running down the hallway into the room, his hair
ORANGE

INT. ROOM WITH THE DOOR.

(CONTINUED)

(CONTINUED)

Rev: 7-16-79

58

As PHIL comes in, GLORIA is standing by the window, her hair full of dye. It is BLACK dye. She's counting to herself. Waiting for the time to pass to rinse off.

PHIL

You look terrible.

PHIL looks at her.

PHIL

You didn't have to be that plain, did you?

GLORIA

Okay, we've got one of two choices. We could go to bed without eating, or we could eat and then go to bed. What do you think?

PHIL

I don't really care. You decide.

GLORIA

We'll eat. Get your clothes on.

CUT TO:

78. EXT. BAR. CORONA. (FLUSHING) (LOCATION - MANHATTAN - 86th & LEX) NIGHT.

ANGLE - GLORIA and PHIL

GLORIA

I don't know if we have enough cash.

(CONTINUED)

78. (CONTINUED)

GLORIA (CONTD)

And, I don't want to use a credit card. Let's go to a diner.

PHIL

Hey, Gloria. I know how old you are, I know how much money you've got. So let's not lie.

GLORIA

You went in my purse.

PHIL

I didn't take nothing. I just looked.

GLORIA moves into the bar, and PHIL follows.

79. INT. BAR. FLUSHING.

There is a bar and there are tables.

PHIL (as they enter)

Why don't you ask them if we can sit at the bar, otherwise it's going to take all night.

GLORIA moves over to the bar.

GLORIA

Is it all right if my friend and I sit at the bar?

FLUSHING BARTENDER

He got a driver's license?

GLORIA

He's older than I am. Don't worry.

FLUSHING BARTENDER

As long as he doesn't have no beer, he can sit there.

As PHIL and GLORIA sit on stools,

GLORIA

You want a beer, or what? You don't want no beer? You want a Shirley Temple?

(CONTINUED)

PHIL (angry)
I'll have milk.

GLORIA (to BARTENDER)
For the beverage, he'll have milk
and I'll have a beer.

FLUSHING BARTENDER
What to eat?

GLORIA
What do you want?

PHIL
A hamburger. Plenty of pickles,
ketchup, and a toasted bun. What
are you going to have?

GLORIA
I'm going to have a steak.

The BARTENDER sets the milk and the beer down.

FLUSHING BARTENDER
What kind of a steak? How do
you want it?

PHIL
Give it to her raw.

DISSOLVE THROUGH TO:

79A. EXT. STAR HOTEL.

GLORIA and PHIL walking up to it.

PHIL burps.

GLORIA
Nice one. Nice burp.

80. INT. STAR HOTEL. CORONA. (FLUSHING)

They enter the Star Hotel. Stairs, mirrored.

FLUSHING DESK CLERK
Miss?

She turns to PHIL.

GLORIA
Here it comes.

FLUSHING DESK CLERK
How's the room?

GLORIA
Lousy.

(CONTINUED)

FLUSHING DESK CLERK

Is that your son?

GLORIA

No.

FLUSHING DESK CLERK

If anyone asks for you, what should I tell them?

GLORIA

Did someone ask for us?

FLUSHING DESK CLERK

Not yet. I'm just saying...

GLORIA

How much did you say the room was?

FLUSHING DESK CLERK

Two fifty a night.

GLORIA

Let me think about it. I'll make it worth your while.

FLUSHING DESK CLERK

Don't wait too long.

GLORIA turns, takes PHIL by the hand. As he turns, PHIL hits the protective cage-like cover the DESK CLERK is behind.

PHIL

Bye, sucker.

They go up the stairs.

81. -- OMIT.

85.

86. INT. HALLWAY.

POV - HALL

There's a MAN (FLUSHING) standing in their path down the hallway.

ANGLE - GLORIA and PHIL

GLORIA quickly sticks her hand into her purse.

PHIL

Hey, don't shoot the guy. He lives here.

GLORIA still holds on to her revolver inside her purse. They go to their room, walking past the MAN (FLUSHING).

(CONTINUED)

86. (CONTINUED)

As they reach the door, GLORIA is still eyeing the MAN (FLUSHING) as PHIL moves into the room.

PHIL

If you keep on looking at him like that, he's going to come in.

GLORIA takes one last look at the MAN (FLUSHING) as she goes into the room.

INT. ROOM WITH THE DOOR. NIGHT.

GLORIA (stands by the door)

You never know.

PHIL

You're nuts. You know that? Really. I swear to God. You're a nice person. But you're nuts.

GLORIA still stands by the door.

PHIL sits on the bed. He looks at her.

PHIL

You going to stay there all night?

GLORIA, frozen at the door.

PHIL

Gloria, come to bed.

GLORIA turns and looks at him.

GLORIA

Turn out the lights. You get in. I want to check this sucker out.

PHIL

He lives here. This is a hotel. Gangsters use guns. If he was one of them, we'd be dead. So come to bed, okay?

GLORIA throws open the door, and she moves out into the hallway. GLORIA moves through the maze of rooms. In the last room of the maze, she SEES the MAN (FLUSHING) with another MAN #2 (FLUSHING). They are obviously drunks, but one never knows. GLORIA aims her purse at them for a moment, then takes it down.

(CONTINUED)

GLORIA
You live here?

No answer.

GLORIA stands there looking at them and she moves back out of the room cautiously, down the hallway and back to PHIL.

As she walks back inside, PHIL snaps the light OFF.

GLORIA
Thanks.

PHIL snaps the light back ON.

GLORIA moves back out the door. He snaps the light back OFF.

PHIL
I bet you believe in ghosts.

INT. HALLWAY.

GLORIA leans up against the wall. She takes deep breaths.
GLORIA turns and walks back into the room.

GLORIA
Okay, get my clothes together.
We're leaving.

PHIL
Now?

GLORIA
They know we dyed our hair. We've
got to get out of here.

CUT TO:

64. EXT. CORONA SUBWAY

PHIL and GLORIA climb the stairs.

65. EXT. WOODSIDE TRAIN STATION

PHIL and GLORIA get off.

67. EXT. WOODSIDE SUBWAY - HIGH EXT. LANDING. NIGHT.

GLORIA and PHIL come down the stairs. A LARGE HOTEL SIGN
stares at them.

CUT TO:

88. INT. WOODSIDE HOTEL ROOM. NIGHT.

(CONTINUED)

ANGLE - PHIL

Rinsing his hair in the sink. Black dye runs off and blends with the water. His hair is NO LONGER ORANGE. It's BLACK now. PHIL dries with a paper towel, walks to the window, opens it.

ANGLE - CLOSE UP - PHIL

Opening the window.

ANGLE - POV - PHIL

of elevated subway, neon lights below. He studies the blinking light marquee below.

PHIL

Lights are like a dream, aren't they?
Blink, blink -- blink, blink.

He stops.

PHIL

Good night, dad.

ANGLE - POV - PHIL

Bars, people passing, shadowy figures in the night.

ANGLE - FROM THE STREET BELOW

GLORIA joins PHIL. She looks out for a moment, is dissatisfied by their exposure.

GLORIA

You make a great target there.

She moves OUT OF FRAME. The lights snap OFF.

The blinking neon Hotel sign continues.

PHIL moves into bed. GLORIA likes there smoking in the dark. Neon and electric lights play across the blankets.

PHIL rolls over to GLORIA.

PHIL

Gloria, are you awake?

GLORIA is startled. Her eyes open fast.

GLORIA

What's the matter, now?

(CONTINUED)

PHIL

These neon lights are driving me
crazy.

GLORIA

Go to sleep. We have to get out
of here tomorrow.

PHIL rolls toward GLORIA.

PHIL

Do you mind if I face you?

GLORIA

Whatever makes you happy.

PHIL

I can't sleep facing the lights.
...Blinking lights, do they
remind you of anything?

GLORIA

No. Do they remind you of anything?

PHIL looks at her thinking painful thoughts. Tears well in
his eyes. GLORIA touches his hair.

PHIL

May I touch yours?

GLORIA

May you touch my what?

PHIL

Hair...You like me?

GLORIA

How could anyone resist you? With
a body like yours, what a pleasure
to lie in bed with you.

(CONTINUED)

88. (CONTINUED)

PHIL
Do you love me?

GLORIA
No. I don't even know you.

PHIL
Do you think?

GLORIA
Do I think what?

PHIL
Do you dream?

GLORIA
What does that mean?

PHIL
I didn't know if when you get
older, you get tougher, so you
don't have to be scared.

GLORIA
I'm not scared.

PHIL
Not even of nightmares?

GLORIA
Of nothing.

PHIL
No dreams at all?

GLORIA
No.

PHIL
What do you do? You just close
your eyes, and black?

GLORIA (rolls over)
What is this getting to be?
You trying to embarrass me?

PHIL (reaches for her)
No. I'm telling you something.
I'm trying to.

GLORIA
What?

(CONTINUED)

88. (CONTINUED)

PHIL
You never been in love?

GLORIA (rolls over, again)
Forget it. I outweigh you by
60 pounds. Now leave me alone.

PHIL turns again, facing the lights.

DISSOLVE:

89. INT. BATHROOM. DAY.

GLORIA'S clothes are on hangers over the bathtub. GLORIA stands by the little windows for light. She reads the ledger.

PHIL comes in.

PHIL
Now what's the matter?

GLORIA looks at him.

GLORIA
Now what's the matter with you?

PHIL
I'm sorry I kept you awake last night.

GLORIA looks at him.

GLORIA
Your father's book is interesting.
I think we ought to burn it.

PHIL
No.

GLORIA
It's your book. Here.

He takes the book.

PHIL (holding the book tight
under his arm)
So what are we going to do?

GLORIA
We're going to try to go to
Pittsburgh.

(CONTINUED)

89. (CONTINUED)

PHIL

For how long are we going?
Is it far away?

GLORIA

Yes. I think we'll stop at a
cemetery first. You have to
say a prayer.

PHIL

Do I have to?

GLORIA

I said so, didn't I?

90. CEMETERY. DAY.

A taxi pulls up. The two of them get out. The cab
waits. GLORIA goes up to the window.

GLORIA

You got change for a hundred?

(CONTINUED)

90. (CONTINUED)

CAB DRIVER

I could get it.

GLORIA

Well, here. Take this, then come back. We'll be back in fifteen minutes. Then we want to go to the city, okay?

The cab makes a slow U-turn and pulls out.

GLORIA and PHIL watch.

PHIL

What if he doesn't come back?

GLORIA

He'll come back. Don't worry. I got his license. He knows it.

PHIL

I'm glad I'm here with you.

GLORIA (turns)

Okay, let's find a tombstone.

They begin walking.

PHIL

What town is this?

GLORIA

Long Island.

PHIL

I don't understand, I don't know what to do, but, am I going to see them?

GLORIA

They're not buried here. We're going to pretend.

PHIL

I don't really want to do this. I mean, I don't mind the hair, I don't mind a lot of things. But, this is a little gruesome.

GLORIA

Years from now, you'll thank me.

(MORE)

(CONTINUED)

90. (CONTINUED)

GLORIA (CONTD)

See, you always got to say
goodbye. And dead people is
like, what's it like? It's
like a ship. You ever see a
ship sail?

PHIL

No.

GLORIA

Well, like the dreams we were
talking about. Here, might
as well be over here. Here's
a nice stone. Go over there
and kneel. Go over there and
say whatever comes into your
heart. I'm going to keep
walking. You okay?

PHIL

I'm okay. Where are you going
to be?

GLORIA

I'm going to be down here, but
hurry up because the cab is
coming back.

WE STAY WITH PHIL, as he walks to the tombstone. He stands
in front of one of them.

PHIL

How are you? I love you. I
had a dream about you the other
night. I know you can see me.
Amen.

He stands there for a minute.

WE CUT TO GLORIA, walking down the long road. She stops
parallel to PHIL, and he runs to her.

CUT TO:

91. ANGLE - CAB

Crossing the 59th Street Bridge. The CAMERA PANS, revealing
New York skyline.

92. INT. CAB. DAY.

PHIL is looking out of the side window, GLORIA is next to
him.

(CONTINUED)

92. (CONTINUED)

ANGLE - PHIL'S POV
Crossing the bridge.

ANGLE - CLOSE UP - PHIL
He looks at GLORIA.

PHIL
Thanks for taking me to the
cemetery. Thanks for paying
all my meals and hotels.

GLORIA
But,

PHIL
Don't get sore.

GLORIA
I'm not sore. Just don't feel
sorry for yourself, that's all.

PHIL
Nobody knows where I am.

GLORIA
What does that mean?

PHIL
I have friends, you know. I
want to go home.

GLORIA
Don't be stupid. You have no
home. You have nothing. You
have me.

PHIL
I want to play stick ball. I
want to go to school.

GLORIA
"I want, I want." Forget about
it. You're in mourning. One
thing at a time.

PHIL leans his head up against the window, rocking back and
forth, hitting his head lightly. This disturbs GLORIA.

GLORIA
Phil?

PHIL (crying)
I want to go home, Gloria.

(CONTINUED)

92. (CONTINUED)

GLORIA
Think of something funny, Phil.

PHIL
I can't.

GLORIA
Sure, you can think of something
funny, you're smart.

CUT TO:

93. EXT. PENNSYLVANIA STATION - UNDERGROUND RAMP. DAY.

GLORIA gets out of the cab. She looks around.

POV - PEOPLE

She pays the cab on the side opposite the CAB DRIVER.
PHIL gets out and slams the door. The cab drives off.

PHIL
My book!

ANGLE - CLOSE UP - GLORIA
She panics at the disturbance, a quick decision - she
whistles after the cab.

GLORIA
Taxi! Come back!

ANGLE - POV - CAB
As it screeches to a stop.

ANGLE - GLORIA AND PHIL
As they rush to the cab, and it backs to them.

GLORIA
Go ahead. Get it.

PHIL gets into the cab, GLORIA sizing up who's looking at
them.

INT. CAB.

PHIL (to DRIVER)
My father's book.

DRIVER
Okay, kid.

PHIL gets out of the cab, and it speeds away. They stand

(CONTINUED)

93. (CONTINUED)

there. She looks at the kid, SEES the book clutched in his arms.

PHIL

Gloria, I don't want to go to Pittsburgh.

GLORIA moves to him, and grabs his hand and enters Pennsylvania Station.

94. INT. PENNSYLVANIA STATION - AND ESCALATOR. DAY.

GLORIA

You're a seven year old. You don't like me, I don't like you. But you're going to listen to what I tell you. And you obey me, instantly. No more questions. Move.

They get on the escalator.

PHIL and GLORIA ride down side-by-side, suitcase in GLORIA'S right hand. PEOPLE in front of them, PEOPLE behind them and on the opposing escalator going up.

PHIL

I'm sorry, Gloria, and I'm tired.

GLORIA

So what?

PHIL

Nothing's going right.

GLORIA

It's bad luck when you say nothing's going right.

PHIL

Okay, okay. Whatever I say, it's wrong.

GLORIA

Shut up, will you? Give your lips a rest.

They ride in silence for a moment as GLORIA looks out for people who might be "connected."

(CONTINUED)

94. (CONTINUED)

GLORIA

What we need is a good wake.
You know, that's why they do,
kid. Anyway, that's what the
Irish do.

PHIL

Do what? What do they do?

They get off the escalator.

WE DOLLY with them as they walk.

GLORIA

They have a wake.

PHIL

I don't know what that is.

GLORIA

It's something people do when
somebody dies. All the friends
come and they have a party.
And they drink, and they eat,
and they talk about all the
stuff that makes up a person.
Like, well, you know, you
remember certain things about
your grandmother and how strict
she was, or something like that.
Or, when somebody missed the
toilet seat or your father gave
you a beer or something, you
know? It kind of brings them
back to life. It's to celebrate
someone's life when they're dead.

Track 13. They move away from us down the stairs.
WE HEAR "ALL ABOARD." WE HEAR "LAST CALL, TRACK 13
TO PITTSBURGH," etc.

PHIL

I don't want to do a wake. I
miss my mother. I don't want
to keep running like this.

GLORIA

Okay! We're going someplace.

PHIL

I don't want to go to Pittsburgh.

(CONTINUED)

94. (CONTINUED)

GLORIA

Hey!

PHIL

My sister was alone. I could've
been with her.

GLORIA

Okay.

PHIL

Why did you stop me? I never
liked you anyhow.

GLORIA

Okay. Cool it.

PHIL

I don't care. Who are you?
You're nobody to me. I don't
care.

GLORIA leaves him, moves up the stairs away from him.

PHIL continues shouting at her.

PHIL

You tell me all your stupid
stories. Who cares about them?
You're gruesome.

GLORIA is quite a distance up the stairs. She turns.

CLOSE UP - GLORIA

GLORIA

Are you coming?

A MAN (PENN STATION) bumps into GLORIA, running for a
train. She's knocked to the ground. Her suitcase
bounces, the book goes flying.

The MAN is trying to pick GLORIA up, as PHIL comes
running over.

PHIL

Hey, why don't you watch where
you're going?

MAN

Hey, I'm sorry. I was trying to
catch my train.

(CONTINUED)

94. (CONTINUED)

PHIL

Well, catch it. Go ahead.
Beat it. What's the matter
with you?

He goes to GLORIA as the MAN walks away.

PHIL

Are you all right?

PHIL goes over and picks up the book and her suitcase.

PHIL

I didn't mean anything I said.

GLORIA

You didn't say anything.

PHIL

I know your feelings are hurt
because you think you're
intelligent. I know you're
trying to help me, but you're
not. I'm sorry.

GLORIA

I think we ought to have a talk,
and not here, Phil.

PHIL

I really like you, Gloria.

GLORIA (looking around her)

You have a terrific way of
showing it.

They move away.

CUT TO:

95. INT. COFFEE SHOP - PENNSYLVANIA STATION.

A HOSTESS comes over and greets GLORIA and PHIL.

GLORIA

My friend and I want a table.

HOSTESS

This way, please.

The HOSTESS puts GLORIA and PHIL in a corner, up against
a wall.

(CONTINUED)

95. (CONTINUED)

HOSTESS
Will this do?

GLORIA
If it's the best you've got.

The HOSTESS walks away.

GLORIA turns to PHIL.

GLORIA
Relax.

PHIL
I don't know what's happening.
Nothing's going right.

The WAITRESS comes over with a menu.

GLORIA
Thank you.

PHIL
Could I have a piece of pie?

WAITRESS
What kind of pie?

PHIL
Apple. With ice cream.

WAITRESS
We don't have apple.

PHIL
What have you got?

WAITRESS
Peach.

PHIL
Okay. With vanilla ice cream.

WAITRESS
What to drink?

PHIL
Coke.

GLORIA
He'll have milk.

(CONTINUED)

95. (CONTINUED)

PHIL

I don't want milk.

GLORIA

He'll have milk. I'll have
coffee.

WAITRESS

Black or regular?

GLORIA

Milk and sugar, and take a walk.

(CONTINUED)

95. (CONTINUED)

The WAITRESS turns and walks away.

PHIL looks at GLORIA for a long moment, then starts laughing.

GLORIA

What's funny? My nose?

PHIL

No. You're so tough.

GLORIA

I'm tough?

PHIL

I don't mean tough. I mean hard. You know? Hard, you know, so strong, you know?

GLORIA

Yeah, I know.

PHIL

I just want you to understand that if you want to split up, it's okay with me.

GLORIA

Don't be phony. I hate that. "We'll split up." What's that supposed to be? A threat? You can't even speak English. You can't even carry my suitcase. You can't even remember the book.

PHIL

All right.

GLORIA

And, you don't know enough to apologize when you're wrong.

PHIL looks down.

GLORIA

And, you don't listen. And, you're rude.

PHIL

I'm rude? That's a joke.

(CONTINUED)

95. (CONTINUED)

GLORIA

Fresh kid.

She lights a cigarette.

The WAITRESS puts the apple pie down with chocolate ice cream, a coca cola, and a cup of black coffee.

ANGLE - CLOSE UP GLORIA
She puffs on a cigarette.

ANGLE - PHIL
pulling the pie to him.

PHIL (to himself)

She said they didn't have apple pie. Look at the ice cream. Gloria, look at the color of the ice cream.

GLORIA

I'm sorry.

She takes her coffee and sips at it. She spits it back into her cup.

She turns to look at the WAITRESS and SEES,
THE GANGSTERS coming in. They don't see or recognize them.

GLORIA and PHIL SEE THEM. They sit silently. GLORIA reaches for her bag, puts her hand on the gun.

GLORIA

Give me the book. Hand it to me.

PHIL

Gloria!

GLORIA

Shut up.

GLORIA gets up and walks over to the HOODS' table with her bag and the gun, PHIL watching at his table.

GLORIA

Here's the book. Here's what you're looking for. What's it worth?

The MEN look at each other.

(CONTINUED)

95. (CONTINUED)

GLORIA

I'm Gloria. This is the book.
I have a gun in my bag and I'm
going to shoot your eyes out.
I just want to know what it
would cost for me not to kill
you.

MAN (looks at her)

You want to make a deal?

GLORIA

If you don't want to kill me,
I want to make a deal. If you
want to kill me, I don't want
to make a deal.

MAN

It's not personal.

GLORIA

You know me, you know my name.

MAN

I had a bad year. Give us a
break, and we'll let you alone.

GLORIA

I've got a gun. It's pointed at
your fat belly. We could
disappear, I'll burn the book.
You could say you killed us and
that's the story...Otherwise,
I'm going to start shooting and
you know I will.

MAN

I can't make that decision.

GLORIA

Why not?

MAN

I don't trust these other guys.

GLORIA

Okay. Here are your options.
I've got an eight-year-old kid
that doesn't know his ass is up.
He had his whole family murdered
by you guys. I'm willing to
pull the trigger, because it

(MORE)

(CONTINUED)

95. (CONTINUED)

GLORIA (CONTD)

doesn't make any difference to me. You've got ten seconds to talk it over. I'm walking back to the table.

MAN (smiling)

Okay.

GLORIA

But first, I'm going to get you guys to give me all of your guns.

MAN

Come on, don't embarrass me. We're not going to do anything.

GLORIA

Take them out. Put them on the table. I swear to God, I'm going to shoot you right through the eyes. I hate eyes. I've got nothing to lose. Put them on the table.

The MEN put their guns on the table. GLORIA, slowly, carefully unloads them, keeping her bag pointed at the MAN.

The WAITRESS comes over.

WAITRESS (to GLORIA)

You sitting with them, or standing in the aisle?

GLORIA

I'm okay, dear.

The WAITRESS moves away.

GLORIA leaves the empty guns on the table, and carefully goes to her table. She sits with the waiting PHIL.

ANGLE - GLORIA

She looks in her purse, puts some money on the table, still eyeing the gang who sit there calmly.

ANGLE - GLORIA

looking at them.

ANGLE - PHIL

PHIL

What?

(CONTINUED)

95. (CONTINUED)

GLORIA

They're going to get up in a minute. They'll wait for us outside.

ANGLE - ON THE MEN
Getting up.

WE WATCH THEM as they calmly, and nonchalantly pay their bill and exit.

ANGLE - GLORIA and PHIL

PHIL

What are we going to do?

GLORIA

Get up and move to the restrooms.

PHIL cautiously gets up and moves out.

GLORIA covers him, and follows.

96. ANGLE - ON RESTROOM CORRIDOR
GLORIA snatches the waiting PHIL and takes him into the kitchen area.

97. INT. KITCHEN AREA.

They move quickly past several SHORT ORDER COOKS, and through a door marked "Exit."

98. INT. HALLWAY AND STAIRS.

They move up the stairs as a CHINESE SHORT ORDER COOK comes down.

They disappear through the door.

99. INT. GREENROOM - ON THE OTHER SIDE OF THE STAIRCASE.

It leads into the terminal itself.

100. INT. TERMINAL - OUTSIDE OF RESTAURANT.

WE SEE the GANGSTERS moving through the LONG ISLAND terminal searching faces from HIGH ABOVE.

101. INT. CAB. DAY.

ANGLE - ON THE CAB DRIVER
as he looks. PHIL and GLORIA get into the cab.

(CONTINUED)

101. (CONTINUED)

GLORIA
800 Riverside Drive.

GLORIA and PHIL look at each other as the cab pulls off. PHIL turns around and looks behind him. They are pulling out of the LONG ISLAND RAILROAD TERMINAL RAMP.

CUT TO:

102. INT. 800 RIVERSIDE DRIVE (GLORIA'S SISTER'S APT.). DAY.

GLORIA opens the door with a key. It's dark.

GLORIA (V.O.)
Kill me.

GLORIA
Phil, come in.

PHIL comes into the room.

GLORIA
Can you see?

PHIL
Yeah.

GLORIA
Just get into bed.

PHIL moves to the bed.

GLORIA
We'll try to get out of here again tomorrow.

CUT TO:

103. INT. APARTMENT. DAWN.

GLORIA stands by the bed. PHIL is sleeping.

GLORIA moves to the window. She checks the Palisades for the light. She looks down to the street below. She moves back to the bed.

GLORIA
Phil?

(CONTINUED)

103. (CONTINUED)

PHIL is fast asleep. She touches his shoulder. He's startled. He looks at her quietly.

GLORIA

Time to go.

CUT TO:

104. EXT. REAR EXIT - 800 RIVERSIDE DRIVE. DAY.

In the morning light, PHIL and GLORIA exit.

PHIL

Want to take a cab?

GLORIA

No, let's walk.

PHIL

You're not afraid?

GLORIA

Life is a dream. It only lasts a minute. I don't get scared. I get mad. All the stupid, jerky people. All the dopes. All the half-heroes. I wouldn't be disappointed if I was gone. But you, you're different. You're a kid. You can't reach the urinal yet. You've got a lot of lovemaking to make, a lot of booze to drink. A lot of growing up to do. You're just a tiny bug yet. I'd like to see you with a tie, or a tux. You could gamble, you could be with the guys. Have kids of your own, moon over some skinny blonde with big boobs. There are a lot of things you could do yet.

105. They move toward Broadway.

PHIL (takes her hand)

How old are you?

GLORIA

What's the matter with you? Are you demented or what? There's no being nice to you. I'm expressing a philosophy here to you, telling you what life is all

(MORE)

(CONTINUED)

105. (CONTINUED)

GLORIA (CONTD)

about. I'm telling you when you grow up, you're going to be a handsome guy. You'll go to the racetrack. That's what I'm telling you.

PHIL

I don't want to go to the racetrack.

GLORIA

Okay, then don't.

PHIL

Can I tell you what I want?

GLORIA

And you make too many demands. Just walk. Breathe some air into your lungs, will you?

106. EXT. BROADWAY & 157TH ST. DAY. (EARLY A.M.)

A CAR comes SCREECHING down the street. GLORIA freezes. She can't move. PHIL looks up at her.

PHIL

What's the matter?

GLORIA

Nothing.

PHIL

Tell me what it is. You got a pain? Was it the car? Did it scare you?

GLORIA looks up at PHIL.

GLORIA

I'm not doing the right thing. I should be sending you to a Boarding School.

PHIL

You mean an orphanage.

GLORIA

I mean, a Boarding School, you stupid, little twerp.

PHIL

Wrong. I'm with you. They're looking for both of us, remember? If they kill you, they kill me, right?

(MORE)

(CONTINUED)

106. (CONTINUED)

PHIL (CONTD)

Gloria, let me be honest with you. I'm crazy about you. Do I have a chance?

GLORIA

No.

PHIL

Okay. Anyway, you're not Spanish like me. You're not my mother. You're not my father. You're not anybody to me. You're not enough for me. Okay, Gloria?

GLORIA doesn't answer.

PHIL (continues)

So, I'm going to go find family and some new friends and a girlfriend, too. You're a nice girl, Gloria, but you're not for me.

GLORIA

Okay, fine.

PHIL (points at her eyes)

You have no soul.

GLORIA

Okay, fine.

PHIL

You have nothing. But, you're very nice.

GLORIA

Okay. I'm going to be
(turns, looks)
at that bar across the street. I'm going to have a drink. If you want to join me, you can. If you want to run away, that's your problem.

PHIL (waves)

No. I've done my best to like you. I'm sorry. Goodbye Chiquita. Goodbye sucker.

GLORIA turns without regarding him again, crosses the street and enters a Bar.

107. INT. BAR.

GLORIA sits at a bar stool without turning back toward PHIL.

ANGLE - BARTENDER COMES OVER

BARTENDER
Can I help you, Miss?

GLORIA
Give me a beer.

BARTENDER
What kind of beer?

GLORIA
Cold.

She turns and looks out of the double framed window and door, which is open.

Across the street, is PHIL, between GLORIA and traffic.

The BARTENDER puts a draft beer down on the bar.

BARTENDER
Nice and cold.

GLORIA
What time is it?

BARTENDER
9:15.

GLORIA
You open early.

GLORIA picks up her beer, drinks it. She drinks half of it, puts it down.

GLORIA
Give me a whiskey, will you?

BARTENDER
One chaser.

GLORIA
Hey, Bartender. I can't look, for whatever reason -- I can't tell you what it is -- but, is there a kid, either coming into the place now, or across the street? A little Spanish kid?

(CONTINUED)

107. (CONTINUED)

BARTENDER

No.

GLORIA

Look across the street. There's
nobody there?

BARTENDER

Just traffic.

GLORIA

Give me a double whiskey and coke.

She sits at the bar puffing on her cigarette.

The BARTENDER sets the drink down. GLORIA looks in her
bag, searches through her purse for loose bills.

(CONTINUED)

107. (CONTINUED)

GLORIA
You got change for a hundred?

BARKEEP
Not at this hour, lady.

GLORIA gives him the hundred.

GLORIA
I'm leaving this for luck. Have
a good day.

She leaves the Hundred dollar bill, and exits.

108. EXT. BROADWAY. DAY.

GLORIA hails a cab.

109. INT. CAB.

GLORIA
I want to go up to the Bronx.

CAB DRIVER
Where's that?

GLORIA
Where's the Bronx?

CAB DRIVER
What's the address?

GLORIA
Go up Broadway slow. I'll tell
you when to stop.

CAB DRIVER
You going all the way uptown?

GLORIA
I hope not. Just drive slow.

110. EXT. BROADWAY. DAY.

As the cab moves up the double street.

111. INT. CAB. DAY.

ANGLE - GLORIA'S FACE
Eyeing both sides.

CAB DRIVER
What are you looking for?

112. POV'S - OF BROADWAY
No PHIL.

113. ANGLE - THE BRONX - GRAND CONCOURSE
The cab moves slowly around the block. It stops.

114. INT. CAB.

GLORIA (to CAB DRIVER)

All right, take a right again
down at the end of the block.

CAB DRIVER

What are you looking for, lady?
Maybe I could help you if you
tell me what you want.

GLORIA

Just be careful when you're
driving, that's all. Don't
hit nobody.

CAB DRIVER

You know, this is a pretty expensive
ride. You see what's on the clock?

GLORIA

Don't worry about it.

CAB DRIVER

Take a look at it. I don't
want you screaming later.

GLORIA

Take a left here.

115. ANGLE - POV
As the cab turns left. She spots PHIL about a block away
as he's playing with some kids on a stoop.

A couple of cars pull up in front of her. She stops
the cab.

116. PHIL SEES her. Runs down the block away from her,
turns left.

GLORIA'S cab follows, takes a left.

117. INT. CAB.

GLORIA watches PHIL run down the block.

ANGLE -

A Limousine passes GLORIA'S cab and careens down the city

(CONTINUED)

117. (CONTINUED)

street in front of a Brownstone. Kids hustle out of the way.

The MEN get out of their cars, and go with PHIL into one of the Brownstones.

ANGLE - GLORIA

GLORIA

How much do I owe you?

The CAB DRIVER points at the clock.

CAB DRIVER

What does the meter say?

GLORIA

Here, take the hundred. Keep the change, sport.

CAB DRIVER

Are you all right, lady? Do you know where you are?

GLORIA

Fella, I know where I am. Believe me. Trust me.

CAB DRIVER

I got it. Okay. Thank you.

GLORIA

Could you leave now? Just take off, okay? You're a nice looking guy, stay that way.

CAB DRIVER

Lady, I'm not going anywhere.

GLORIA

Okay. Wait down at the end of the block for me. I'm getting out here, though.

118. She gets out, slams the door. She leaves the suitcase in the cab.

Cab drives off.

GLORIA looks into her purse, adjusts her gun, puts a finger on the handle, and walks.

(CONTINUED)

118. (CONTINUED)

She stops, looks around her. Another cab pulls by. It's empty. GLORIA watches it. She turns and moves toward the Brownstone.

ANGLE - STOOP

She opens the door, and enters. A couple of KIDS that were playing ball are outside.

119. INT. BROWNSTONE. FIRST FLOOR LANDING & HALL.

GLORIA (to KIDS)

Did you see Phil?

(CONTINUED)

119. (CONTINUED)

1st KID
He went into Mister's.

GLORIA climbs the stairs. The KIDS WHISTLE.

GLORIA doesn't turn back to them. She runs her fingers through her hair. She reaches the top of the landing. She goes to one door, listens. Nothing. She moves to the next door, listens. She knocks. She looks both ways down the hall, clutches the gun. It's hidden by her purse.

The door OPENS. One of the KIDS answers.

2nd KID
What's up?

GLORIA
Just say "Gloria's here."

Beyond the kid, WE SEE a couple of WOMEN, three MEN, and PHIL, sitting in a big chair.

One of the men, MISTER, comes to the door.

MISTER (to GLORIA)
Hello, Gloria. Come in. Hey, Frank. Everyone's here. Hey, Sidney, guess who's here?

120. INT. MISTER'S APARTMENT. DAY.

GLORIA comes in.

MISTER
Sit down. Mom, sis, take a walk, will you? Take the kid with you.

PHIL'S friend, AL looks at GLORIA.

GLORIA levels her bag at the group.

SIDNEY moves for his jacket, pulls out a magnum.

ANGLE - GLORIA
She shoots.

The boy, AL rushes to his father.

PHIL rushes to SIDNEY, too.

PHIL (to GLORIA)
You're stupid. You did the same thing to his father as they did to mine.

(CONTINUED)

120. (CONTINUED)

GLORIA smashes PHIL across the face. Holds on to him.

GLORIA

Right here! Next to me!

PHIL

You're stupid, Gloria. You're really a jerk.

GLORIA (ignoring PHIL)

Okay, you bananas. You, dames, inside. Wait a minute. Everyone inside. Phil, move your ass, inside.

They all move down the hall. It's a narrow passage, with rooms off.

PHIL doesn't move. GLORIA holds the gun. Everyone is still.

FRANK

Hey, Gloria. Don't be stupid. There are women here, there are children.

MISTER

Nobody wants to hurt you, we just want the book.

GLORIA

Phil has the book. You got the book, Phil?

PHIL takes the book, and throws it down.

MISTER

That's all we want.

FRANK

You could go. No one's going to hurt you.

GLORIA scoops up the book, throws it back to PHIL.

(CONTINUED)

120. (CONTINUED)

GLORIA

Okay, jerks. Get that guy that's full of blood up against the wall.

The WOMEN help.

GLORIA edges her way over to the wounded MAN. She searches him, pulls out a second small gun.

GLORIA

You had to kill me with a magnum, huh? The little one wouldn't do. You're a schmuck. Okay, you two bananas, over here against the wall. And the kid. Go ahead kid, because I'll shoot you, too.

PHIL

Gloria.

GLORIA

Shut up. You going to search them?

PHIL doesn't move.

GLORIA moves over to FRANK. She hits him on the shoulder with her gun.

FRANK

Ow!

GLORIA

Hand me your piece.

He hands it to her over his shoulder.

FRANK

Ow!

She walks over to MISTER. She juts the gun into his back..

MISTER

Hey, take it easy.

GLORIA

You're a slob. You're a punk. I'd like to break your spine in two. Give me a reason. Just reach into your pocket, or your belt, or your leg, and hand me everything you've got, or I'm going to shoot you.

(CONTINUED)

120. (CONTINUED)

MISTER reaches very slowly.

MISTER
I'm reaching. I'm not going to
shoot. I'm not going to do nothing.

GLORIA
Punk.

The TWO WOMEN are in the bedroom. They watch.

GLORIA (looks at them)
Bitch mothers! In the bathroom.
Quick!

They move.

GLORIA moves quietly, deftly to a door. There's a key
in it. She locks it.

PHIL is near her. He grabs at her hand. GLORIA looks
at him.

GLORIA
What do you want, punk?

PHIL
What are you doing?

GLORIA
I'm saving your life. Now move
out of the room. Take some of
these guns, stupid.

He does.

PHIL
I'm sorry, Gloria.

GLORIA
Shut up.

They move out of the room. GLORIA locks the door, and
they run out.

121. EXT. BROWNSTONE. DAY.

They stop, and she empties the cartridges of the pistols
in the street. She throws the bullets away. PHIL takes
the guns back from her and they run up the street. They
stop. They run down the street. GLORIA and PHIL throw
the guns up on a truck.

(CONTINUED)

121. (CONTINUED)

The GANGSTERS come out. GLORIA looks at them.

GLORIA

Want some more? Come on.
I love it.

GLORIA hails the cab.

GLORIA

Taxi.

They get in.

ANGLE -

The MEN rush to the limo and follow.

122. INT. CAB.

ANGLE - GLORIA and PHIL

GLORIA (to CAB DRIVER)

Nearest subway...Did you hear me?

The CAB DRIVER HONKS HIS HORN in response.

CUT TO:

123. EXT. 110TH ST. & LEXINGTON. DAY.

GLORIA and PHIL exit the cab and rush down to the nearest subway entrance.

ANGLE - AS WE SEE the MEN in the apartment that weren't shot, spotting them.

ANGLE - The MEN follow.

124. INT. SUBWAY AND TURNSTILES.

The MEN jump over the barriers.

ANGLE - The MEN

Rushing down the subway platform. They run for the subway, but the train with GLORIA and PHIL is pulling out, and it's too late.

125. INT. SUBWAY TRAIN.

GLORIA and PHIL stand in the crowded car.

(CONTINUED)

125. (CONTINUED)

GLORIA

Listen, kid. I'm very annoyed with you. First you love me, then you hate me. Then you love me again. It's getting too dangerous. They know we're trying to get out of town. I wanted to send you to a school. You didn't want that. I think the healthiest thing to do is take you to a Police Station and turn you over. Okay?

PHIL

I love you, Gloria.

(CONTINUED)

GLORIA

There you go again. First you love me, then you hate me, then you love me.

PHIL

I mean it.

GLORIA

Okay.

PHIL

I know I'm a lot of trouble.

GLORIA

No, you're not a lot of trouble. I walk into a room full of hoods, and a guy pulls a gun on me, and you side with him.

(MORE)

(CONTINUED)

GLORIA (CONT.)
I'll kill anybody. Anybody that's
trying to kill me.

PHIL
You're right.

GLORIA
Then you wouldn't take their guns,
then you wouldn't leave. Where's
your loyalty?

PHIL
Where's my what?

GLORIA
Forget it.

The train stops.

GLORIA
I can't anymore on this local. Let's
take the express.

126. As PHIL follows GLORIA off, she drops the LEDGER. It's on the
train floor.

Running, he squeezes in. GLORIA, hysterical, pounds on the door.

As the train pulls out, PHIL'S face is at the window. She runs
along the train, hysterical. She mouths to him to get off at
"34th Street."

She's lost him again. She's very nervous. She looks about her.
No one there. She looks at her watch. She lights a cigarette.
She becomes more agitated waiting for another train.

Finally, one pulls in. She gets on.

127. INT. TRAIN. (LOCAL).

She looks around. It is crowded. She waits for the doors to
close, and they do. She hangs onto a handrail, stuck in between
the subway COMMUTERS.

A HAND grabs her arm. But, her hand is in the purse. She points
it toward the figure of one of the "connected guys," MISTER.

(CONTINUED)

Another HAND reaches in.

She turns to see a second MAN, FRANK.

The purse and the gun fall to the floor.

MISTER

Take it easy, Gloria. I swear to God, I'll kill you right here.

FRANK

Where is he? Where's the book?

GLORIA (nervous)

Tell you what. I'll make a deal. If you look in my purse, I've got big bucks. I'm not asking you to call off your chase, just give me a head start.

The MEN smile.

GLORIA elbows MISTER in the stomach. She hits FRANK'S toe with her high heel, and they both go down.

But they are up quickly. She fits them with her fists. The MEN are embarrassed as she connects. She knees MISTER in the balls, tears FRANK'S eyes with her nails. She kicks him, too; stomps on his feet, picks up her bag, and levels her gun at the both of them. The people in the subway have moved away.

GLORIA

Try me. I'd love it. Okay. Ron?
Okay, Marty? Okay, Nick? ALL right?
Try me. I'd love ot blow your heads off.

She turns quickly to stop PHIL through the window (72nd Street) as the train pulls towards the platform. The doors open. GLORIA is still pointing her weapon at MISTER and FRANK.

GLORIA

You're sissies. You little, tiny, nothing guys. You let a woman beat you. You're punks.

128. INT. SUBWAY PLATFORM. (72nd STREET). DAY.

The door closes, and the train roars off. GLORIA, hysterical, turns to PHIL.

PHIL

I'm sorry.

(CONTINUED)

128. (CONTINUED)

GLORIA is already reaching for her shoes. She tears them off, and runs up the stairs. She turns and looks back at PHIL.

GLORIA (screaming)

Come on!

PHIL takes the staircase two at a time.

ANGLE - GLORIA
She looks at PHIL.

GLORIA

Come on, you little twerp.

GLORIA turns to see a sign, "EXPRESS."
The train pulls up. They disappear onto it.

129. INT. TRAIN - EXPRESS.

ANGLE GLORIA and PHIL.

GLORIA

You've got to listen, kid.

PHIL

Sorry.

GLORIA

I'm not up to this. We've got to get to Pittsburgh. Now, those two suckers, and believe me, I'm not afraid of them, because, I'll tell you, I'll blow their heads off, are taking the "local" to 34th Street. We're taking the "express."

PHIL

To 34th Street?

GLORIA

Right.

PHIL

That's the same stop.

GLORIA

Right.

PHIL

We're going to meet them?

(CONTINUED)

129. (CONTINUED)

GLORIA

Yeah, that's part of the deal.
I'm going to give you to them.
Right?

PHIL

I don't think so.

GLORIA

Okay. We've got to get to
Pittsburgh. We've got to take
the tube to Newark, right?

PHIL (happily)

Right.

GLORIA

How are we going to do that?

PHIL

I don't know. I don't know
what the tube is.

GLORIA

Right. Therefore, you listen to
me. You're a trained dog, you
hear? You watch me. You be
sensitive to me. If I move my finger
like that, what does it mean?

PHIL

It means move away.

GLORIA

Right. And, if I move my hand
to my side like this, what does
it mean?

PHIL

Stay close.

GLORIA

Right. And, if I tell you run,
what does it mean?

PHIL

Hide.

GLORIA

It means run. Keep the hell
away from me. It means we're
losing.

(CONTINUED)

The train moves into the stop. They get off at 34th Street.
(Location: 42nd Street)

130. INT. SUBWAY PLATFORM TO PATH TUBES. (LOCATION: 42nd STREET). DAY.

GLORIA

Stay close.

PHIL joins her.

GLORIA

Stop.

They stop.

GLORIA

Wait...look around. You see them?

PHIL

No.

GLORIA

Run.

They run.

A SERIES OF SHOTS as they run through the turnstiles, taking the tube to Newark.

131. INT. PLATFORM - NEWARK. DAY.

They get off.

GLORIA

Wait.

All the people leave. They are alone on the platform.

GLORIA (clutching her bag)

Okay. Walk natural.

WE DISSOLVE:

132. NEWARK RAILROAD STATION - TRAINS TO PITTSBURGH. DAY.

SHOTS of people, half of them look "connected."

GLORIA and PHIL appear, walking.

GLORIA

This place is making me nervous.

(MORE)

(CONTINUED)

132. (CONTINUED)

GLORIA (CONTD)

Let's go to a hotel and get a good night's sleep.

PHIL

Hey.

GLORIA

Move. Do what I tell you, goddamn it.

CUT TO:

133. EXT. HOTEL - NEWARK. NIGHT.

CAMERA PANS up the side of the building.

It RISES ON THE DOLLY.

Through the window, WE SEE darkness. A lamp snaps ON as they enter.

134. INT. NEWARK HOTEL ROOM. NIGHT.

NEW ANGLE - GLORIA and PHIL

PHIL looks at GLORIA.

GLORIA

You hungry?

PHIL

No, not hungry. I'm tired.

GLORIA

So am I, kid. They've got everything covered, trains, planes. I don't know. Maybe Pittsburgh is connected, too, who knows? They've got to have gangsters in Pittsburgh too.

PHIL

They don't.

GLORIA

Anyway, it's discouraging.

There's a KNOCK at the door. GLORIA gets her bag.

GLORIA

Don't worry, I've got my trusty bag, and it's nothing for me to blow someone's brains out, believe me. I just hope it's someone I know.

(CONTINUED)

134. (CONTINUED)

GLORIA signals him.

GLORIA
Go over there. Go in the
bathroom. Did you hear what
I said?

PHIL
I'm with you, Gloria.

He picks up a heavy ashtray, and stands close to the door.

GLORIA
Who is it?

BELLMAN (V.O.)
I's me. Bellman.

GLORIA
We have our bags.

BELLMAN
I have some flowers.

GLORIA
We have hay fever.

There is silence. GLORIA looks at the door. She opens it. She stands holding her purse, pointing it at the door.

REVERSE ANGLE - HALLWAY
The BELLMAN stands outside.

BELLMAN (presenting flowers)
Compliments of the house.

GLORIA
Come in.

BELLMAN
You want me to put these in
water?

GLORIA
Come in.

The BELLMAN cautiously enters as GLORIA slams the door, and bolts it.

ANGLE - BELLMAN IN THE ROOM
He sees PHIL standing there with the heavy ashtray.

(CONTINUED)

134. (CONTINUED)

BELLMAN
Everything all right?

GLORIA
Everything is not all right.

BELLMAN
What's wrong?

GLORIA
Name.

BELLMAN
Name?

PHIL
What's your name, she wants to know.

BELLMAN
John Williamson.

GLORIA
How much did they give you?

BELLMAN
Wh-who?

GLORIA
The "boys." The "bent-noses."

BELLMAN
I'm sorry, I just brought the flowers. Here's the card. It's from the manager. See? Here. Please don't be angry.

GLORIA
Okay, you can go now.

BELLMAN
Where shall I put the flowers?

GLORIA
Take them with you.

GLORIA moves cautiously to the door, unbolts it, swings it wide open and steps into the hallway, looking both ways.

135. ANGLE - POV - HALLWAY, NEWARK HOTEL.
Several people waiting at the elevator. Women, spattering of conversation. Laughter.

(CONTINUED)

135. (CONTINUED)

The BELLMAN comes out.

BELLMAN

Thank you.

GLORIA moves back into the apartment.

136. INT. APARTMENT.

She bolts the door. She turns around, looks at PHIL, who is still standing there with the ashtray.

GLORIA

Take a load off your feet.

PHIL (putting down the ashtray)

You wouldn't believe this,
Gloria, but I'm growing up fast.
When I met you I was ashamed
to talk. I didn't know nothing.

GLORIA

We can't go on like this.

PHIL

What's the matter?

GLORIA

Unpack my bag, will you?

PHIL puts the bag on the bed, takes the things out.

GLORIA

Run a hot bath, will you? I
want to steam my clothes.

She looks at PHIL as he goes about doing it.

GLORIA

You want to take a bath first?
You must stink by now.

PHIL

I hate baths.

He disappears into the bathroom, carrying her things.

GLORIA (as she follows him,
talking to herself)

No clothes, no school. Hopeless,
stinking mess.

(CONTINUED)

136. (CONTINUED)

INT. HOTEL - BATHROOM.

GLORIA stands there watching PHIL climb up onto the bathtub, and hang her clothes over the running hot water.

ANGLE - GLORIA

She looks down at her bag past her gun, and takes out a cigarette.

GLORIA

I asked you once if I could be your mother, and you put me down.

PHIL

You want to be my mother, you could be my mother. I don't have a mother anymore, so you could be my mother. Why do you want to be my mother?

GLORIA

I don't know. I just want to clear up things.

PHIL

You're my father, you're my mother, you're my whole family. You're my friend, too, Gloria. And, you're my girlfriend, too. You're my everything.

GLORIA

Well, I'd like to be family. I'd like to put dreams out of our minds, and death, out of mind.

PHIL

What's this all about? Why are you so glum? You think they're going to catch us, huh?

GLORIA (lights a cigarette)

I don't know. Probably. You can't beat the system.

PHIL

What's the system?

GLORIA

What's the system? I don't know.

(CONTINUED)

136. (CONTINUED)

PHIL

Well, how do you know you can't
beat it?

GLORIA (putting her cigarette
out in the sink)

I don't know. It's just that
not too many people have.

PHIL

But, some people did?

GLORIA

I think so. I don't know.

She walks out of the bathroom, and patrols the bedroom
floor. She walks to the window. She looks out. She
SEES apartment houses, lights ON in them.

ANGLE - PHIL

Coming out of the bathroom.

PHIL

Hey, Gloria. We've got to try.
Even if we get shot, you've got
to start again. You can't just
go shooting everybody that
knocks on the door.

GLORIA

Get in bed.

PHIL

Sure, we'll get a good night's
sleep, get up, you'll think of
something. Want me to turn off
the light?

GLORIA

Yeah, turn off the light.

PHIL

You're not coming to bed?

GLORIA

I'm going to take a bath. Go
to sleep.

ANGLE - PHIL

In bed in the darkness. He closes his eyes. He opens his

(CONTINUED)

136. (CONTINUED)

eyes. He rolls over on his side. He closes his eyes. He opens his eyes, and sits up.

PHIL'S POV

Of the dark room. He reaches for the bedside lamp and turns it ON. He lies back down on the bed, closes his eyes. He opens his eyes.

ANGLE - THROUGH THE HALF-LIGHT TO THE BATHROOM DOOR. THE CAMERA DOLLIES very slowly and then we come up to the bathroom door, and WE SEE the blur of the white hotel robe that GLORIA puts on. She wraps a towel around her wet head like a turban. She ties her robe, picks up her purse and moves into the bedroom.

She stops as she sees PHIL sleeping, with the light ON.

GLORIA

You sleeping with the light on?

She moves quietly to the bed, gets in and pulls the covers over her. She looks in her bag and lights another cigarette. She blows smoke. PHIL rolls over close to her. She lays her arm across PHIL'S back as he sleeps on his stomach. PHIL rolls again. GLORIA puts her cigarette out in the bedside table ashtray, and looks back to PHIL, who rolls again.

WE HEAR SOUNDS OF LAUGHTER coming from across the hall.

CLOSE UP - GLORIA

She looks, and then looks back to PHIL.

CLOSE UP - PHIL

His eyes are open.

PHIL

I had a dream.

GLORIA

So, what did you dream?

PHIL

I dreamt of eyes.

GLORIA (kindly)

You dreamt of eyes? What kind of eyes?

PHIL looks at her.

(CONTINUED)

PHIL
Nevermind. You don't dream.

GLORIA
I used to. My whole life has been a dream.
My name, I dreamt that. Every bit of it.
All the bad things, all the good things.
That's why I'm not afraid of death, because
I know the minute these guys get us, we'll
wake up and be someone else.

PHIL
Do you think they're going to get us?
Are we going to get out of here, Gloria?

GLORIA
What did you dream? You dreamt you were
dying?

PHIL
No.

GLORIA
You never dreamt you were flying and you
fell? You never dreamt that people were
chasing you? And that you could leap high
into the air? You never dreamt that you
were bigger than you are?

PHIL
I did..

GLORIA
That's what I mean. Who were you then?
Were you you? Or, were you the dreamer?

PHIL
Gloria, good night. Let me sleep, will you?

GLORIA looks at PHIL. He rolls over close to her.

GLORIA
Hey, you're all over me. You're touching
my legs with your toes, it's driving me
crazy.

She gets up, taking her bag, and moves into the john.

INT. BATHROOM.

GLORIA pulls down the toilet seat, sits down, lights a cigarette,
and smokes.

DISSOLVE:

137. INT. HOTEL ROOM. BEDROOM. NIGHT.

GLORIA at the window, looking down at the empty street below. She
turns, SEES PHIL in bed, and moves out of the room.

DISSOLVE:

138. INT. BATHROOM. DAY.

GLORIA, putting on make-up. WE SEE HER reflection in the bathroom mirror. She is dressed.

ANGLE - GLORIA

As she moves back into the bedroom. PHIL is still sleeping. GLORIA moves over to the window, and looks out. She moves back to the bathroom.

INT. BATHROOM.

There's a clock embedded in the wall. IT READS: 8:10.

CUT TO:

139. INT. COFFEE POT. DAY.

GREEK CASHIER (to GLORIA)

So that's two coffee, two milk,
and two donut?

GLORIA

I only have a hundred dollar
bill.

COFFEE POT MAN

Forget it.

GLORIA

Forget it?

COFFEE POT MAN

Take the donuts, and everything,
and go.

GLORIA

Okay. Thanks.

She exits.

140. EXT. STREET. DAY.

As she moves out of the coffee shop, she bumps into a MAN so hard that the coffee and milk, spill. The MAN is a gangster. He clutches at her arms, his name is SILL.

SILL

Gloria.

GLORIA

Hello, Sill. What's up?

(CONTINUED)

140. (CONTINUED)

SILL

What's up with you?

GLORIA (pushing him away)

I've got to go.

She hails a cab, but SILL is right behind her.

GLORIA gets in. SILL follows.

141. INT. CAB. NEWARK. DAY.

CAB DRIVER

Where to?

GLORIA

Downtown Newark.

CAB DRIVER

It's a big city, lady.

GLORIA

I want to go four blocks down,
and take a right.

CAB DRIVER

It's one-way.

GLORIA

Then take a left.

SILL

So, Gloria, I'm glad to see
you. Where you been?

142. ANGLE - CAB
It drives off.

143. INT. CAB.

GLORIA looking at SILL, SILL looking at GLORIA.

GLORIA

I'm worth a fortune, huh, Sill?
You want my body?

SILL

Gloria, what can I say? There's
no place for you to go. I
look like a big man if I take
you in.

(CONTINUED)

143. (CONTINUED)

GLORIA (leaning forward to
CAB DRIVER)

Hey, handsome. This guy wants
to rape me in the cab. He's
saying dirty things to me.

CAB DRIVER (turns around)

Don't do that, Mister.

SILL (to CAB DRIVER)

Turn around. You look like an
ape.

144. The cab stops. The DRIVER gets out. He pulls SILL out
of the back seat. The DRIVER is massive. SILL is small.
SILL runs.

The CAB DRIVER opens the back door to the cab.

ANGLE - POV

The cab is empty.

CUT TO:

145. INT. HOTEL ROOM - BEDROOM. DAY.

The door opens and PHIL jumps to his feet. It is GLORIA.
GLORIA moves to the telephone.

She picks up the receiver.

GLORIA (to phone)

I've got to call Longacre 3-8311.
Thank you.

PHIL

What are you doing?

GLORIA

I'm making a phone call. Yes,
Operator. Longacre 3-8311.
Yeah, I hear it's busy. Okay.
No, don't call back. I'll
call you later.

PHIL (near GLORIA)

I don't understand what you're
doing.

GLORIA (looks at him)

We've got to split up. Everybody
recognizes me.

(CONTINUED)

145. (CONTINUED)

PHIL

So, who are you calling?

GLORIA

Everybody I know is connected.
I don't trust you to get to
Pittsburgh alone.

PHIL

I can get there.

GLORIA

You can't. You're too young.
You'll get caught. Then you'll
be on my conscience.

PHIL

My Grandfather came here by
himself when he was nine, from
Italy. I can get to Pittsburgh.

GLORIA

Hey, Phil, listen to me now. I'm
going to call Tanzini.

PHIL

Who's that?

GLORIA

Tony T. He's an old friend.
He's connected, he's a mob
guy, but we lived together.

PHIL

He was your boyfriend?

GLORIA

Right. You got it.

PHIL

Okay, okay. Give me a chance,
Gloria, to be your partner,
will you?

GLORIA

Let me call this guy.

She turns to the telephone, picks it up.

GLORIA (to phone)

I want Longacre 3-8311.

(CONTINUED)

145. (CONTINUED)

She turns back to PHIL.

GLORIA

It's ringing.

PHIL

Can you trust this guy?

GLORIA (into phone)

Hello, Tony? Gloria. How are you? I'm fine. Nevermind where I am. Can you help me? Don't tell me "it depends." I don't want to hear, "it depends." I'm going to bring the book. Okay. How are you? You're fat? You got fat, huh? I love you, too.

CLOSE UP - PHIL'S FACE

GLORIA (V.O.)

I'll be there when I'm there.
I'm not going to tell you when.
Soon.

GLORIA hangs up. She moves quickly into the bathroom.

INT. BATHROOM.

She takes down her clothes and slops them into the suitcase.

PHIL is there.

PHIL

What if he doesn't help you?

GLORIA

I've got to take the book.

PHIL

What if he doublecrosses you?

GLORIA

He won't. I know him.

PHIL

What if he does?

GLORIA moves out of the bathroom. She goes to the bedtable and throws her jewels into the case.

(CONTINUED)

145. (CONTINUED)

PHIL

What if he kills you?

GLORIA looks in her purse.

GLORIA

Here, I'd better give you some money. I only have hundreds. I tried to get some change, but I couldn't. So you change this hundred, and put these others in your sock, and don't let anyone know you have them. You're a kid, they'll steal it from you. You wait here for three hours. If I'm not back by then, beat it.

PHIL

You will come back, won't you?

GLORIA

I'll come back, bank on it.

PHIL

Three hours. Maybe I should wait three and a half.

GLORIA

Okay, three and a half. But no more. If I'm not back in three and a half hours, it doesn't mean I'm dead. It means I'll meet you at the railroad station in Pittsburgh. You understand? Okay?

PHIL (embraces her)

I love you, Gloria. I love you to death.

GLORIA

Thanks.

She exits with her case and knocks on the door from the other side.

GLORIA (V.O.)

Bolt it.

PHIL runs into the bathroom. There's a wall clock. It says: 8:45.

CUT TO:

146. INT. CAB MOVING THROUGH THE LINCOLN TUNNEL.

GLORIA is in the back seat. She leans forward.

GLORIA (to CAB DRIVER)
What time is it?

CUT TO:

147. EXT. 225 WEST 86TH STREET. DAY.

GLORIA'S cab pulls up.

INT. CAB.

GLORIA (leans forward, pays
DRIVER)
What time you got now?

CAB DRIVER
Nine-twenty.

GLORIA
I hope you have change for a
hundred.

CAB DRIVER
Lady!

GLORIA (getting out of the
cab, pulling her
suitcase behind her)
Forget it.

148. EXT. 225 WEST 86TH STREET.

GLORIA runs to the entranceway. The DOORMAN opens the door.

149. INT. TANZINI APARTMENT HOUSE - ENTRANCEWAY

As GLORIA moves past the DOORMAN.

GLORIA
Tony's expecting me.

She moves to the elevator.

ANGLE - DOORMAN
He goes to the house phone and looks toward the elevator,
as GLORIA get on.

DOORMAN (into phone)
Mr. T.? Gloria's on her way up.
Is that all right?

GLORIA watches the indicator. "FOUR," "FIVE."

ANGLE - GLORIA

She takes her gun out of her purse and hides it in her suit.

GLORIA

Come on. Millions of dollars, and they've got a slow elevator.

151. INT. 10TH FLOOR LANDING - 225 W. 86th STREET. DAY.

GLORIA gets off the elevator. Looks to her right and SEES the HEAVY SET MAN.

ANGLE - HEAVY SET MAN

He stares at her for a moment. It appears that he will attack her, but instead he watches her proceed to TANZINI'S apartment.

She knocks. She looks at the HEAVY SET MAN.

ANGLE - HEAVY SET MAN

ANGLE - THE DOOR and GLORIA

It opens.

152. INT. TANZINI'S APARTMENT. DAY.

A long forty foot corridor.

ALDO, a six foot two muscle man, handsome, well-groomed, suit, a tie, looks at her. He turns away and walks back down the corridor.

ALDO

Come in.

INT. LARGE DINING ROOM - OFF THE HALL.

TANZINI sits with MILT COHN and PAT DONOVAN and GUILLERMO D'ANTONI (the chieftan). They are representatives of the mob. Irish, Jewish, and of course, TANZINI and GUILLERMO, Italian. Behind them sits the BARON. A man in his later years, TANZINI'S father. He is up against the wall in a straight back chair. Slowly, nervously, he rubs his hands together, observing everything.

ALDO makes his way to TANZINI.

ALDO

Excuse me. She's here.

The table is set for one. GUILLERMO eats. Crystal glasses, a solid silver service, bone china, and hot pasta. The lace tablecloth has been pulled back for him — plates set on wood.

DONOVAN, COHN, and TANZINI do not eat. DONOVAN has a whiskey, the bottle, cork open. COHN has water, TANZINI shares the prize Italian wine with GUILLERMO.

(CONTINUED)

GUILLERMO

I don't want to see her now. Let her wait.

ALDO

She has the book.

TANZINI turns to his father (THE BARON).

CLOSE UP - THE BARON

He nods.

TANZINI

Put her inside. Let her wait. We don't want to be disturbed.

ALDO lights COHN'S cigar.

GUILLERMO looks up at COHN.

INT. HALLWAY.

ALDO finds GLORIA standing in view of the large dining room, but she has been looking down the long corridor to SEE a sunlit room. THREE NAKED MEN with towels wrapped around their waists snap other towels at each other. A YOUNG CALL GIRL between them. They pass from view.

ALDO

This way.

GLORIA is seated at a smaller dining room directly opposite the large dining room. A wall obscures her view. But, she can SEE to either side. In a moment, she spots COHN, cigar in mouth, taking a look. As GLORIA sits,

ALDO

Would you like coffee?

GLORIA

No.

ALDO disappears through a secret panel in the wall that leads to the kitchen. Behind him is TONIL. A graying man in shirt and tie.

INT. KITCHEN.

Steam hangs over the stove.

New plates have been uncrated. Bouquets of flowers, boxes, shopping bags full of fresh fruit. The MEN prepare the rest of the meal for GUILLERMO without saying a word.

WE HEAR A KNOCK on the SECOND DOOR - the kitchen.

(CONTINUED)

152. (CONTINUED)

TONTI moves to it, grabbing his holster, strapping it on. He checks his .38. He latches the chain on the kitchen door, then opens it a crack.

EXT. HALL.

HEAVY SET MAN
Everything all right?

TONTI looks back to ALDO. ALDO comes forward, replaces TONTI.

ALDO
Go home.

The door closes.

151.
(cont)

HEAVY SET MAN moves to the window that looks onto the courtyard.

HEAVY SET MAN'S - POV - 10 FLOORS DOWN.
Two limosines, and a Datsun sportscar. Chauffeur's in black.

152. INT. SMALLER DINING ROOM - GLORIA.
(cont)

The secret panel opens and ALDO comes out, carrying a bowl of fruit, cheese on a silver tray. He crosses the hall beyond GLORIA.

INT. LARGER DINING ROOM.

ALDO comes in, sets the fruit and cheese on the hardwood table, moves to each bottle, the silver ice bucket and freshens the drinks.

TANZINI rises.

TANZINI
Excuse me.

WE MOVE WITH him into the smaller Dining Room.

INT. SMALLER DINING ROOM.

TANZINI sits opposite GLORIA at the round, hardwood table. ALDO moving back through the secret door to the kitchen behind him.

TANZINI (to GLORIA)
Where's the boy?

GLORIA doesn't answer.

(CONTINUED)

TANZINI

You're a smart girl, Gloria. You understand. I like children. I don't want to kill children. These weren't murders that we did. You understand that?

GLORIA

Yes, I do.

TANZINI

The killings were done to set an example.Where's the boy?

GLORIA

He's on a boat to South America.

TANZINI

Gloria, trust me. Maybe we can do something.

GLORIA

Trust you, Tony? I know you.

TANZINI

You know the rules.

GLORIA

What rules are you talking about?
I don't give a shit about no rules.

TANZINI

You don't go around shooting our people. Everytime we try to talk to you, you pull a gun. You killed people. People get angry. I understand, you're a woman. He's a little boy. You fall in love. You're a woman, right? Every woman's a mother, right...You love him.

GLORIA

Do I love Phil?

TANZINI

It happens. Women. Love. Children.

GLORIA

It was an accident. I was the next door neighbor. His mother was my friend. I didn't know you were involved. That's the truth. I swear to God.

TANZINI

I know.

(CONTINUED)

GLORIA
I don't care if I die, you know.
I've lived my life.

TANZINI
You're young.

GLORIA
Bullshit. Hey, Tony, you're talking
to me. I know I'm a policy. I'm not
Gloria anymore. I know that. You got
a minute? Smoke a cigarette with me,
will you?

TANZINI takes out a cigarette, hands it to GLORIA, he lights
it for her.

COHN comes into the room. He sits down at the table, followed
by GUILLERMO, who stands.

GLORIA (to GUILLERMO)
I wish I hadn't met you, but as long
as you're here, sit down.

TANZINI (standing)
This is Gloria.

GUILLERMO sits.

TANZINI
A lot of money, which Gloria knows -
she's one of us, has been jeopardized.

GLORIA
Let me tell you about this kid. You
all believe in mothers. I know you all
had mothers. I'm not a mother. I'm one
of those sensations. I've always been
a broad. I can't stand the sight of milk.
I know you guys are going to have your
day, but maybe I could have a drink. Do
you think I could have a drink?

TANZINI looks around, then gets up, walks back into the
Dining Room and pours her a glass of wine. He comes back
holding a crystal glass.

GLORIA (lifting it)
L'Chaim.

She drinks.

They all stare at each other.

COHN gets up, looks at GUILLERMO. GUILLERMO gets up. They
walk back into the Dining Room. GUILLERMO sits.

(CONTINUED)

GUILLERMO

Low class.

INT. SMALLER DINING ROOM.

GLORIA drains the rest of her wine. Her tongue skirts the edge of the glass. She puts it down.

GLORIA

Good.

TANZINI

Tell me about the boy.

GLORIA

Kill me.

TANZINI

Gloria, what are you trying to say? Life is very dear. You think I want to kill you? I made love with you. I bought you jewels. You made a mistake. He knew names, dates, money, account numbers, and he wrote it all down in the book. Did you read the book?

GLORIA

I read it. Marco Polo. Marlon Brando. So what? Who the hell cares what that means?

TANZINI

The father - he turned State's Evidence. He was talking to the FBI, the CIA. He hurt a lot of people that liked him.

GLORIA

The boy didn't see the murders. He was with me. Look, I don't like this kid. He's a Puerto Rican kid. Half black or white, or whatever. I know. When you want to shoot me, shoot me. Go ahead. I hope I'm not holding you up.

TANZINI turns around and looks into the Dining Room.

GLORIA

Tony, you know I don't want to be tortured. So, if you're my friend, just do it quick.

TONY

We need the boy.

GLORIA

This kid is a ...and I'm just saying this because I don't know what the hell else to say...a very smart, and ingenious guy that...

She starts laughing.

(CONTINUED)

GLORIA (continues)

...I think is one of the greatest
guys I've ever slept with. You know
what I mean? I mean, he's got qualities.
I could see him at the racetrack. He's
one of us. He's got a dimple over here.
He's you. Tony, he's you.

TANZINI looks at her.

GLORIA

You know, Mr. T., I'm going to get up
now and walk out of here. If you want
to stop me, you can.

GLORIA rises, passes the Dining Room, takes a quick check
at GUILLERMO, DONOVAN, and COHN and continues down the hall.

ANGLE - CLOSE UP - TANZINI
He turns, confused, and shouts,

TANZINI

She's leaving.

151. INT. HALLWAY.
(cont)

The HEAVY SET MAN stands there confused as she rings for the
elevator.

152. INT. TANZINI'S APARTMENT.
(cont)

The NAKED MEN come running down the hall.

ALDO and TONTI come running out of the Smaller Dining Room.

151. INT. HALLWAY.
(cont)

The HEAVY SET MAN comes toward GLORIA. She fires. He falls
down as the elevator door opens.

150. INT. ELEVATOR.
(cont)

GLORIA pushes the 1st floor button.

151. INT. HALLWAY.
(cont)

A door opens, and NAKED MEN without guns, wrapped in towels,
charge the elevator as it's doors close.

150. INT. ELEVATOR.
(cont)

A NAKED ARM grabs the door, and GLORIA fires, her purse
splattering the hand holding the elevator with blood.

151. INT. HALLWAY.
(cont)

TONTI and ALDO push the others out of the way, but the elevator
is leaving.

(CONTINUED)

153. ELEVATOR START.

ALDO, quickly and efficiently, takes his weapon and shoots through the port hole. The elevator descends.

ALDO sticks his arm through the crushed glass of the port hole and fires.

ANGLE - THE ELEVATOR DESCENDING
Bullets, crashing through the top.

ANGLE - ALDO
Switching guns to a magnum and placing his arm in. He fires, continuously.

CUT TO:

154. INT. NEWARK HOTEL. DAY.

PHIL runs from the bedroom to the bathroom checking the clock, then he runs to the window of the bedroom. Then he moves back to the bathroom quickly and checks the clock.

As he passes it to go to the bedroom window, it reads:
11:00.

PHIL scoots up on the toilet seat and looks out of the little rectangular window.

POV - STREET BELOW. NEWARK.
People, traffic.

He moves back into the bedroom. He goes to the phone. He picks up the receiver.

PHIL (to phone)
Hello? Operator? I want to call
477-9970.

He waits nervously.

PHIL
Hello? Is Gloria there?

WE HEAR A VOICE over the phone, muted.

VOICE
She just stepped out. Did she tell
you about me? I'm Tony Tanzini.

PHIL
Where is she?

(CONTINUED)

154. (CONTINUED)

VOICE

She ought to be back here in about half-an-hour. She's getting a passport.

PHIL

Did you kill her?

There is no answer.

PHIL (screams)

Did you hear what I said? Is she dead?

VOICE

No, Phil. She's not dead. She's getting her hair done.

PHIL

Oh, my God.

VOICE

This is Tony Tanzini. I'm a friend of Gloria's. Where are you? Let me come and get you.

PHIL slowly puts down the phone. He goes to the bedroom and lies down.

The PHONE RINGS.

PHIL, startled, looks up. It rings again. PHIL goes to it slowly and picks it up.

PHIL (to phone)

Hello?

V.O.

Are you the man in 323?

PHIL

Yes.

V.O.

This is the desk. We want to know if you're checking out.

PHIL

I don't know.

V.O.

All right, then you'll be keeping the room?

(CONTINUED)

154. (CONTINUED)

PHIL

Yeah. We'll be here for another two days.

V.O.

Fine, just checking.

CLICK/CLICK.

PHIL hangs up the receiver, feeling quite alone. He moves to the window, looks out. He walks to the bathroom, climbs on the toilet seat, looks out of the little window. He walks back into the bedroom, grabs his jacket. He sits, takes his shoe off, reaches into his pocket, pulls out several \$100.00 bills, folds them. He takes off his stocking and puts it back on with the money in next to his bare feet. He squeezes into his shoe, and holds the remaining hundred. He puts his jacket on, moves to the door, and unbolts it.

155. NEW ANGLE - NEWARK HOTEL CORRIDOR. INT./DAY.
He opens the door. He looks down the hallway both ways, and moves toward the elevators.

He pushes the elevator button. He looks down the hallway. Tears stream down his cheeks.

ANGLE - ELEVATOR DOORS

Swing open and there are four MEN on the elevator.

CLOSE UP - PHIL'S FACE

He looks at them and enters.

156. INT. ELEVATOR. NEWARK HOTEL.

3rd MAN

How are you? Going out for a walk?

PHIL

Right.

3rd MAN

No school today?

PHIL

Teachers are on strike.

3rd MAN

And how do you feel about that?

PHIL

I don't feel nothing. What's it to you?

(CONTINUED)

160. NEWARK TRAIN STATION. (WE SAW BEFORE) DAY.

(scene to be rewritten to accomodate Scene 161 being NIGHT.)

161. ANGLE - NEWARK TRAIN PLATFORM. NIGHT.

PHIL walks more casually now, looking behind him. He gets on the first car.

162. INT. TRAIN. NIGHT.

PHIL moves from one car to the next, until he's in the car closest to Pittsburgh.

INT. FIRST CAR. IN STATION.

There are no seats. He finds one on the aisle next to two MEN.

PHIL

Is this seat taken?

1st TRAVELLER

You want the window seat?

PHIL

No, this is fine. I go to the bathroom a lot.

1st TRAVELLER

You with someone?

PHIL

No. I'm making this trip alone.

1st TRAVELLER

You're a little young. Where are you going?

PHIL

I'm not young. I can take care of myself.

1st TRAVELLER

You have money?

PHIL

I don't need money. Somebody is meeting me at the train.

1st TRAVELLER

We're going to be talking a lot, I hope that won't disturb you.

PHIL

No, I'm going to sleep.

WE HEAR "ALL ABOARD."

CUT TO:

163. PITTSBURGH RAILROAD STATION - A PANORAMIC VIEW. DAY.

ANGLE - PEOPLE GETTING OFF THE TRAIN.

(CONTINUED)

163. (CONTINUED)

1st TRAVELLER
Where are you going?

The SECOND TRAVELLER walks with them.

PHIL
I don't know. I've never been to Pittsburgh before. I think I was supposed to take a later train.

1st TRAVELLER
Oh, well, maybe you could call them.

PHIL
Well, they're at the cemetery.

1st TRAVELLER
Which cemetery is that?

PHIL
I don't remember the name of it.

1st TRAVELLER
Carson Memorial?

PHIL
That's it.

1st TRAVELLER
That's a long way from here, you want me to give you a lift?

PHIL (starts to run ahead)
No thanks, and thank you. You're a real nice man.

ANGLE - PHIL
Running ahead all the way up the platform.

164. INT. PITTSBURGH TRAIN STATION. DAY.

PHIL, hysterically, moves from one end of the station to the other looking for GLORIA, knowing that she won't be there -- he heads to a bank of phone booths. He picks out a directory, the YELLOW PAGES. He turns the pages quickly, rips them out.

INSERT - LAST PAGE THAT HE RIPS, "SADDLE INN ORPHANAGE."

ANOTHER ANGLE - CLOCK: 4:30.

(CONTINUED)

164. (CONTINUED)

ANGLE - PHIL

He stops; he looks out of a window. He walks AWAY FROM CAMERA, goes out the automatic doors.

165. EXT. TRAIN STATION.

PHIL moves to the cab station.

PHIL (to DRIVER)

Are you busy?

DRIVER

Where are you going?

PHIL

First, I want to go to Carson Memorial Cemetery. Then, to the Saddle Inn Orphanage. I have to see my brother.

DRIVER

Are you alone?

PHIL

I have money.

He gets in and the cab pulls away.

166. PHIL has his hand over his eyes.

PHIL

I'm sorry I'm crying. I've had a lot of trouble.

DRIVER

Where do you live?

PHIL

I have to get a place to stay.

DRIVER

You live here alone?

PHIL

My family was killed in an automobile accident. They were buried here. I have money. I'm going to school.

DRIVER

Well, don't you think that you ought to have a guardian or something? Don't you have any relatives?

(CONTINUED)

166. (CONTINUED)

PHIL

I do, but they're away.

DRIVER

Oh, I see.

PHIL

They'll be back in a couple of days. They didn't know that I was going to be here.

DRIVER

I see.

PHIL

I'm a lot older than I look.

DRIVER

How old are you?

PHIL

I'm ashamed to tell you, I'm 13.

DRIVER

I see.

PHIL

I don't look it.

DRIVER

No, you don't. You look about 12.

PHIL

I do?

DRIVER

I have three kids. Want to see their pictures.

PHIL

Hey, if you're asking me, do I want to stay with you, no. I have big plans. I have money, and I really can take care of myself. You know why?

DRIVER

No, why?

PHIL

Because I believe in dreaming and I feel very much like something
(MORE)

(CONTINUED)

166. (CONTINUED)

PHIL (CONTD)

important has happened to me,
like some religious thing or
something, I don't know. But,
I'm very confident, and I don't
think I could ever be scared
again.

167. EXT. PITTSBURGH EXPRESSWAY. DAY.

The cab breaks out onto the highway.

168. EXT. CARSON MEMORIAL CEMETERY.

As the cab pulls through the gates.

169. INT. CAB.

PHIL (to DRIVER)

There it is. It's one of those
over there. You want to stop?

DRIVER

You have money, son?

PHIL

Yeah, I have money. I just want
to say a little prayer. You
want to wait for me? I want to
go back to town.

DRIVER

Okay, son. But it's going to
cost you an arm and a leg. How
much money do you have?

PHIL (looking at him)

Hey, buddy. Don't worry about
it, okay? I've got money.

He gets out of the cab, takes off his shoe and sock, and
points the hundred dollar bills at the DRIVER.

PHIL

Is that enough, or is it going to
cost me more?

DRIVER

Okay, I was going to take you
back for nothing. I'm going
that way.

170. PHIL limps off toward a tombstone. He passes several
small ones. He comes to a very big one, larger than
himself.

(CONTINUED)

170. (CONTINUED)

PHIL

Hello, Gloria. How are you?...
 I miss you. But then you know
 how I feel about you. It's hard
 to explain what a person means
 to me when they taught me every-
 thing. But I know you're dead
 and that's hard. I want you to
 know that. But if all that
 stupid talk about dying through
 a dream is true, and if you're
 not cold, then I'm just going
 to think you're some other person
 in Pittsburgh. Anyway, give my
 love to my family because I
 know you're all dead, anyway.
 And maybe you'll be seeing each
 other. My mother loved you
 anyway, even though I never did,
 'til now. Anyway, I'm not
 hurting so bad, and I got to
 Pittsburgh and I'm going to try
 to go to school, and get some
 new clothes. And Amen.

He walks away to the road where several limousines proceed
 past him. PHIL, trying to pull himself together, looks up.

ANGLE - In the distance, an OLD GRAYING LADY, with a sling
 on her arm. She's walking toward PHIL.

ANGLE - CLOSE UP - PHIL
 He stops, looks at her.

ANGLE - TIGHTER SHOT OF OLD GRAYING LADY
 Funny clothes, flowered hat.

OLD GRAYING LADY (to PHIL)

Hello?

ANGLE - CLOSE UP - PHIL
 He looks, intently.

ANGLE - CLOSE UP - OLD GRAYING LADY
 It is GLORIA, in a wig, her arm in a sling.

GLORIA

Aren't you going to kiss your
 Grandmother?

171. ANGLE - PHIL
 MEDIUM LONG SHOT, SLOW MOTION. He is still. He starts

(CONTINUED)

171. (CONTINUED)

toward her. A sense of shyness, unbelieving, love. As he runs toward her, all the emotion that has been pent up in this short, terrible excursion is traced through his prancing, pounding feet and his exuberant face. He reaches GLORIA. Like a dream, he dives into her arms. They almost capsize. PHIL, ever slowly, kisses her face. The FRAMES going by, SMOOTH ACTION - a dream come true. Kiss after detailed kiss - his hand takes off her flowered hat as she smiles.

CREDITS

AS PHIL rips off her wig and mouths "GLORIA."

FREEZE FRAME.

CREDITS

THE END