

ANGELS IN TWILIGHT

"Pilot"

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WGA #1539910
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SECOND DRAFT

06-01-2011

ANGELS IN TWILIGHT

"Pilot"

CAST

DANIELLE ANGELONI

JIMMY VIVONA

MOTEL CLERK

VINNIE FERRO

GUISSEPE FERRO

EDDIE

TOMMY

GEORGE

CARL

LORETTA

SUIT #1

SUIT #2

GINGER ADAMS

WAITER

VITO RUSSO

JOHNNY DE LEO

DONNY AMICO

JOE TORRE

TICKET MAN

RALPH SPARKS

TOUGH GUY #1

TOUGH GUY #2

J.P. PETERSON

DEALER

DELI CLERK

MR. FRANCISCO

ANGELS IN TWILIGHT

"Pilot"

SETS

INTERIORS:

CALIFORNIA DESERT

LOS ANGELES

 Santa Monica

 Beverly Hills

LAS VEGAS

EXTERIORS:

CALIFORNIA DESERT

LOS ANGELES

BEVERLY HILLS

BEVERLY HILLS

SANTA MONICA

TEASER

FADE IN:

EXT. INTERSTATE HIGHWAY, 1959 CALIFORNIA - WARM SUMMER NIGHT

We see a woman driving a large 1959 Cadillac convertible, it's top is down.

The car approaches a 4-way BLINKING YELLOW, stops then continues forward. There is no other traffic.

Quickly the car comes upon another INTERSECTION. The driver, DANIELLE ANGELONI (late 20s), brings the car to another stop.

The clear night sky is illuminated by a full moon.

ANGLE: DANIELLE'S P.O.V.

She looks at her hands upon the steering wheel. They're covered in what appears in the moonlight to be BLOOD.

DANIELLE (V.O.)
It's late, I need to get some
sleep.

Danielle rests her right hand upon a LEATHER CASE which is resting on the passenger seat.

She hits the accelerator and the car continues off into the darkness.

FLASHBACK:

EXT. BEHIND A DESERTED SERVICE STATION - EARLIER THAT DAY

JIMMY VIVONA (mid 30s) is up to his knees in sand. He's been digging with a MILITARY SHOVEL.

We hear a 'CLANK'. He bends down and retrieves a can (large old metal coffee can with metal lid); he tosses it towards a group of previously retrieved cans.

He works quickly, is focused and determined.

Danielle is leaning against the back wall of the deserted building; smoking a cigarette.

JIMMY
(slightly out of breath)
Only three more babe.

Danielle drops her cigarette at her feet then extinguishes it with the toe of her shoe.

Jimmy continues to root through the heavy sand with his shovel as we see Danielle pull a small REVOLVER from her handbag.

She quickly approaches him.

Jimmy's attention is now drawn to her moving shadow. He looks up, catching the SHARP GLARE OF SUN off the gun's barrel.

JIMMY (CONT'D)

NO!

Danielle gets off two quick shots. One to Jimmy's head and the other to his chest.

His mortally wounded body drops to the ground.

END FLASHBACK

EXT. INTERSTATE HIGHWAY

Danielle slows the car down at another 4-way intersection and notices SIGNS indicating a small town up ahead.

ANGLE: DANIELLE'S P.O.V.

She looks again at her hands; this time NO blood.

END TEASER

ACT ONE

FLASHBACK: EXT. BEHIND A DESERTED SERVICE STATION - EARLIER THAT DAY

Danielle is groaning as she drags the body of Jimmy Vivona in the hot sun. He wasn't a big fella, but it's still a lot of work for her.

He slips from her grip and she drops the body. Danielle pauses to wipe the back of her arm across her forehead.

She glances towards the CAR which is still several yards away.

She reaches down to the body.

DANIELLE
Should have laid off the suds
Jimmy.

Danielle continues to exasperate herself as she drags the body.

QUICK CUTS: DANIELLE POPS OPEN THE CAR TRUNK, WIPES BLOOD FROM HER HANDS WITH A WET RAG, TOSSES THE RAG ONTO THE BODY (WHICH IS ALREADY IN THE TRUNK) THEN SLAMS THE TRUNK LID SHUT.

Danielle turns and walks back towards the deserted service station.

ANGLE: DANIELLE'S P.O.V.

A pile of old metal coffee cans.

Off P.O.V.

END FLASHBACK

INT. MOTEL OFFICE - NIGHT

Danielle stands at the check-in desk. She is dirty and tired.

The MOTEL CLERK hands her a KEY. He pays not attention to her or her appearance.

MOTEL CLERK
Bungalow number 16. It's the
furthest one out.

Danielle slides a ten dollar bill across the counter.

DANIELLE

I'll be leaving early tomorrow,
should I return the key here?

MOTEL CLERK

Just leave it on the night stand.
Housekeeping will retrieve it.

DANIELLE

Thanks.

INT. BUNGALOW #16 - NIGHT

Danielle locks the dead bolt on the door.

In the corner of the ambient lit room we see the LEATHER CASE sitting on a chair.

On the bed sits an OVERNIGHT BAG.

FLASHBACK: EXT. BEHIND A DESERTED SERVICE STATION - EARLIER THAT DAY

Danielle digs through the sand quickly and retrieves the last of the coffee cans. She tosses it over towards the others and crawls out of the small hole she and Jimmy have dug.

She then walks over towards the cans, we see the leather case too.

Danielle sits on the ground and proceeds to open each can which is neatly packed with CASH.

One by one she dumps out the contents into the leather bag then tosses the empty can against the wall of the abandoned station.

Danielle finishes, stands up with the shovel and leather case. She proceeds to walk to the car.

QUICK CUTS: DANIELLE GETS INTO THE CAR, SLIDES THE SMALL MILITARY SHOVEL UNDER THE DRIVER'S SEAT, TOSSES THE LEATHER BAG ONTO THE PASSENGER SEAT NEXT TO WHAT LOOKS LIKE AN OVERNIGHT BAG THEN CLOSES HER DOOR.

END FLASHBACK

INT. BUNGALOW #16 - NIGHT

Danielle wakes quickly, sits up in bed then scans the dark room for the leather case. She spots it on the chair, exactly where she left it.

Her head hits the pillow, her eyes close and she's quickly back to sleep.

INT. BUNGALOW #16 - EARLY MORNING

Danielle walks from the bathroom briskly. She grabs her overnight bag, the leather case and her hand bag from the bed.

She moves towards the door, turns and takes one last glance of the room. As she was instructed to do, the KEY is sitting upon the night stand.

The bungalow is spotless, Danielle has even made the bed.

Danielle walks out to the car and after getting in she puts the two cases on the passenger seat. She then slides SUNGLASSES from her head to her eyes, starts the car and drives off. Dust billows!

INT. HOUSE IN LAS VEGAS SUBURB - KITCHEN - MORNING

VINNIE FERRO (late 30s) stands over the stove frying bacon in a pan while he cracks eggs into another.

His brother GUISEPPE FERRO (mid 30s) walks into the kitchen and sits at a small table.

GUISSEPPE
She called yet?

VINNIE
No.

Vinnie keeps cracking eggs.

VINNIE (CONT'D)
Make some toast.

Guiseppe gets up from the table and walks over to a bread box on the counter where he retrieves a loaf of bread.

He pops two slices into the toaster then heads back to the table to sit down.

VINNIE (CONT'D)
(raising his voice)
Juice, butter jam!

Guiseppe turns around and walks to the fridge.

GUISSEPPE
I was gonna do it!

VINNIE
 Every blessed time.
 (pause)
 I shouldn't have to ask...

GUISSEPE
 I'm not even awake yet.

VINNIE
 Don't start with me.
 Not now, it's too early.

The phone rings.

VINNIE (CONT'D)
 That's gotta be her.

Guissepe answers the phone.

EXT. NEVADA DESERT. GAS STATION PHONE BOOTH - DAY

DANIELLE
 Guissepe?

GUISSEPE (O.S.)
 Yeah Dani. Everything OK.

DANIELLE
 Yeah, all good.
 (she sighs)
 Messy but good...

CUT TO:

INT. HOUSE IN LAS VEGAS SUBURB - KITCHEN - MORNING

Guissepe looks over to Vinnie who has stopped cooking and starts to walk over to the phone.

GUISSEPE
 (looking at Vinnie)
 She says it's all good.

VINNIE
 Gimme the phone.

Vinnie shoos Guissepe away and points to the unattended stove.

VINNIE (CONT'D)
 (on the phone)
 Hey kiddo, everything OK?

DANIELLE (O.S.)
 The package is in the trunk.

Vinnie rolls his eyes.

VINNIE

It's OK. Just pull it into the garage when you get here.

DANIELLE (O.S.)

I'll be there in about an hour.

VINNIE

Good. The coppers will be leaving the breakfast joints about now. A presto.

Danielle and Vinnie both hang up.

VINNIE (CONT'D)

... I just bought that car too!

Vinnie shakes his head and walks back over to the stove. He aggressively grabs the UTENSIL from Guissepe's hand and takes over cooking.

The two slices of toast pop up. Guissepe walks over, grabs them, sets them on a plate and inserts two more slices. He then walks back over to the table to sit.

VINNIE (CONT'D)

Well? Go open the garage so we can eat before she gets here.

EXT. TWIN PALMS RETIREMENT COMMUNITY, COURTYARD - DAY

Groups of retirees play shuffle board, lounge pool side and sit at tables enjoying breakfast.

4 older men (EDDIE CROWE, TOMMY KANE, GEORGE HERTZOG and CARL SANDER, all mid 60's) walk past everyone heading towards the lobby; they try to look casual.

LORETTA (late 30's) a Twin Palms employee, notices them.

LORETTA

And where are the four of you off to so early this morning?

Caught in the act the four men stop in their tracks.

TOMMY

No where special.

LORETTA

Um hum! I see that look in your eyes.

EDDIE
What look darlin'?

LORETTA
None of you fool me. You're headed
to that casino again, aren't you?

EDDIE
No mam, not us. We just wanted to
go have breakfast somewhere else, a
change of scenery.

Eddie smiles.

LORETTA
(not believing a word)
Um hum.

There is an awkward silence.

LORETTA (CONT'D)
Dressed in your 'Sunday best'?

GEORGE
There just happens to be a
breakfast buffet at the casino.

CARL
And maybe we're feelin' a little
lucky.

EDDIE
No harm in that. Right?

LORETTA
Fools. The lot of ya!
Win one day, loose the next.
Just a waste of time if you ask me.

The men glance at the ground like scolded boys.

LORETTA (CONT'D)
Men your age should be out playing
golf or something. Look at all the
wonderful activities this community
has to offer! Others don't have it
THIS good!

GEORGE
Pokers more fun.

LORETTA
The four of you can play poker
here!

She pauses.

LORETTA (CONT'D)
Fine. Off with ya.

EDDIE
(walking off)
I promise we'll learn golf.

Loretta shakes her head, turns then walks off.

CARL
George, you really need to learn
when to be quiet.

GEORGE
Sorry guys.

EDDIE
This isn't a prison. They can't
keep us here.

CARL
We pay good money and NO, they
can't!

The men continue to walk towards Eddie's CAR.

EDDIE
Lets roll!

INT. VINNIE'S GARAGE - DAY

The garage door is closed. Vinnie and Guissepe stand over the trunk.

Vinnie inserts the KEY and pops it open.

VINNIE
Christ Danielle!

Danielle pops her head up. She's at the passenger door retrieving the leather case and her personal property.

DANIELLE
It was literally in the middle of
nowhere. A deserted service station
or something.

VINNIE
You had a shovel!

DANIELLE

Didn't have time. What if someone
drove by?

VINNIE

It's ruined!

GUISSEPE

(touching Vinnie's
shoulder)

Don't worry 'bout it... I know a
guy who knows a guy.

Danielle walks towards the garage side door.

DANIELLE

And I'll pay extra for the damage.

Vinnie shakes his head as he looks down at the dead body in
the bloodstained trunk.

INT. CASINO - EARLY EVENING

The gaming tables are packed. Bits of cigarette smoke waft
through the air.

An elevated level of sound comes from everywhere; people,
slots, music, etc.

Two MEN dressed in sharkskin suits walk around the tables.
They are trying to converse over all the noise.

SUIT #1

Up almost 40% on the tables alone.

SUIT #2

40?!? I'm impressed!

SUIT #1

The new entertainment's been
pulling 'em in. It's like this
every night.

SUIT #2

(still fixated on the
numbers)

40 after slips?

SUIT #1

(with a greedy smile)

Yeah.

The men stop in front of two large DOORS.

They each grab a handle and open the doors in sync.

The sound elevates further. This is the casino's THEATRE.

The men walk in and the doors close slowly behind them.

Nice panoramic shot of the theatre's four rows of tables with wrap around seating, it's packed!

On the stage is a full band, costumed dancers and the lead;
GINGER ADAMS.

SUIT #2
(talking over the noise)
Gotta get me a show like hers!

SUIT #1
(sarcastically)
Good luck.

SUIT #2
It's like nothing I have ever seen.

SUIT #1
And it's making me the toast of the
strip!

CUT TO:

INT. VINNIE'S HOUSE, BACK ROOM - NIGHT

Danielle sits at a small table counting the stacks of CASH,
the leather case sits at her feet.

Off to the side sits a separate stack of cash which Danielle
splits in half and puts one portion into a plain envelope.

The other half she leaves on the table.

CUT TO:

EXT. NEVADA DESERT, DIRT ROAD ALONG BASE OF MOUNTAINS - NIGHT

We see a dark car pull off the dirt road, stop and in the
moonlight see Vinnie & Guissepe get out of the car.

VINNIE
Let's make this quick.

He walks around to the back of the car, pops the trunk and
grabs two large shovels. He hands one to Guissepe.

CUT TO:

INT. VINNIE'S HOUSE, BACK ROOM - NIGHT

Danielle is putting all the neatly bound stacks of counted cash back into the leather case.

Once filled she sets the case onto the chair then reaches for the remaining loose pile of bills; she slips this into her handbag.

CUT TO:

EXT. NEVADA DESERT, DIRT ROAD ALONG BASE OF MOUNTAINS - NIGHT

On their knees over a fresh dug grave Vinnie and Guissepe roll the dead body in.

VINNIE

Now lets cover it and get the hell
outta here.

QUICK CUTS: VINNIE AND GUISEPPE TOSS THE SHOVELS INTO THE TRUNK, GET INTO THE CAR THEN DRIVE OFF.

In the distance the glow from the lights of the small Vegas strip can be seen.

INT. VINNIE'S HOUSE, FOYER - NIGHT

Vinnie and Guissepe walk into the house. They are dirty and tired.

VINNIE

(calling out towards the
back of the house)
We're back!

Danielle walks out from the back of the room.

VINNIE (CONT'D)

We'll wash up. Wanna go grab
something to eat? There is a great
diner just down the road.

DANIELLE

I've already packed my car. I need
to get back.

She holds up the money filled envelope and hands it to Vinnie.

VINNIE

Thanks kiddo.

DANIELLE

I put in extra. Again I'm sorry
about the car.

GUISSEPE
It can be fixed.

VINNIE
Yeah, as long as you are alright.

Guissepe nods in agreement.

Danielle heads towards the door.

VINNIE (CONT'D)
When you see Mr. Russo, give him
our best.

Danielle stops, taps her nose with her index finger and
whispers...

DANIELLE
Omerta (mafia code for silence)

She winks then walks out.

GUISSEPE
Call if you ever need anything.

Danielle turns back.

DANIELLE
(with a smile)
Oh... I will.

Danielle approaches her car which was parked in the side
drive; she gets in then drives off.

GUISSEPE
I'm starving!

VINNIE
Yeah, lets wash up then go get
something to eat.

END OF ACT ONE

EXT. LOS ANGELES, SANTA MONICA BLVD. - DAY

Danielle drives her car, a 1959 LIGHT BLUE CONVERTIBLE T-BIRD, down the SANTA MONICA BLVD. and turns onto FORMOSA.

She immediately pulls into the lot behind the FORMOSA CAFE.

Danielle gets out of her car and casually walks into the cafe.

As she enters Danielle removes her SUNGLASSES, passes the matradee and walks towards an empty booth in the back.

A WAITER; dressed in black slacks and a white tuxedo shirt nods to the matradee then approaches her booth.

WAITER

Good afternoon. Will we be dining alone or are you expecting a guest?

DANIELLE

Yes, it is a fine afternoon. And I am expecting a guest any moment.

WAITER

Shall I bring you a cocktail while you wait?

DANIELLE

Yes. I'll have a white wine spritzer, thank you.

WAITER

Very well.

The waiter turns and walks off towards the bar.

Two men enter the restaurant; VITO RUSSO (50s) and JOHNNY DE LEO (early 30s). They're both wearing casual summer suits and remove their hats as they approach the booth.

Vito sits opposite Danielle while Johnny remains standing.

JOHNNY

Good afternoon danielle.

DANIELLE

Hey Johnny, how've you been?

Johnny looks over at Vito and smiles.

JOHNNY
Business is very good.

The waiter returns with Danielle's wine spritzer.

WAITER
Gentlemen. Something from the bar?

VITO
Club soda.

JOHNNY
Oh, nothing for me. I just stopped
in to say hello.

WAITER
Very well.

VITO
Two menus please.

WAITER
Yes sir.

The waiter heads back to the bar.

Danielle reaches into her hand bag and retrieves her car
KEYS.

She sets them onto the table and Johnny casually picks them
up.

DANIELLE
Be careful with her.

JOHNNY
Always.

Johnny smiles at Danielle then looks over to Vito.

Vito nods.

JOHNNY (CONT'D)
Well, I'm off. Enjoy your lunch.

DANIELLE
See ya Johnny.

VITO
See you in about an hour.

Johnny nods at Vito then turns and proceeds to leave the
restaurant.

The waiter passes him as he's bringing to the table Vito's soda and two menus.

DANIELLE

I wasn't planning on ordering anything to eat.

VITO

Don't be silly. Stay, enjoy with me. You're looking to thin.

DANIELLE

I promise you I eat plenty.

VITO

let's just chat over a nice meal. We haven't done that in quite a while.

Danielle feels uneasy. She tries to glance through an opening in the window curtains.

DANIELLE'S P.O.V.

Johnny drives out of the parking lot in her car.

Off P.O.V.

Danielle picks up her menu and tries to hid behind it.

After a moment she slides her menu down; her eyes meet Vito's. He smiles at her.

Danielle smiles back.

VITO

Everything is fine. Relax and enjoy.

Danielle takes a deep breath then starts to read the menu.

DANIELLE

Well, maybe just a salad.

VITO

Tisk, tisk. Nonsense, you're so thin. Manga, manga!

The waiter returns to the table holding a small pad and pen.

WAITER

May I suggest our finely chopped
Cobb Salad for the lady and for you
sir we have a delightful braised
leg of lamb with oven roasted
summer vegetables.

VITO

(nodding)
Sounds nice.

Vito looks at Danielle for her opinion.

DANIELLE

Yes. Perfect. Thank you.

The waiter takes Danielle's menu then reaches for Vito's.

VITO

(pointing towards the
listed deserts)
How's the peach cobbler?

WAITER

Excellent sir.

VITO

And two cobblers.

Vito hands his menu over.

WAITER

Thank you sir.

The waiter leaves.

VITO

(serious)
So, how did everything go in the
desert?

Danielle is not making eye contact; playing a bit with her
silverware.

DANIELLE

It all went well. And as planned.

VITO

Good. Good.

There is a pause.

VITO (CONT'D)

Do you have a count?

Danielle takes a sip of her spritzer.

DANIELLE
Just under 90.

VITO
(shaking his head)
That's a lot.

DANIELLE
The way he acted I expected more.

VITO
Sure you got it all?

DANIELLE
Yes. Quite sure.

VITO
Good. Good girl.

Danielle smiles at Vito. He smiles back.

VITO (CONT'D)
After lunch you drive me home. I
don't like the taxis.

DANIELLE
Of course.

Danielle pauses.

DANIELLE (CONT'D)
By the way Vinnie and Guissepe send
their best.

VITO
That's nice. Send them something
from me.

DANIELLE
Anything special?

VITO
Go over to Francisco's located
inside the Farmer's Market on 3rd.
He gets the fresh stuff on Mondays.
Tell him I sent you, he'll create a
nice basket. He won't charge you.

DANIELLE
I'll go on Monday just before noon.

VITO
Vino too. Ask him to include a nice
bottle of Rosso.

DANIELLE
Yes, of course.

VITO
(nodding)
Good. That's settled.

The waiter approaches with their meals.

EXT. LOS ANGELES, VITO AND ROSA RUSSO'S HOME - LATE AFTERNOON

Danielle lays on a chase lounge, sunglasses on and completely relaxed.

DANIELLE'S P.O.V.

Looking up at the blue sky, not a cloud in site.

Danielle slowly brings her gaze down towards the back of the house. She sees Vito's silhouette moving within the living room.

She hears the side gate open (O.S.).

Danielle's gaze now focus' in on Johnny as he approaches her then sits on the other chaise.

He holds out his left hand; revealing to her, her car KEYS.

Off P.O.V.

DANIELLE
(taking the keys)
Thank you.

JOHNNY
No, thank you.
Quite a haul.

DANIELLE
Not bad.

JOHNNY
You look tired.

DANIELLE
Jez, thanks for the compliment.

JOHNNY

You know what I mean. You should take a vacation.

DANIELLE

I'll be home this evening. Plenty of time to rest over the next few days.

I still have Peterson to crack.

JOHNNY

You've been tailing him for awhile. What's his angle?

Johnny lays back in the chaise.

JOHNNY'S P.O.V.

He looks into the back of the house and watches Vito walk around the living room. He notices another man in the room; they're having a heated discussion.

DANIELLE (O.S.)

(referring to Peterson)

So far I've got him playing tennis on the occasional Sunday in Beverly Hills.

... are you listening to me?

Off Johnny's P.O.V.

JOHNNY

Yeah, I'm listening.
Tennis, Beverly Hills.

Johnny is still distracted by Vito.

JOHNNY (CONT'D)

(pointing towards the window)

Do you recognize that guy?

Danielle looks into the house again.

DANIELLE

No, I don't.

JOHNNY

He looks familiar.

DANIELLE

Not to me. It's business I'm sure.
I wouldn't worry about it.

Johnny shakes his head.

JOHNNY

I can't place him though...
Yeah, I guess you're right.

DANIELLE

If it's business then you'll
eventually be told. So don't worry
about it.
So, back to Peterson.

JOHNNY

(giving her is full
attention)
Yes, go on.

DANIELLE

Well, he's been consistent with one
routine. He attends the midnight
showing at the Grove Theatre in
Hollywood.

JOHNNY

How consistent?

DANIELLE

Every other Saturday consistent.

JOHNNY

Good work.

Danielle lifts her sunglasses off her eyes and places them
upon her head.

DANIELLE

It's pretty strange what I do.
Isn't it?

JOHNNY

It takes talent to do what you do.

DANIELLE

Talent. You comparing me to
Lombarde or Monroe?

JOHNNY

(with a bit of a laugh)
You wish.
(he gets serious)
(MORE)

JOHNNY (CONT'D)
 Just don't let it get to you.
 Promise me, when it starts to get
 to get rough you'll get out.

Danielle puts her glasses back over her eyes and lays back down, not saying a word.

Johnny gets up from his chaise and proceeds to walk away. He pauses.

JOHNNY
 Don't go all prodigal on me...

DANIELLE
 (a bit of a whisper)
 Promise.

JOHNNY
 Good. You staying for dinner?

DANIELLE
 No, not today. I really need to get
 some sleep.

JOHNNY
 Have to be refreshed for Saturday
 night?

DANIELLE
 Yeah, something like that.

Johnny smiles as he walks across the patio and towards the house.

DANIELLE (CONT'D)
 I'll say good bye before I leave,
 just going to lay here a bit
 longer.

JOHNNY (O.S.)
 Take all the time you need.

INT. LAS VEGAS CASINO, GINGER ADAMS DRESSING ROOM - EARLY EVENING

GINGER ADAM'S (mid 20's) eyes are covered by the hands of DONNY AMICO (Casino manager and her new best friend) as he guides her towards her new dressing room.

Ginger giggles ever so slightly as she's being navigated.

DONNY
 Just a few more feet.

GINGER
 The excitement is killing me!

DONNY
(starting to laugh)
Oh doll, that is NOT the type of
thing you say in this town!

GINGER
(starting to laugh now
too)
I know, I know.

DONNY
Watch what you say cuz it could
really happen!

Abruptly Donny stops them in front of a large door. The gold
STAR upon it reads 'Ginger Adams'.
He takes off the blindfold.

DONNY (CONT'D)
Keep 'em closed!

GINGER
I am.

Donny steps in front of her and gently opens the door to her
new dressing room.

DONNY
Ms. Ginger Shields I present to you
a dressing room designed for and
fitting the true star that you are.
Ok... open your eyes.

Ginger opens her eyes and looks in. She's at first speechless
then looks over to Donny and gives him a huge hug!

GINGER
I love it! Thank you!!

The camera pans into the room revealing an ultra luxurious
suite-like dressing room.

DONNY
You really do deserve it! I am so
thankful to have met you,
bewildered that you choose to you
grace my stage and honored to call
you a true friend.

Donny then grabs a bottle of champagne chilling in a silver
ice bucket, he pops the cork and proceeds to fill two
glasses.

DONNY (CONT'D)
(still laughing along with
Ginger)
Ok, drink up... show time in a half
hour.

FADE OUT

EXT. LOS ANGELES, PACIFIC COAST HWY (PCH) / SANTA MONICA -
EVENING

Danielle sitting in her T-Bird waits for oncoming traffic to
clear before turning into her beach home car port.

It clears; she makes the turn.

CUT TO:

INT. DANIELLE'S BEACH HOUSE, CAR PORT - EVENING

She gets out of the car and pulls the small overnight case
and her hand bag from the passenger seat floor.

Danielle walks over to the house entrance and unlocks the
door.

CUT TO:

INT. DANIELLE'S BEACH HOUSE, ENTRY - EVENING

Danielle enters the house and proceeds to reach for the light
switch. She finds it; now a single lamp in the small living
room is lit.

The place is neat and sparsely decorated.

She walks over to the door wall and pulls it all the way
open; a light ocean breeze blows the curtains.

Danielle walks into the bedroom, sets her overnight bag and
handbag onto the floor, sits on her bed and reaches for a
LAMP on her night stand.

She reaches over to turn it ON but then changes her mind and
continues to sit in moonlit silence.

CUT TO:

INT. DANIELLE'S BEACH HOUSE, BEDROOM - EARLY MORNING

Danielle lays deeply asleep in her bed; she's wearing pajama
pants and a men's white 'wife beater' tank top.

She stirs in a dream state.

FADE OUT

DREAM SEQUENCE - BLACK AND WHITE

EXT. CALIFORNIA DESERT - DAY

DANIELLE'S P.O.V.

Close-up of a man's mouth, It's Jimmys.

He licks his lips.

JIMMY
We're almost there.

Off Danielle's P.O.V.

Sunlight glares across metal. It's a moving car, Vinnie's car.

Jimmy thinks it's Danielle's and he's driving her into the desert.

They're on the interstate.

DANIELLE'S P.O.V.

She's looking out the passenger window.

QUICK CUTS: OF THINGS THEY'VE PASSED ON THE INTERSTATE; AN OLD GAS STATION, THE MOUNTAINS, TALL CACTI AND A FAMILY OUT FOR A DRIVE.

CUT TO:

INT. INSIDE THE CAR. JIMMY'S PROFILE AT THE DRIVER SEAT; HE TURNS TO FACE HER.

REVERSE IMAGE TO NEGATIVE; CLOSE-UP JIMMY'S EYES.

His pupils are bright white.

JIMMY (O.S.)
Sexy...

Jimmy's hand reaches for Danielle's knee. He's rough and starts to move his hand up her dress along her thigh.

Off reverse to negative.

Danielle reaches for his hand to keep it from going further.

Off Danielle's P.O.V.

The car quickly pulls off the road; dust in it's wake.

It turns and heads behind a group of old deserted buildings.

EXT. BEHIND A DESERTED SERVICE STATION - DAY

Close-up of Danielle's mouth; cigarette smoke pours out. she's Leaning against the back of the building.

JIMMY (V.O.)
Come here, gimme a hand.

Close-up of Jimmy's sweat soaked face.

Money blows around; focus in on money blowing along the back of the building.

Close-up of Danielle as she reaches for a bill; many flutter around her.

Even closer on Danielle's hand; her fingers snip ahold of one bill in mid air. She pulls it close.

O.S. We hear a single GUN SHOT.

JIMMY (V.O.)
You **BITCH!**

DANIELLE'S P.O.V.

Close-up of Jimmy's face; he makes a cold grimace.

Close-up of the GUN in Jimmy's hand; it's pointed directly at her.

Danielle looks down at her chest; her white dress is torn, it's been pierced by a single shot.

She lifts her hand towards the tear just as the RED BLOOD (b&w scene but the blood is red) starts to flow from her body.

Off black and white dream sequence

SHOCK CUT:

INT. DANIELLE'S BEACH HOUSE, BEDROOM - EARLY MORNING

Close-up Danielle's EYES. They open quickly and dilate!

Danielle sits up quickly in bed grabs at her chest and gasps for air.

She tries to regain composure.

DANIELLE
SHIT!

Danielle reaches over the side of the bed for the alarm CLOCK on her night stand.

Close-up; it reads 3:34 pm.

She sets the clock back down then looks out the window towards the water; she closes her eyes.

FADE TO BLACK

END OF ACT TWO

ACT THREE

EXT. LOS ANGELES, THE GROVE THEATRE - NEAR MIDNIGHT

There a only a few people milling around outside.
Danielle approaches the ticket window.

DANIELLE

One please.

The TICKET MAN behind the window pushes a button and a single ticket pops up; he slides it towards her.

TICKET MAN

Fifty cents.

Danielle slides two quarters towards him in exchange for her ticket.

With ticket in hand she walks into the theatre.

As the camera pulls away we see the marquee; it reads 'Orson Wells in Black Magic'.

EXT. VEGAS: ACE OF CLUBS, BACK ALLEY - NIGHT

JOE TORRE (mid 30s) watches as his two TOUGH GUYS rough-up and intimidate RALPH SPARKS; club book keeper.

TOUGH GUY #1

Are you listening to Mr. Torre?
This is your first and final
warning!

Tough guy #2 holds Ralph from behind as his partner jockeys for position; ready to throw another punch at Torre's command.

JOE TORRE

Hey, hold up!

Tough guy #1 punches Ralph in the stomach anyways.

JOE TORRE (CONT'D)

I said knock it off already!

We don't wanna kill him!

The tough guys laugh. Ralph is clearly in pain.

JOE TORRE (CONT'D)

Not with that sweey-ass young wife
of his and those two precious kids!

Torre laughs deeply.

Ralph, quite exhausted looks up in fear of Joe Torre.

JOE TORRE (CONT'D)
Listenin' now ain't ya!

RALPH
Please...
(he gasps for air)
Not Nadine and the boys! I'll do it
right, I promise!

Ralph continues to struggle to breathe.

RALPH (CONT'D)
What ever you want.

Joe Torre comes closer to Ralph, face to face.

JOE TORRE
So listen up!
Ya see Ralph. I don't like havin'
to have these 'types' of
conversations with my associates. I
got better things to do.
And well, we all gots better things
to do.
Understand?

The two tough guys laugh some more.

JOE TORRE (CONT'D)
So listen up. And listen up real
good.

Joe pauses then kisses Ralph on the cheek. He then moves his
lips towards Ralph's left ear.

JOE TORRE (CONT'D)
(whispering)
Ya listenin' Ralph?

RALPH
(completely exhausted)
Yes.

JOE TORRE
Now. You keep the receipts
separate.

RALPH
Yes sir.

Joe backs off a little.

JOE TORRE

Then you do...

(he raises his voice as
loud as he can)

Whatever it is you pencil pushers
do and you make it look like all
the bar receipts count for the
entire clubs receipts!

Joe turns around and takes a good long look at the back of
the club, his club. He then quickly turns back to Sparks.

JOE TORRE (CONT'D)

All the 'bar' cash then goes into
the wall safe and the rest goes
into the floor!
Simple as that!

TOUGH GUY #1

Sounds simple to me.

Tough guy #2 loosens his grip of Ralph and he slides, knees
first, on to the pavement.

Ralph looks up at Joe Torre.

JOE TORRE

Don't think of doin' it for me. Do
it for that sweet family of yours.
Understand?

RALPH

(he struggles to get out
the word)

Yes.

Joe turns to walk away; the two tough guys follow.

Joe stops and turns back.

JOE TORRE

What are you two doing!?

Ralph struggles to get up.

The tough guys look at each other confused.

JOE TORRE (CONT'D)

Well?

Don't just leave him there!
Get him inside, get him cleaned up!

Joe reaches into his pocket and pulls out a WAD OF CASH. He
flips off a few 20's and hands them over.

JOE TORRE (CONT'D)
 Get him a new suit too...
 You've both gone and messed that
 one up pretty good.

Joe glances past the two tough guys towards Ralph.

JOE TORRE (CONT'D)
 Can't go home lookin' like shit can
 you Ralphie?
 What would... what's her name?
 Oh yeah, NADINE!
 What would Nadine think?

Joe starts to laugh as he turns back around and now heads to his Cadillac.

The two tough guys walk back to Ralph and help him up.

FADE OUT

EXT. THE GROVE THEATRE, HOLLYWOOD - 2 AM

The movie has ended; patrons are leaving the theatre.

Danielle takes her time in the hopes that J.P. PETERSON will notice her.

It shouldn't be too hard; Danielle is wearing a bright RED DRESS.

Sure enough, as J.P. Starts to exit the theatre he cannot help but notice her.

Danielle, with her slender, confident and toned figure. Long brunette hair and radiant blue eyes. It would be impossible to NOT notice such a natural beauty.

CUT TO:

Their eyes meet briefly then Danielle makes her exit. Completely planned, she's a professional first and foremost.

CUT TO:

DANIELLE STANDS OUTSIDE THE THEATRE. SHE PULLS A CIGARETTE FROM HER SMALL CLUCH.

She pretends to look for a lighter.

J.P. notices and casually walks up to her.

He pulls a LIGHTER from his pocket.

J.P. PATERSON
 May I?

DANIELLE
Why of course!

He lights her cigarette.

DANIELLE (CONT'D)
(she takes a drag)
Thank you.

J.P. PATERSON
Fan of Welles?

DANIELLE
Yeah, I guess.

J.P. laughs.

J.P. PATERSON
You guess?

DANIELLE
Well, he hasn't made a movie yet
that I didn't like.

J.P. PATERSON
I see.
(he pauses)
Interesting point.

DANIELLE
And you. Are you a fan of Mr.
Welles' work?

J.P. PATERSON
Indeed I am.
I have to admit I'm a bit curious
to get someone else's opinion.

DANIELLE
Like a fresh perspective.

J.P. PATERSON
Sure, why not?

Danielle acts as if she's going to walk towards the parking
lot.

J.P. PATERSON (CONT'D)
Say, what's your name?

DANIELLE
(with slight hesitation)
Helen.

J.P. PATERSON

Well Helen. Theyre's a great diner
just across the street.

J.P. Points across the way to a 24 hour diner.

J.P. PATERSON (CONT'D)

They've got great coffee.

He smiles a subtle, gentle smile then waits for a response.

DANIELLE

Well, it's pretty late. BUT... I do
have a long drive home.

(she pauses)

Sure I'd love to Mr???

J.P. PATERSON

John Paul Peterson.
But everyone calls me J.P.

DANIELLE

(cracking a smile)

OK J.P.

(she pauses)

Let's talk 'Welles'!

They both start to cross the street, Danielle's smile grows
larger.

FADE TO BLACK

END OF ACT THREE

ACT FOUR

INT. CASINO - NIGHT

Close-up on poker table as cards are dealt.

ANGLE: Eddie is at the table with five other men. Carl, George and Tommy stand a few feet behind watching.

Tommy takes a few steps forward and leans down to Eddie's ear.

TOMMY
Don't quit now.

Eddie tries to ignore him; he picks up a few chips and begins to roll them in his hand.

EDDIE
(calmly)
Just let me think.

Carl steps closer as well.

EDDIE (CONT'D)
I can't concentrate with the three
of you putting words in my ear.

CARL
(sorry)
Won't happen again.

EDDIE
(agitated)
And it continues.

GEORGE
(whispering)
May I state for the record that
until now I have remained silent.
Eddie rolls his eyes.

TOMMY
You just need one more killer hand.

The DEALER gives a stern look to Eddie as if he's now becoming annoyed.

DEALER
Sir, your play.

Eddie takes a peak at his hand.

Carl and Tommy back off; rejoin George. They continue to watch from afar.

Eddie pulls three cards from his hand and tosses them down.

EDDIE

Gimme three.

The dealer counts off three new cards towards Eddie.

ANGLE: Eddie pulls them close and slowly takes a peek.

First reveals a BLACK QUEEN, second a RED SEVEN and finally a RED NINE. He peeks at the two he's kept; RED QUEEN and BLACK NINE.

Two pair, queens high.

The dealer attends to the other players. The bidding begins; two men quickly fold.

Eddie remains cool.

Carl's eyes leave the excitement of the game; he notices a beautiful redhead, tall and slender walking through the tables. The woman is a bit overdressed; she's wearing an evening gown and all heads turn as she passes.

It's singer Ginger Adams.

Carl clears his throat and although he's a few feet away from Eddie he tries to get his attention.

CARL

Eddie!

EDDIE

(his eyes not leaving the
table action)

Not now.

Carl pokes at George's side; now George sees Ginger and he gets Tommy to notice her too.

Ginger's eyes finally spot the three men (not hard with such loud outfits!) and continues towards them; puzzled look on her face.

Now Tommy tries to get Eddie's attention.

TOMMY

(a little louder than
Carl)

Eddie!

He pauses.

TOMMY (CONT'D)

Busted...

Eddie continues to concentrate on the game.

Ginger walks right past Carl, Tommy and George; they back even further away.

Ginger stands silently behind Eddie. She pauses then taps him on the shoulder.

EDDIE

(eyes still on the action)
Go play slots or something.

Ginger taps his shoulder again.

Eddie ignores the gesture completely.

GINGER

Well, well.
And what do we have here?

Eddie recognizes the voice and is immediately startled. He quickly turns around; Ginger has a stern look on her face. He turns back to the guys; they shrug their shoulders in a 'we tried to tell you' sort of way.

EDDIE

Ginger my darlin'!
I didn't know you had a show this evening?

GINGER

(crossing her arms)
I have a show **every** evening.

EDDIE

Every night? That's fantastic!
Since when?

GINGER

Three months ago, I've told you.

DEALER

Sir?

The dealer tips his head to Ginger.

DEALER (CONT'D)

Sorry to interrupt Ms. Adams.

GINGER

It's OK.

Eddie and Ginger look at each other for a moment.

GINGER (CONT'D)

Well, go ahead! Make your move, bet
or whatever.

Eddie looks over to his pals for support.

CARL

Honest Ginger, this was his last
hand.

Tommy and George nod in agreement.

Eddie's flustered and takes a breath; trying to get back into
the rhythm of the game.

EDDIE

Raise twenty and call.

The hand plays out; Eddie wins again, barely.

Eddie stands from the table, tosses a \$20 chip to the dealer
and slides the rest into his pockets.

He turns to Ginger and smiles.

EDDIE (CONT'D)

I know you don't approve of me
spending a lot of time in here but
you have to believe me, this **was** my
last hand.

Ginger slips her arm under his and they walk away from the
table towards Eddie's pals.

GINGER

I know most days must be quite
boring for you guys. Not much to do
but pool side activities with the
same people day after day.

CARL

You have no idea.

Eddie changes the subject quickly.

EDDIE

Hey fellas, doesn't my little fire
cracker look swell?

TOMMY

Like a move star!

Ginger laughs and they continue to walk away from the gaming tables and towards the cashier counter.

There is a short line.

GINGER

So how many hours have you wasted away in here today?

The guys look at each other; afraid to answer.

EDDIE

Just a few.

Ginger doesn't believe him but lets it go.

GINGER

Well, the least you could do with some of your winnings is buy us a nice meal. I'm simply famished and my show doesn't start for another hour.

EDDIE

I would be honored to buy dinner for **the** Ginger Adams.

Ginger laughs again.

GINGER

Stop. You're embarrassing me. She kisses Eddie on the cheek.

GINGER (CONT'D)

(shyly)

Every girl deserves a grand pa as handsome and generous as you.

The line of people in front of them has been taken care of by the cashiers; Eddie is waved to approach an open teller window.

Eddie and his pals step up to the open window; victory in their eyes.

Others look on, more impressed with the beauty of Ms. Adams.

FADE OUT

INT. LOS ANGELES, FRANCISCO'S MARKET - DAY

Danielle grabs a hand basket and proceeds to stroll the aisles until she reaches the deli counter. Behind the glass an enornas assortment of imported meats, cheeses, olives etc.

A DELI CLERK approaches.

DELI CLERK
May I help you?

Danielle decides he is too young to be the owner.

DANIELLE
Just looking for now. Thank you.

DELI CLERK
I'll give you a moment then.

The clerk walks off towards another customer. Danielle continues to browse the store moving onto the section of fresh fruits and vegetables; stopping to look at anything of interest.

Occasionally she places an item in her basket.

Danielle eventually reaches the back of the store; the bakery.

Here she notices an older man stacking wrapped loaves of fresh assorted breads.

The man, MR. FRANCISCO, holds up a loaf of egg bread to her.

FRANCISCO
Baked fresh this morning young lady.

Danielle reaches for the loaf.

DANIELLE
Smells wonderful, thank you.

She places the loaf in her hand basket.

FRANCISCO
I only sell the very best.

DANIELLE
You're the owner?

FRANCISCO
Si (yes).
Dominic Francisco at your service young lady.
Is this your first time visiting?

DANIELLE

(in perfect Italiano)
 Piacere di conoscerti(pleased to
 meet you).
 è stato da molti anni ma sono stato
 qui prima (It has been many years
 but I have been here before).

FRANCISCO

Perfetto italiano. Ci siamo
 incontrati prima? (Perfect Italian.
 Have we met before?)

DANIELLE

signor Russo mi inviati (Mr. Russo
 sent me.)

Mr. Francisco stops stacking breads and gently reaches for
 Danielle's arm; he leads her off to the side.

FRANCISCO

(whispering)
 Vito Russo?

Danielle isn't shy about the fact that she works for L.A. Mob
 Boss Vito Russo.

DANIELLE

Si.

Mr. Francisco walks behind the bakery counter.

FRANCISCO

Are you looking for anything
 special?

DANIELLE

Mr. Russo wanted to send a basket.

FRANCISCO

Do you have the address dear?

Danielle reaches in her shirt pocket and pulls out a small
 card; upon it she has written out the address. She hands the
 card to Mr. Russo.

DANIELLE

Her is the address as well as a few
 kind words from Mr. Russo.
 It needs to be sent to Las Vegas,
 is that possible?

FRANCISCO

That is no problem. We can ship
anywhere.
Any special requests?

DANIELLE

A nice, large assortment of your
finest cured meats, cheeses,
breads, oils and olives.

She pauses.

And perhaps some dried fruits and
nuts as well.
... and some wine.

FRANCISCO

Si. The Roman special it is!

DANIELLE

Vino rosso, per favore (red wine
please).

FRANCISCO

Si. Si.
We'll have it packed and sent out
later this afternoon.

DANIELLE

I can pay you now.

FRANCISCO

(waiving her off)
Your money is no good here.
Please give my best to the Russo
family.

DANIELLE

Grazie (thank you).
Let me at least pay for my basket?

FRANCISCO

(reaching for her basket)
That also is on the house.

Danielle accepts his generosity and waits as he bags up her
new items.

FRANCISCO (CONT'D)

One more thing.

Francisco reaches under a covered pastry dish and retrieves a
cannoli; he wraps it in wax paper and sets it on top of her
bag of groceries.

FRANCISCO (CONT'D)

A gift for you.

DANIELLE

Well. If cannoli is part of the
deal could I persuade you for two?

Francisco nods.

FADE TO BLACK

END OF ACT FOUR

EPILOGUE

EXT. LOS ANGELES, FRANCISCO'S MARKET, PATIO - DAY

Danielle sips her coffee as she sits by herself at a small bistro table; the warm sun on her face.

Johnny casually walks up to the table and takes the seat opposite her.

DANIELLE

You're coffees probably cold. Ask for another.

JOHNNY

Sorry, I lost track of time.

Danielle reaches into her bag and retrieves the two wrapped cannoli; she slides one over towards him.

DANIELLE

You're lucky I didn't eat them both.

Johnny takes a bite of his.

DANIELLE (CONT'D)

Oh, I'm **IN** with Peterson.

JOHNNY

Fantastic. I'll let Vito know.

He's been on the juice for almost a year.

DANIELLE

Don't worry.
I'll find out what he's doing with the money.

Johnny sits back in his chair; crosses his legs.

JOHNNY

We'll need you to take another Nevada trip.

DANIELLE

I've only been back a week!

JOHNNY

I know, I'm sorry.
This just came up.

Johnny reaches into his jacket pocket; pulls out a small manila envelope and a single playing card; he then slides both across the table towards Danielle.

She reaches for the card and pulls it towards her.

ANGLE: DANIELLE'S P.O.V.

She slowly turns the card over; it's an ACE OF CLUBS with a name written across it in heavy black pen... JOE TORRE.

FADE TO BLACK

THE END

END CREDITS SEQUENCE:

EXT. LAS VEGAS CASINO, TWIN PALMS RETIREMENT CENTER - EVENING

Eddie, Carl, Tommy and George walk across the retirement community courtyard completely exhausted.