

# "DEAR VINCENTE..."

Written by

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FADE IN:

INT. FAMILY BUILDING, TINA'S BEDROOM - CHICAGO - DAY

Morning, shades drawn. In the dimly lit room, old family furniture, immaculate and polished beyond the norm, takes on a surreal look.

Radio plays POP LOVE SONG SOFTLY under scene.

A life-size framed color poster of movie idol, VINCENTE, 24, hangs beside the bed. He's a tall magnificent hunk of Italian man.

Every kitchy souvenir ever made for this star sits neatly arranged on shelves and dressers.

TINA CASSALETTO, 23, in a tank top and sweat pants, sits at the desk. Her dark curly hair, tied up to reveal big earrings and a pretty face.

Tina's startled by the staring eyes of her Vincente Wobble-head doll on a shelf above her head. The doll, a caricature of Vincente, has an oversized head attached by a spring to its body.

She lights a small lamp. Takes out a sheet of paper and a black bold pen. Looking up at the poster image, Tina writes.

Her distinctive handwriting marches across the page, regular rhythmical, perfect. It's like calligraphy or typed print in bold.

TINA (VO)

(Reading)

"Dear Vincente, My name is Tina Casaletto. Several months ago, I sent you a Teddy Bear, that I made. Did you get it? I really want to meet you in person."

TINA

Boring. Sounds like a six-year-old kid wrote it.

She scrunches up the page and tosses it into her trash basket. It lands on top of a pile of other paper balls.

Tina takes another sheet.

KNOCK at the door.

NONNA JOSEPHINE (OS)

Tina, it's Nonna, your grandmother.  
It's almost 10:00. You'll be late  
again. Uncle Dominick will be upset.

TINA

(Calling)

Okay, Nonna, I'm coming.

On her way to the closet, she stops. From beneath the bed, Tina pulls out a board covered by an in-progress Vincente jigsaw puzzle.

Tina runs her hand over the surface. Every piece in place, except for Vincente's feet. She inserts a big toe onto Vincente's foot.

A DOG BARKS OS. With a SIGH, she shoves the board under the bed.

Tina opens the door wide enough for MONDO, her white Maltese, to enter. His leash trails behind. She unhooks him; Mondo licks her hand.

TINA

I love you too, Mondo.

AUNT STELLA, 53, hesitates at the door. Tina blocks the way. Stella's a strong-looking woman with pleasant face.

TINA

Thanks for walking Mondo.

Aunt Stella smiles.

AUNT STELLA

Last night before bed, your Uncle Dom mentioned breakfast with you -- ?

TINA

Oh no. I forgot again. I'll be ready in a minute.

AUNT STELLA

Don't rush. I'll call him.

TINA

He... the new building owner... Mr. Caruso... Gino... I was supposed to meet him at breakfast.

AUNT STELLA

Get dressed. I'll phone for you.

Tina kisses Aunt Stella's cheek. Stella waves Tina along. Stella leaves.

Mondo watches Tina open her closet. A barrage of Vincente photos on walls and ceiling greets her. Tina finds her waitress uniform next to a pair of figure skates.

INT. FAMILY KITCHEN - DAY

Later. A large warm room, alive with culinary action.

Tina, in uniform, enters with Aunt Stella, who right away kisses everyone. Mondo follows Tina.

ANTOINETTE, 47, finishes setting the breakfast table. She's thin, all motherly concern. Her eyes follow Tina the way Mondo does.

At the stove, stands the small bent figure of NONNA JOSEPHINE, 74, stirring a large pot. Nonna has large wise eyes.

NONNA JOSEPHINE

(To Tina)

Take the bakery bag.

Tina takes a shopping bag from Nonna. She sniffs its contents.

TINA

Mmmmm. Something home-made in there.

Nonna hides a smile.

Antoinette hurries Tina to the back door.

ANTOINETTE

What about supper? Will you be home?

TINA  
I'm not sure, Ma.

NONNA JOSEPHINE  
Supper, who cares. What about  
breakfast now?

TINA  
I'll get something. Don't worry,  
Nonna.

NONNA JOSEPHINE  
(To herself)  
I like to see her eat.

Tina exits.

Antoinette shakes her head.

ANTOINETTE  
She's at it again.

STELLA  
What?

ANTOINETTE  
Vincente stuff... all over the place.  
Haven't you been in her room?

STELLA  
She doesn't invite me in there. I  
thought you made her give it up.

ANTOINETTE  
Come with me now, you'll see. If her  
father were alive today. He'd know  
what to do with her.

Antoinette and Stella exit.

Nonna stares into the simmering pot of soup. Mondo curls up  
by Nonna's feet.

INT. TINA'S BEDROOM - DAY

Stella stands aghast before Vincente's poster. She walks  
around the room.

Antoinette waits in the doorway.

STELLA

Oh my. I had no idea. All these...  
things. Poor Tina.

ANTOINETTE

Understand now why I can't sleep?

They hug each other.

EXT. REALTO THEATRE - DAY

Mid-July. Hot. People come and go about their business.

Tina stops at the theatre. She selects a roll from her bag.

SUPER: CHICAGO, TAYLOR STREET

She reads the marquee:

"LAST LOVE BEAST STARRING VINCENTE."

Tina eats the roll.

EXT. CUP 'N CAFE SHOP - DAY

Tina meets JOEY, 21. He leans against the open door, arms  
crossed over his chest. Italian features with an Italian  
attitude.

JOEY

Yo, Tina, Hey, where you been? Did  
you have a great date with your dear  
Vincente last weekend?

Co-workers inside the shop can be heard LAUGHING OS.

She grabs his arm.

TINA

Wouldn't you like to know?

He tries to snatch a roll from her bakery bag.

JOEY

Ooo, Mama mia!

With a quick twist out of reach, Tina smiles. She rushes away.

FRANCO pushes Joey aside to watch Tina walk down the street.

FRANCO

You're loosin' your touch, Joey, my man.

JOEY

I got tough competition that's all.

Joey glances across the street at Vincente's larger-than-life poster on the theatre wall.

EXT. TINELLA'S RESTAURANT, BACK PATIO - DAY

Tina passes through a trellis arch covered with climbing roses. On the patio, tables topped with logo-marked umbrellas crowd the space.

She notices a GARDENER watering roses with a sprinkling can.

GINO CARUSO, 43, medium build, slight, dressed in casual chic. Gino's face shows the joys and the sorrows of his past. He looks up and smiles at her.

GINO

You must be Tina. Your uncle showed me your picture.

They shake hands.

TINA

Morning, Mr. Caruso.

GINO

Call me Gino, Tina, Gino.

TINA

Sorry, Gino.

Tina glances at the restaurant door.

GINO

You missed the excitement. The movers brought my boxes.

TINA

How many boxes?

GINO

All one hundred of them, bright and early this morning. We looked for you at breakfast.

She edges toward the back door.

TINA

My alarm didn't go off. My uncle's going to kill me.

GINO

Don't go yet. Maybe you can answer a question for me.

TINA

I can try.

He sets down the watering can and, with a clipper, snips a rose from the trellis.

GINO

This rose.

Gino cradles a gorgeous rose in his hands.

TINA

Yes?

GINO

Did your uncle ever tell you its name?

She looks blank.

TINA

I don't know any of their names. You better ask him.

GINO

I'll do that.

TINA

I gotta run. See ya.

She slams through the door to the restaurant.

INT. TINELLA'S, HALLWAY - DAY

Tina leans against the door. She takes a deep breath.

INT. TINELLA'S, KITCHEN - DAY

UNCLE DOMINICK, 50, preps for lunch. He chops lettuce and onions. He's solid, attractive, balding, a contender.

He looks at the clock as Tina enters. Clock reads: 10:10.

Tina gives him a big kiss on the cheek.

TINA

Uncle Dom, you know you love me.  
What's for breakfast?

UNCLE DOM

If you'd been here on time, we could  
have had breakfast together today.

Tina's face turns red.

UNCLE DOM

It was rude of you to miss it. You  
brought embarrassment to me in front  
of Mr. Caruso.

TINA

I'm so sorry. I apologize.

UNCLE DOM

Gino was disappointed.

TINA

I just met him --

UNCLE DOM

Aunt Stella and I don't have any  
kids. You're like our daughter.

TINA

I think of you as my father.

He takes the bakery bag from her and automatically unpacks the rolls and cookies.

UNCLE DOM

Didn't I name this restaurant after you and Stella?

TINA

I feel honored. I do.

UNCLE DOM

You're an important part of the business. We love you.

TINA

I love you, too.

Tina's eyes brim with tears.

UNCLE DOM

This forgetting and being late, it's happening too much. It's got to stop.

TINA

I'll try harder, I promise.

Tina, at the stove, uncovering pot after pot. She stops at one large steaming pan.

TINA

I'll have this for breakfast.

Uncle Dom shakes his head. He wipes his hands on his apron.

INT. TINELLA'S, STOREROOM - DAY

Tina enters, flushed.

The room is a mess of jars and boxes bins and bags.

She hears a RUSTLING sound.

TINA

Rosie? Are you in here?

Tina sees ROSIE, 22, blond, a bit plump. She's slumped before a shelf-unit filled with a jumble of supplies.

ROSIE

Hi, you. Don't laugh. This is not my bag.

Rosie waves a plastic garbage bag at Tina.

TINA

I can help.

ROSIE

You're a good friend.

Tina can't hold back the tears.

Rosie feels Tina's forehead.

ROSIE

What's wrong? Oh my.

She gives Tina a hug.

TINA

I can't talk about it.

ROSIE

Wait a minute. Who am I? Some stranger? I'm your best friend.

TINA

You are my only friend.

ROSIE

So, tell me. Did Moreen say something mean again?

Rosie gives Tina a tissue. Tina wipes her eyes.

TINA

Not Moreen. My uncle yelled at me just now.

ROSIE

He yelled at you. Why?

Tina climbs a ladder to reach the shelves.

TINA

Because I forgot to meet him and Gino for breakfast.

ROSIE

It's "Gino" now? Have you seen the new guy upstairs? He looks pretty cute to me.

TINA

We talked when I came in today. He's older, but nice looking.

ROSIE

What else happened?

TINA

That's it.

Tina finishes organizing the top shelf. She straightens the next lower one.

ROSIE

Hey, have you heard from Vincente?

TINA

No Vincente. Nothing from him.

ROSIE

You will.

TINA

I should never have sent the bear. I feel stupid.

Dust flies. Tina's hands attack the next shelf and the next.

ROSIE

Vincente likes bears. We read about it in that movie magazine.

TINA

Does a grown man really want a pink teddy bear?

Tina finishes the entire shelf-unit along the back wall.

ROSIE

Look at you. How do you do that?

Tina shrugs. She comes down and leans the ladder against a wall.

TINA

You know what I got for all that work on his bear?

ROSIE

Don't tell me. An autographed picture?

TINA

I wish. I've been saving a special spot on my wall.

ROSIE

What did he send you?

TINA

A return-receipt card accepting the package. I wish I knew if Vincente really got the present.

EXT. TINELLA'S, HALLWAY - DAY

OS VOICES of Tina and Rosie can be heard through the slightly open storeroom door.

TWO WAITRESSES, ANGIE, 31, and MOREEN, "MO," 19, stop short of the doorway.

MO

Quiet.

Angie adjusts her glasses and puts her finger to her lips.

ANGIE

They're talking about Vincente.

Mo leans closer. Mo's a North Shore debutante type with a taste for excitement.

MO

Look. She's got those shelves done already.

ANGIE

She works too hard, and she works too fast. She makes us all look lazy.

MO

You're jealous.

ANGIE

I'm not. I simply prefer reading books over being Ms. Superwoman.

MO

Shh. They're coming.

Angie and Mo hide in the shadows. Tina and Rosie emerge from the storeroom.

INT. TINELLA'S, DINING ROOM - NIGHT

Warm mellow ambiance. Good food. Good times. Customers eat and talk in quiet tones at small lighted tables.

Tina, Rosie, Mo, and Angie wait on tables. DEBBIE, 18, and CARY SUE, 19, bus and pour water and coffee.

Sound of muffled PHONE RINGING can be heard.

Dom answers at menu stand.

UNCLE DOM

Hey Tina, it's your mama.

TINA

Be right there.

She plunks down a tray full of steaming entrees. Dom speaks into the phone receiver.

UNCLE DOM

Okay, Sis, see you tomorrow.

He hands the phone to Tina. She puts it to her ear.

TINA

I'll eat here. Don't wait up. No. No. I promise. Love you, Ma.

INT. TINELLA'S, DINING ROOM - NIGHT

Later. Angie turns the "OPEN" sign on the front door over to "CLOSED." Mo extinguishes table candles.

Uncle Dom writes checks in a large checkbook.

Tina finishes lettering a "MENU SPECIALS." sign. She props the sign up and hides her pen behind a stack of menus.

UNCLE DOM

Tina. How about you take this up to Gino tonight?

TINA

Uncle Dom --

UNCLE DOM

If I go up, he'll want to sit and drink wine and talk about his wife and son.

TINA

He's married?

UNCLE DOM

He's a widower. I can't bear to hear about the accident at breakfast this morning, and then again tonight.

He hands Tina a check.

Mo gives Angie a knowing look.

TINA

Is he up there?

UNCLE DOM

Put it on his desk. He'll see it. Thanks, Sweetheart.

He gives her a hug. Tina smiles.

TINA

I really feel bad about this morning.

UNCLE DOM

Forget it. I'll drive you home.

TINA

Don't wait. I have a kind of date  
tonight.

Tina heads for the staircase under Mo's watchful gaze. Angie shoots a cautioning glance at Mo.

Dom pulls on his jacket.

INT. TINELLA'S, GINO'S APARTMENT, LIVING ROOM - NIGHT

Light from a few floor lamps casts odd shadows on the walls and stacks of packing boxes, that stand next to lived-in leather chairs, couches, and polished dark wood tables.

Tina looks for a desk.

TINA

(Calling softly)

Mr. Caruso? Gino? It's me, Tina. I  
have your check.

Faint sound of a MAN'S VOICE TALKING OS in a distant room.

At the desk, Tina sinks into a leather chair with casters. She turns on a desk lamp.

On the gold inscribed leather desk top, Tina discovers crystal ink bottles of various shades, thick blotting papers, and a leather covered notepad. Tina searches for a pen.

In a small half-open drawer, she sees a beautiful fountain pen. Tina writes on the pad with the special pen.

The pen responds, and once again Tina's unusual handwriting flows across the fine paper.

TINA (VO)

(Reading)

Dear Gino, Here is your rent check.  
Very truly yours, Tina.

A man's hand reaches across her body, it takes the pen.

Tina looks up, a nervous smile on her face.

TINA

Sorry about the pen. I didn't  
realize --

GINO

How could you know that my father  
gave me this pen?

He carefully threads the cap over the gold nib.

Gino looks into Tina's eyes.

TINA

Your father?

He leans against the desk.

GINO

The pen was given to me when I left  
Italy for law school in the States.

TINA

You're a lawyer?

She can't take her eyes from Gino's steady gaze.

GINO

I'm a retired lawyer now.

He places the pen in the felt-lined drawer.

GINO

As you can see, it's a very good pen.

TINA

Yes. I see.

GINO

He didn't give me just any old pen.  
He wanted me to treasure it. He  
wanted me to write good letters back  
to him, letters worth reading.

Gino slowly closes the small drawer.

The spell Gino's story casts over Tina breaks.

GINO

He's long gone now. My mother still  
lives in Italy.

Gino blots Tina's note with a blotting paper and tucks it  
into his shirt pocket.

GINO

No need for a note. I know it's the  
rent check.

He drops the check into his wallet.

TINA

Silly me to write a note.

She pushes back the chair to go. He stops her slide.

GINO

Don't hurry away. We missed out on  
our breakfast.

TINA

I've been late a lot lately. My mom's  
waiting up for me now. Here I am,  
late again.

She manages to stand. They're face to face.

GINO

Tina, come sit with me and have a  
glass of wine.

TINA

Mr. Oh ah, Gino. Not tonight. Let me  
take a raincheck.

GINO

Hope it rains soon.

Tina blushes. She backs away toward the stairs.

TINA

Night, Gino.

Gino studies her note again.

EXT. TAYLOR STREET - NIGHT

Moon hides behind wisps of clouds, as Tina hurries along the dark deserted street.

EXT. REALTO THEATRE - NIGHT

Tina stops before the ticket window.

JAN FEVER, 60's, turns on her swivel chair. When she recognizes Tina, her wrinkled made-up face brightens.

JAN

Last night for Vincente, Doll.

TINA

It's only been a few days.

JAN

They're pulling it out. Vincente has box-office trouble.

Tina digs in her purse for money.

Jan gives Tina a ticket.

JAN

Go on in, Dear. It's on me tonight. You've been such a loyal fan.

Tina smiles.

TINA

I was wondering, could I have that big Vincente poster out front?

JAN

That's worn. Take this one. They sent two. This one's all rolled and sealed.

Jan hands Tina the poster.

TINA

Thanks.

JAN

If all his fans were like you, people  
would be lined up around the block.

Jan glances at a small clock. It reads: "10:00."

Tina dashes inside the theatre.

INT. REALTO, LOBBY - NIGHT

An OLD MAN behind the candy counter salutes Tina as she runs  
by.

ANDY

Tina, popcorn?

TINA

Later, okay?

Shaking his head, ANDY, 75, waves her on.

She enters through a double door into the darkness.

INT. REALTO - NIGHT

MUSIC plays.

Tina's eyes adjust to see a YOUNG COUPLE sitting down front.

Tina smiles. She slips into an aisle seat.

With a dreamy look in her eyes, she leans forward, resting  
her head on her hands on the top of the seat in front.

TITLES ROLL ON SCREEN: "LAST LOVE BEAST STARRING VINCENTE."

Tina claps her hands. The couple turns to see who's clapping.

Tina takes a deep breath. She leans back in her seat.

INT. REALTO - NIGHT

Later. Tina eats a huge box of popcorn. The couple leaves.

ON SCREEN:

A muscular arm reaches over a cliff ledge to catch a GIRL's slipping hand.

Dressed in a handsome military uniform, Vincente, as "CAPTAIN CRYSLER," grits his white teeth, and with great effort, manages to drag "CORA LEE," 20's, onto the ledge.

"Captain Crysler" and "Cora Lee" cling to each other high above a green valley.

CORA LEE (VO)

Captain Crysler, what ever are we going to do? Those evil men know where we're hiding. They're up above and down below.

VINCENTE IMAGE (VO)

Quiet, Cora Lee, I'm thinking.

CORA LEE (VO)

Sorry.

CAPTAIN CRYSLER (VO)

My love, hold me closer. Closer.

CORA LEE (VO)

What about thinking?

Tina's eyes widen.

CAPTAIN CRYSLER (VO)

Holding you helps me think.

CORA LEE (VO)

Oh, Captain, your body, your body, it's perfection. Every inch, so, so, built.

Doors swing open behind Tina, a shaft of light silhouettes Andy's body in the open doorway.

INT. REALTO, CANDY COUNTER - NIGHT

Andy talks on a wall phone.

ANDY

Tina's here. She's okay. We run the feature two more times, Mrs. Casaletto.

He listens.

ANDY

It's over at five in the morning. Right. She's been our best repeat customer. Jan let her in free tonight.

He looks at the receiver.

ANDY

Mrs. Casaletto? Do you want to talk to her? Are you still there?

Baffled, he hangs up the phone.

EXT. TAYLOR STREET, REALTO - NIGHT

Dawn sends its pale light down the street.

Tina exits the theatre with her new poster tucked under her arm. She passes the darkened ticket window. She walks down the street.

EXT. FAMILY BUILDING, ALLEY ENTRANCE - NIGHT

Tina notices a bit of early morning sky peeking between the old buildings.

A garbage truck passes by.

The sound of a garbage can top CLANKING startles her.

A STRAY CAT MEWS. It hops away through the cans.

Suddenly, Tina stops.

In a puddle a few feet away, she sees a small shiny object. She picks it up.

She holds a puzzle piece that pictures a man's toe.

A look of horror crosses her face. She gasps and drops the poster.

TINA

Noooooo.

She searches the alley.

Tina finds another puzzle piece of an eye and another of a finger. The pieces are wet and stained with grease and coffee grounds.

Tina runs back to Taylor Street in time to see the garbage truck turn down another street.

TINA

Too late. Too late.

She finds her new poster and brushes it off carefully with her sleeve.

EXT. FAMILY KITCHEN DOOR - NIGHT

Damp and cold.

Tina drops the poster.

She fumbles in her bag for her key.

TINA

Please, please. This can't be happening to me.

She finds the key and unlocks the door.

INT. FAMILY BUILDING, HALLWAY - NIGHT

LOW VOICES MURMUR OS.

INT. TINA'S HALLWAY - NIGHT

Tina BANGS open her bedroom door.

INT. TINA'S BEDROOM - NIGHT

The room stands empty except for furniture and Mondo asleep on the bed. Tina runs to the closet. The walls and ceiling are painted white.

She touches the wall. Paint stains her fingers.

Mondo opens his eyes. Tina looks underneath the bed. She drags out the board. The puzzle is gone.

Antoinette stands in the open doorway.

ANTOINETTE  
So, you're finally home.

TINA  
Why? Why, Ma?

ANTOINETTE  
To give you a clean slate, a fresh start.

TINA  
They were mine. I worked for the money to buy those things. You had no right.

Tina sinks on the bed next to Mondo.

Antoinette enters.

ANTOINETTE  
We'll go to Flo's shop. We'll pick out wallpaper and paint, like when you were a little girl. You choose.

TINA  
Does Nonna know?

Antoinette nods.

TINA  
The whole family made this decision?

Antoinette sits next to Tina. Tina avoids her mother's attempt at a hug.

INT. TINA'S BEDROOM - DAY

Late that afternoon. Evidence of packing everywhere. Tina places her clothes into an overnight bag.

Mondo pants near an open cosmetic case.

Aunt Stella watches from a chair.

Antoinette stands at the window.

STELLA

Where are you going, Tina?

Tina locks the cosmetic case.

TINA

I'm going where I'll be wanted.

Antoinette buries her face in her hands.

AUNT STELLA

What place better, than here in the bosom of your own family?

Tina zips her bag. She grabs an airline ticket from the desk and stuffs it into her too full purse.

TINA

I'm going on a plane to find Vincente.

ANTOINETTE

Then take me with you. You'll have a friend to talk to.

TINA

No, Ma.

ANTOINETTE

You've never been away from this neighborhood.

TINA

I'm 23, I'm going to seek my fortune. It's time. Right, Aunt Stella?

ANTOINETTE

Let me seek it with you? I'll take  
care of your fortune.

Tina shakes her head. She hugs Mondo, picks up her bags, and  
exits. Mondo and the two women follow.

INT. FAMILY KITCHEN - NIGHT

Nonna refills Uncle Dom's coffee cup at the kitchen table.  
Stella and Antoinette, sitting next to Dom, hold up their  
cups to Nonna.

Tina comes in through the hall doorway.

UNCLE DOM

We want what's best for you.

NONNA

You're in love with an image. He's a  
big nothing.

TINA

I know my own heart.

AUNT STELLA

(To Antoinette)

Don't beg. Let her go.

ANTOINETTE

(To Uncle Dom)

Do something here. You've gotta do  
something.

Tina holds back the tears.

UNCLE DOM

(To Tina)

You're making a big mistake. Aw. Get  
out of here. You'll miss your plane.

He tucks an envelope into her purse.

Tina protests. He shakes his head. She hugs him.

She hugs Nonna.

NONNA JOSEPHINE

You come back soon, and I'm going to  
teach you how to bake a nice Angel  
cake.

TINA

Nonna.

NONNA JOSEPHINE

I mean it. From my mother's special  
recipe. You never know when you're  
going to need a good cake.

Nonna exchanges glances with Antoinette and Stella.

Tina collects her bags and leaves.

Nonna cries. Uncle Dom holds her.

INT. FAMILY PARLOR - NIGHT

Candles light the room. Antoinette, Dom, Stella, Nonna, wait  
and listen to a table CLOCK TICK. They stare at the silent  
phone.

Mondo climbs into Antoinette's lap. He curls up and closes  
his eyes.

EXT. CHICAGO SKYLINE, AIRPLANE - NIGHT

The plane heads west.

INT. AIRPLANE - NIGHT

Tina reads a movie magazine in the darkened cabin. An elderly  
lady, wearing white gloves, sleeps with her head on Tina's  
shoulder.

INT. LAX AIRPORT - DAY

Early morning. The crowd carries Tina along. She searches  
for signs.

FLIGHT INFORMATION (VO)  
Robert Mason, Mr. Robert Mason,  
please report to information desk.

People rush past Tina in different directions. She sees a CAR RENTAL sign.

EXT. AIRPORT, RENTAL CAR PARKING LOT - DAY

Tina adjusts her sunglasses and stares open-mouthed at the incredible height of a palm tree.

She opens the trunk of her rental car, drops in her bags, slams the trunk shut. With a victorious smile, she drives off.

INT. RENTAL CAR PARKING LOT, EXIT GATE, CAR - DAY

Tina drives from the lot into TRAFFIC.

TINA  
Vincente, here I come.

INT. HOLLYWOOD STREET CORNER, RENTAL CAR - DAY

Stopped at a red light, Tina studies a map. She looks confused.

Cars behind her HONK.

TINA  
Wait a minute.

She signals them to pass. A string of cars go by.

EXT. HOLLYWOOD, STREET - DAY

TRAFFIC SLOWS.

Tina notices a map stand. A sign above the stand reads: "ASK MR. MAP."

She parks at the corner. Tina waves at AL WATCHOWSKI, 50's.

TINA

I'm lost. I'm looking for Vincente's studio. Do you have a map that shows where it is?

AL

You ain't near it.

TINA

Could you give me the right address?

AL

Gotta buy a map first.

TINA

Which map?

Al finger-walks through a packet of folded maps.

TINA

Can you find it?

AL

Slow it. Slow it. Takes a minute to get out your right map here.

He makes his selection and hands a map to Tina.

TINA

Where is Vincente's studio?

AL

You owe me five bucks.

Tina fishes out a five from her purse. She pays him.

He pockets the money and drops the map packet into a box at his feet.

TINA

Please show me?

AL

Things is changeable here in LA. One day something's where the map says, and next day it's up and moved.

TINA  
Can't you keep up to date?

AL  
Economics of the thing's got our  
hands tied, Miss.

Tina buries her face in her hands.

Tina starts her engine. She tosses the map in the back seat  
with a pile of other maps.

TINA  
Thanks anyway.

AL  
Mr. Map, Al Watchowski at your  
service. Need a place to stay?

He runs beside her moving car. She looks nervous.

TINA  
Get away from the car.

Tina picks up speed.

AL  
(Running alongside  
car)  
Try the Starlite Motel. Reasonable  
rates. Clean. Down two blocks to your  
right.

She waves him off, then drives away.

Al takes out a cell phone and makes a quick call.

AL (ON PHONE)  
Al here. Another one looking for  
Vincente's studio. She's driving a  
blue two-door rental. Right.

He pockets his phone.

EXT. STARLITE, PARKING SPACES - DAY

Tina parks at the office door.

INT. STARLITE, OFFICE - DAY

Tina signs the register in the no-frills office.

BOB WIENER, 30's, watches with interest.

BOB

Did anyone ever tell you, you've got gorgeous handwriting?

TINA

No. You're the first. Thank you.

BOB

How long will you be staying with us?

TINA

I'm not sure.

BOB

Want to use the pool? Take a room towel. Pool's open until 9 P.M.. Sorry, no life guard on duty anymore.

TINA

What happened to him?

BOB

He got a part in a Soap.

TINA

I need some help in finding a movie studio.

BOB

Things change fast here. That may be a problem.

He selects a map from a rack.

BOB

Try this one. The maps they sell on the street corners may not be up to date.

TINA

Tell me about it.

He hands her a map and key.

TINA

Thanks. Do I owe you for this map?

BOB

It's a bonus gift with your room.  
Enjoy your stay with us.

He gives her a little wink. She nods.

BOB

I'll be up with your bags in a few  
minutes.

TINA

Thanks.

EXT. STARLITE, HALLWAY - DAY

Tina looks for her room number.

TINA

Number 26.

She unlocks the door.

INT. STARLITE, TINA'S ROOM - DAY

The door LOCKS automatically behind her. Tina takes a deep  
breath. The room looks clean, in order. The single window has  
frosted glass.

Tina lies on her back on the double bed.

A crack near the overhead light fixture catches her eye.  
Water drips from the crack.

Tina tries the TV. She finds it requires four quarters.

TINA

Skip that.

She spreads out the map.

EXT. HOLLYWOOD, STREET - DAY

Tina drives her car through TRAFFIC.

INT. RENTAL CAR - DAY

For a moment, the map Tina holds blocks her view.

She swerves to miss a truck.

A car following too close nearly rams into her back fender.

Tina's hair looks limp. Her eyes, reflected in the rear view mirror, look tired.

EXT. BOGAS STUDIO, FRONT ENTRANCE - DAY

Tina stands before the door of a plain two-story office building. She rings the DOORBELL.

INT. BOGAS STUDIO, HALLWAY - DAY

The front door LOCKS behind Tina. She's faced with a second locked door. A TV camera fastened to a wall turns to examine her.

MAN'S VOICE (VO)

Can we help you?

TINA

I'm looking for Bogas Productions.  
They produce Vincente's movies.

MAN'S VOICE (VO)

Yes.

TINA

Look. I've come all the way from  
Chicago. I need to see Vincente.

MAN'S VOICE (VO)

Vincente is not here. State your  
business.

TINA

I sent him a gift, a pink bear. I never received a thank-you note.

MAN'S VOICE (VO)

A thank-you note. Ha ha. He gets thousands of gifts every week. He can't thank each one.

TINA

If I could just speak to the person in charge of gifts --

MAN'S VOICE (VO)

The lady who handles gifts? Ah, she's... not in today.

Tina touches her forehead. She leans against the wall. The TV camera adjusts itself to Tina's new position.

TINA

May I come in and talk to you. It's hot in here.

MAN'S VOICE (VO)

Listen, Lady, forget the bear. It's not worth it.

Tina steps up to the TV camera.

She drops her bag and tries to hold the camera steady.

It twists away like a naughty child.

TINA

(To camera)

Now you listen to me. Open the door, and let me look for my bear. I can recognize the package.

MAN'S VOICE (VO)

Go away, Lady.

TINA

Don't call me "Lady." Let me in.

She bangs on the inner door.

MAN'S VOICE (VO)

Now look here... oh, all right.

With a loud BUZZ, The inner door swings open.

FIVE HUGE BODY GUARDS face Tina, arms linked, a wall of flesh.

She gives up. She shoulders her bag and tosses her map on the floor.

TINA

Oh, let it go.

She exits to the sidewalk.

EXT. BOGAS STUDIO - DAY

The outer door LOCKS.

Tina stalks to her car. She makes a U-turn and drives off. Another car, with tinted windows, follows her.

EXT. STARLITE, POOL - DAY

A small pool, surrounded on four sides by three floors of doors. Tina, in a bikini and sun glasses, sits on one of the two beach chairs. Tears stream down her face.

MAN'S VOICE (OS)

Hi. Hi hi hi hi.

The VOICE ECHOES from all sides of the courtyard.

Tina, startled, knocks her sunglasses off.

TINA

Who?

MAN'S VOICE (OS)

Hi there. There there there.

She sees a MAN's head in a stairwell.

GERRY WIENER, 50'S, struggles up the steps. He jogs to her over the Astroturf carpeting.

TINA

Who are you?

GERRY

Why, I'm Gerry Wiener, that's who,  
Tina.

TINA

How do you know my name?

GERRY

You signed the register with my son,  
Bob.

TINA

But he's so tall. No offense.

GERRY

No offense taken. Bob's my adopted  
son. I'm exactly 46 inches tall in  
case you're wondering.

TINA

I see.

Gerry dangles his bare feet in the pool.

TINA

What do you want?

GERRY

I want to help you, Tina. You look  
sad.

TINA

I'm okay.

He picks up her sunglasses.

GERRY

Sure you are.

TINA

I don't know what to do.

GERRY

Yes you do. Go home to the family  
that loves you.

Tina gives him a curious look.

TINA

Who are you?

GERRY

I own this place. I live up there.  
(pointing to the top  
floor.)

I broke out all the walls and made a  
nice condo for Bob and me.

TINA

Do you know Vincente?

GERRY

Let's change the subject.

TINA

Please tell me what he's like?

GERRY

I know everyone in Hollywood, and  
everyone knows Gerry Wiener. Everyone  
except him.

Tina cries a little.

TINA

I know if we met he'd look into my  
eyes and see how I feel about him.

GERRY

How's that?

TINA

When I see him on the screen, I  
understand him.

GERRY

He has a bad rep around town. He's a  
loner. They say he's difficult to  
work with.

TINA

I don't care. I know I'd be perfect  
for him. We will be together. Trust  
me on that.

GERRY

He's not worth your time. Tina, Tina,  
you're young and pretty. You can  
attract any number of young men.

TINA

But I'm in love with Vincente.

GERRY

My advice? Go home. Turn the page.

Tina dives into the pool. She comes up for air. She climbs  
out and grabs her towel.

Gerry goes to the stairwell and kicks a pop machine. Two cans  
fall out. She follows him over and takes the can he offers.

Tina slowly opens her drink and takes a sip.

TINA

Maybe you're right. I'm walking away.  
I'm through with all this. It's too  
weird.

GERRY

Now your talking.

Gerry returns to the stairs. He climbs one level up and leans  
over the low railing.

TINA

Thanks.

GERRY

Anytime. Anytime anytime anytime.

INT. FAMILY PARLOR - CHICAGO - DAY

The room, lit by late afternoon sun through lace curtains.

In her rocking chair by the window, Nonna watches TV: the  
anniversary of the July 1969 Apollo II Moon Walk.

Mondo rests on his pillow nearby.

EXT. MOON SURFACE - TV STOCK SHOT

NEIL ARMSTRONG (ON TV)

"... One small step for man, one  
giant leap for mankind... "

Nonna, angry.

NONNA JOSEPHINE

Never happened, Mondo. That's a TV  
mock-up. They fooled the world. I  
know better.

Nonna SWITCHES OFF TV with her REMOTE.

Sound of car doors, SLAMMING OS.

Nonna peeks through the lace curtains. She sees Tina paying  
cab driver.

NONNA JOSEPHINE

Come, Mondo, she's home.

Mondo springs to the window, and tail wagging, the dog sees  
Tina coming up the front steps. He runs to the hallway.

INT. FAMILY PARLOR - DAY

Tina enters. She hugs Nonna.

TINA

I'm over it, Nonna. I'm okay.

NONNA JOSEPHINE

You're all right?

Nonna struggles to her feet. She throws her arms around Tina.

TINA

No more worrying about me.

While Mondo leaps around Tina, Nonna takes a long look at her  
granddaughter's face.

They hug each other again. A shadow of doubt lingers in  
Nonna's wistful smile.

Stella and Antoinette appear in the doorway with Uncle Dom.  
Antoinette grabs Tina. She wipes her eyes on her apron.

ANTOINETTE  
You couldn't call us? We were so  
worried.

Tina looks down.

Stella pats Antoinette's arm.

AUNT STELLA  
Let the girl breathe. We'll talk  
later.  
(To Tina)  
Go rest.

TINA  
Yeah right. All of sudden, I'm like  
so tired. Come on, Mondo.

Mondo jumps into Tina's arms. Laughing, she gives him a quick  
squeeze, then sets him down.

She takes her bags and exits with Mondo.

INT. FAMILY DINING ROOM - NIGHT

The family eats supper around the long table.

Nonna serves each one pasta.

Stella eats slowly with her eyes on Tina.

Antoinette sips some wine.

Uncle Dom slips Mondo a piece of bread. Mondo licks Dom's  
finger.

Tina helps herself to a roll.

TINA  
I've been thinking, Ma. I've decided  
I want sage green walls in my room.

ANTOINETTE

Sage green? Fine. Good. We can do any color you want.

AUNT STELLA

So. You're over the whole "Vincente" thing.

Everyone gasps. All eyes on Tina. She seems all right. Relief flows around the table.

Dom helps himself from the huge bowl Nonna holds.

He reaches for the bowl, but Nonna won't give it up. She shakes her head and serves him.

UNCLE DOM

I knew the trip would help.

Tina takes a small bite of her salad. She examines a piece of lettuce on her fork.

NONNA JOSEPHINE

Rose is good with green. Once I had a bedroom with tiny roses and green leaves all over... that was long ago.

Nonna sits and serves herself some pasta.

INT. TINA'S HALLWAY, BEDROOM DOOR - DAY

Late morning. Mondo digs at something under a chair. Antoinette kneels to see what it is.

ANTOINETTE

What did you find, Mondo? Let me see.

Mondo GROWLS then licks Antoinette's hand.

Under the chair, the dog tries to reach a Wobble-head Vincente doll.

Antoinette pulls out the doll. She looks at it with a worried expression. Mondo WHIMPERS.

Tina opens her bedroom door. Antoinette hides the doll behind her back.

She motions Tina to go back in her room.

INT. TINA'S BEDROOM - DAY

Another day. Tina, looking a bit sleepy in her tank top and sweat pants, sits up in bed. Her new rose and green wallpaper brightens the room.

Antoinette enters with a nervous smile. Tina sees that her mother is trying to hide something.

TINA  
What's that, Ma?

ANTOINETTE  
What?

Tina tries to peek behind her mother. Antoinette moves away.

ANTOINETTE  
You going to get dressed today?

Mondo runs around behind Antoinette and BARKS at the doll.

TINA  
What is it, Mondo? He thinks you're playing a game.

Mondo continues to jump at the doll.

TINA  
Come on. Show me.

Antoinette gives in. She presents the doll to Tina.

The grotesque doll grins at Tina. The head wobbles.

Tina shivers.

ANTOINETTE  
I'll put it away.

Tina reaches for the doll.

TINA  
What, you afraid to let me have it?

ANTOINETTE

You need rest. No use stirring up the past.

Suddenly, Tina seems a bit dizzy. Antoinette helps her back into bed.

ANTOINETTE

You've had a big week.

Antoinette smooths the covers.

ANTOINETTE

So you just tuck up in here. And I'll go down and make some hot minestrone soup for lunch. Sound good?

Tina sleeps. Mondo jumps up on the bed and burrows in beside her.

Antoinette sets the doll next to Tina's radio. She turns to leave, stops, comes back, reaches for the doll, then decides to leave it.

Antoinette hurries out of the room.

INT. TINA'S BEDROOM - DAY

The morning of the next day. The ALARM RINGS. Tina's hand reaches for the Snooze button.

Antoinette enters with a vase of flowers. She sets the vase on Tina's dresser.

ANTOINETTE

Good morning, Princess Tina. Will there be anything else I can bring? You have only to make a wish.

Mondo licks Tina's hand. Tina looks sleepy.

TINA

Could you please take Mondo out?

Antoinette scoops up Mondo and heads for the door.

ANTOINETTE

Maybe you'll go to the restaurant today? It would do you good.

TINA

What did Uncle Dom tell them about my trip?

Mondo squirms in Antoinette's arms. She continues toward the door.

ANTOINETTE

He said you were visiting a sick relative.

She carries the dog out.

Tina TURNS ON radio. LOUD DANCE MUSIC fills the room.

She goes to her standing mirror. Her image looks back at her: no makeup, hair flat, ruffled sweat pants and tank top. Tina shakes her head.

TINA

Enough resting. We need an overhaul quick --

Tina remembers.

TINA

Oh, the Italian Fest starts today.

She takes her Festival costume from the closet and throws it on the bed.

Radio MUSIC CONTINUES.

ANNOUNCER (RADIO VO)

We interrupt this program for a brief news announcement.

Tina pulls on her robe. She's half-listening as she makes the bed.

INT. TINELLA'S, KITCHEN - DAY - SAME

Rosie, Mo, Angie, Debbie, Cary Sue, COOK LOU, 62, and Uncle Dom rush about packing boxes with fresh produce and tableware.

UNCLE DOM

All of you ready to go?

Uncle Dom and Lou taste samples from pots on stove.

Radio plays a DANCE TUNE.

ANNA (RADIO VO)

Hey, all you Vincente fans --

Rosie snaps to attention. The other girls stop talking.

ANNA (RADIO VO)

My son will be 25 next month. For his birthday, we're going to have a contest.

ROSIE

Get out of here.

MO

Turn it up, Rosie.

Rosie TURNS UP radio.

ANNA (RADIO VO)

You write a letter telling why you want to meet Vincente. Best letter wins.

Rosie scribbles the information on her check pad.

ANNA (RADIO VO)

Send it in care of this station, to "DEAR VINCENTE" BOX 25 NEW YORK, NY.

ANNA (RADIO VO)

There's more.

ANGIE

(To RADIO)

Tell me.

ANNA (RADIO VO)

The winner will play a love scene  
with Vincente in his next film, "LAST  
LOVE BEAST II."

All girls SCREAM.

ANNA (RADIO VO)

There will be other appearances in  
California too. So get writing.

MO

Where's Tina? It's been like a week  
she's been gone.

UNCLE DOM

She was called away suddenly... to  
visit a sick relative.

ROSIE

I get to tell her about the contest  
when she comes back.

UNCLE DOM

That's not a great idea, Rosie.

DANCE MUSIC RESUMES. Uncle Dom TURNS OFF radio.

INT. TINA'S BEDROOM - DAY - SAME

Tina TURNS OFF the radio. She stares at the Vincente doll's  
head. It wobbles.

She laughs. She sobs. She sits on the bed. She holds the  
Vincente doll. The head wobbles and wobbles. She places it on  
the shelf above her desk.

TINA

So what are we waiting for?

She searches for the new Vincente poster under her bed.

She tapes it to the wall, then she slowly unrolls the poster.

TINA  
(To the Vincente  
image)  
Whatever it costs, I'm going to win  
that contest.

Tina grabs her costume and races from the room.

INT. TINA'S KITCHEN - DAY

Nonna tastes the sauce she's making. She drops the spoon when she sees Tina in her Festival costume.

NONNA JOSEPHINE  
Bella.

Tina holds colored ribbons in her hand.

TINA  
Nonna, help me?

Nonna takes the ribbons and with shaking hands pins them into Tina hair.

Nonna hands her the bakery bag.

NONNA JOSEPHINE  
For the Festival. Don't be eating  
them.

TINA  
How did you know?

Nonna studies Tina's eyes.

NONNA JOSEPHINE  
I know more than you think.

TINA  
I love you, Nonna.

Antoinette follows with the Vincente doll in her hand. Tina rushes out.

Mondo looks for Tina.

ANTOINETTE

(To Nonna)

She's just late for work.

NONNA JOSEPHINE

No. I can tell. She had that feverish  
look in her eyes again.

Antoinette sits at the kitchen table, her head in her hands.

Mondo looks bewildered.

ANTOINETTE

What have I done to my Tina?

Antoinette stares at the doll in her hand.

NONNA JOSEPHINE

She's going to the Festival.

ANTOINETTE

Ma, you don't know. There's a huge  
poster of Vincente hanging on top of  
her beautiful new wallpaper.

Nonna looks horrified.

Antoinette hurls the doll into the trash can.

EXT. TINELLA'S - DAY

Tina stands at the locked door. She reads a sign: "CLOSED FOR  
THE ITALIAN FEST COME JOIN US."

EXT. TINELLA'S, GARDEN ENTRANCE - DAY

Tina tries the back door. It's locked.

GINO (OS)

Come on up. I'll let you in.

EXT. TINELLA'S, BACK STAIRCASE - DAY

Tina looks uneasy.

She sees him waiting at the top.

GINO

They're setting up for the Festival.  
They won't be back for hours.

Tina climbs the stairs.

TINA

Can I use your key to the restaurant?  
I need to pack the booth decorations.

Gino stands at the open door to his kitchen.

Tina reaches the top step.

INT. GINO'S APARTMENT, KITCHEN - DAY

GINO

Come in. Come in.

Gino's face brightens when he sees Tina in her Festival costume. He steps back a step.

GINO

Why, you look beautiful. Come in a  
few minutes.

She hesitates. He blocks her way downstairs. Gino follows Tina into his tastefully decorated kitchen.

TINA

Maybe, for a little while.

GINO

What would you like to drink?

Gino escorts Tina out to his terrace.

EXT. GINO'S APARTMENT, TERRACE - DAY

A FOUNTAIN PLAYING and BIRDS SINGING can be heard.

Roses climb over every inch of the trellis surrounding the terrace. A book on Roses lies open on a chair.

Tina notes the title: "ROSES I HAVE KNOWN AND LOVED."

TINA

I'm interrupting your reading? I'm sorry.

GINO

No. I was falling asleep over it anyway. It's new just out on the best seller list.

He marks his place and closes the book.

GINO

Now, what can I give you?

Tina sees a silver tea service on a marble table. Steam spirals from the teapot. Table is set for one for lunch.

TINA

Tea. I... tea will be fine.

He sits to pour a cup of tea. She stands next to the table.

GINO

Sit, please, Tina.

She sits, careful to arrange the colorful folds of her costume.

Tina takes the cup from Gino's hand. He pours one for himself.

GINO

You've been away.

TINA

Yes. I'm back now.

GINO

Where did you go?

Tina glances at the beautiful flowers around them.

TINA

California, a sick friend.

GINO

I see.

They peer into their cups.

TINA

This is nice out here. I never noticed... their scent...

She takes a deep breath.

GINO

Roses are my passion now.

Tina finishes her tea. She sets the cup down.

GINO

More?

Tina shakes her head "no."

GINO

Don't leave. You just got here.

TINA

Please, I'm supposed to bring my Uncle the Festival decorations this afternoon.

GINO

One of these days, we'll have a little time.

Gino looks disappointed. Tina leads the way to the kitchen.

EXT. TINELLA'S, BACK STAIRCASE - DAY

Gino and Tina descend the steep narrow stairs.

Gino stops. She's a few steps back. He climbs to her step.

He looks into her eyes. She shivers a little.

He kisses her forehead. She smiles in surprise.

She continues down to the restaurant door. He follows.

INT. TINELLA'S, DINING ROOM - DAY

Tina letters Fest signs. In a booth close by, Gino watches her work, his cup of coffee untouched.

EXT. TAYLOR STREET - DAY

It's late afternoon. Tina, with Gino at her side, walks toward the end of the block. They carry booth decorations and Tina's signs.

GINO

Tell me what's all this excitement  
about a contest?

Tina smiles.

TINA

We write a letter telling why we want  
to meet Vincente in person.

GINO

And have you done this?

TINA

Not yet. It's not easy. I'm not a  
letter writer.

GINO

I find your handwriting remarkable.

TINA

The right pen makes all the  
difference. At work, I hide the pens  
I like.

GINO

You do?

As she talks, she walks faster and faster. Gino must take long strides to keep up.

TINA

You have to keep the thickness of  
your line the same for the proper  
swing.

She blushes.

TINA  
Sounds silly.

GINO  
No, no. I find it fascinating.  
Anything about pen and ink interests  
me.

Tina stays ahead of Gino.

GINO  
Hey, Tina.

Without slowing, she turns her head to hear him.

TINA  
What?

GINO  
Could you slow down a little?

Tina waits for Gino to catch up.

TINA  
I didn't realize...

EXT. TAYLOR STREET, ITALIAN FEST - NIGHT

A warm October evening. The moon shines full.

Tina and Gino help Uncle Dom finish decorating the booth.

Tina listens to a small band play LILTING ITALIAN MUSIC.

Above her head, strings of colored lights swing in a light  
wind.

She walks by old people who sit on folding chairs at long  
tables. They eat from paper plates.

Eight booths from different Taylor Street restaurants serve  
their specialties to the crowd.

Laughing children of all ages hold hands and dance among the  
tables.

Like Tina, several young girls wear ribbons in their hair and native Italian costumes.

Tina and the waitresses from Tinella's dress in like costumes.

EXT. FEST DANCE FLOOR - NIGHT

Tina and Gino watch couples whirl to the MUSIC.

Through dancing figures, Tina spots Uncle Dom, Rosie, Angie, and Mo at work in Tinella's booth.

TINA

I should let Rosie take a break now.

GINO

I give you permission to dance with me.

Tina laughs.

Before Gino can take her hand, Joey steps between them.

Joey guides Tina to the dance floor. Tina glances over Gino's way. Joey whispers in her ear. She laughs.

EXT. FEST LONG TABLE - NIGHT

Nearby, at the end of a long table, Nonna Josephine fans herself with a Japanese fan. She watches Tina dance with Joey.

Antoinette sits heavily next to Nonna. Stella joins them.

ANTOINETTE

It gives me pleasure to see her dance.

STELLA

I think everything's going to turn out well for Tina.

ANTOINETTE

Maybe all our worries were for nothing.

NONNA

Too soon to tell.

EXT. FEST DANCE FLOOR - NIGHT

Another DANCE TUNE plays.

Gino cuts in. Joey bows and relinquishes Tina to Gino.

JOEY

It was a true pleasure.

TINA

Me too.

GINO

Will you do me the honor?

Gino gathers her into his arms. He knows how to dance with a woman. She notices the difference between Joey's style and Gino's masterful handling of the moment.

Tina relaxes as they spin and spin. The lights BLUR. She laughs and feels faint. Tina closes her eyes. Gino pulls her close. He's about to speak.

EXT. TINELLA'S FEST BOOTH - NIGHT

Mo, Rosie, Uncle Dom, and Angie dish out food to customers in line. Mo notices Gino and Tina dancing.

MO

(To Angie)

Do you think Tina knows?

Angie collects food tickets from the next man in line.

ANGIE

What?

The man points at a sausage sandwich. Mo wraps it for him. He moves along to buy a can of soda.

MO

About the Vincente contest.

Two girls order ravioli. Angie takes their tickets.

ANGIE

How would I know?

The line for supper moves along.

MO  
I'm going to tell her.

Uncle Dom overhears the girls.

UNCLE DOM  
Back to work.  
(Giving the girls a  
look)  
And no, you won't tell Tina.

Uncle Dom approaches the dance floor.

EXT. FEST DANCE FLOOR - NIGHT

Tina and Gino dance by. Uncle Dom walks onto the floor.

UNCLE DOM  
Tina, sorry to interrupt such  
expertise. We need you to help serve  
now.

Tina leaves with Uncle Dom. She looks back at Gino's downcast face. The SONG ENDS.

INT. TINELLA'S, DINING ROOM - DAY

A Monday afternoon. The "CLOSED" sign hangs in the front window.

Tina, Rosie, Mo, Angie, Debbie, and Cary Sue sit at a large round table drinking cappuccinos.

TINA  
My time's running out. Please think  
about it.

She passes out pens and scrap paper to each girl.

Tina takes her own pen and writes the words "Dear Vincente" at the top of a page.

MO

Is this illegal? I mean are we  
breaking some law we don't know about?

ROSIE

Be quiet, Mo, or I won't visit you in  
jail.

TINA

I wouldn't ask for help, if I could  
write it myself.

Uncle Dom unlocks the door. He's surprised to see everybody  
there.

UNCLE DOM

Hey, Girls, what's this? Is today not  
Monday?

TINA

We're working on a project together.

MO

We're writing a letter to Vincente  
for Tina. Is that okay?

ROSIE

Zip it, Mo.

UNCLE DOM

Tina, I'd like to see you a minute in  
the kitchen.

TINA

(To girls)

It's okay, start writing.

Tina follows Uncle Dom into the kitchen.

The girls get into the writing.

INT. TINELLA'S, KITCHEN - DAY

UNCLE DOM

Is this about that contest?

TINA

Uncle Dom, like Papa always told me,  
"Follow your heart."

UNCLE DOM

Well, I don't approve... you know  
best.

She hugs him.

TINA

Thank you.

INT. TINELLA'S, DINING ROOM - DAY

The five girls have fun writing, laughing. Tina brews more  
cappuccinos.

Gino descends the stairs.

GINO

I thought I heard voices.

TINA

Oh Gino, you're just in time.

The girls exchange knowing glances.

TINA

I have a favor to ask.

GINO

What is it?

Mo raises her hand. They giggle.

TINA

Yes, Mo?

MO

Even if we all help, do you honestly  
think you can win? Won't there be  
millions of entries?

ROSIE

(To Tina)

You don't have to explain anything to her --

TINA

The number of entries doesn't matter. Ever since I saw Vincente in "PATTERNS IN PASSION," I knew we were meant to be.

GINO

What about this favor?

TINA

Remember that special pen your father gave you?

Mo leans forward.

GINO

Yes.

TINA

Could I borrow that pen to write this letter?

The light goes out of Gino's eyes.

GINO

Let me get back to you on that. Bye, Ladies.

He leaves.

Tina looks surprised.

The girls crowd around dropping their finished pages on the table before her.

GIRLS

(Simultaneously)

Bye. Good luck. See ya tomorrow.

The girls leave through the front door. Tina locks the door.

She reads the papers and smiles.

TINA

Yes.

EXT. TAYLOR STREET - DAY

It's November on Taylor Street. Below an icy gray sky, kids skate on a frozen pond in a vacant lot next to the Realto Theatre.

Tina, dressed warmly, walks Mondo in his little coat and boots. They stop to watch the skaters.

EXT. FAMILY BUILDING, FRONT ENTRANCE - DAY

She finds the key in her coat pocket and enters with Mondo.

INT. FAMILY BUILDING, VESTIBULE - DAY

Tina stomps her boots on the welcome mat. She pulls off Mondo's little boots and shoves them into her coat pockets.

Tina checks the mailbox. Something large is jammed in there. She tugs, until a thick brown envelope pops out.

TINA

Oh. Something came back.

(Looking up)

Thanks, Papa.

Her shaking fingers tear at the sealed flap. She stops.

TINA

Better open it with the girls.

Waving the envelope above her head, Tina unlocks the inner door to her building. She hurries inside with Mondo.

EXT. TINELLA'S - DAY

Later. Chicago wind blows on this cold day.

Tina slips on the glazed sidewalk. She nearly falls, regains her balance, opens the front door.

INT. TINELLA'S, DINING ROOM - DAY

Smiling waitresses rush toward Tina. Rosie, Angie, Mo, Debbie, Cary Sue gather around Tina eager to hear her news. They help her off with her coat.

TINA

Guess what. They answered.

The girls hug her.

TINA

I need air.

They move back.

She pulls the envelope from her purse.

Tina opens the envelope.

TINA

And the winner is --

ANGIE

Read what it says.

ROSIE

Come on, Tina.

Tina pulls out the letter.

TINA

(Reading)

"You have won our contest.  
Congratulations, Tina Casaletto.  
You're going to California."

The girls SCREAM and rush forward to hug Tina. She dodges aside.

TINA

You did it. You girls wrote the letter.

ANGIE

We each wrote a paragraph. And it won.

All talk at once.

Rosie waves her arms for quiet.

ROSIE

Think about it, Tina. You'll finally  
meet Vincente.

Tina's eyes fill with happy tears.

INT. FAMILY DINING ROOM - NIGHT

A quiet family eats Italian ice around the table. Mondo waits  
near Uncle Dom with an expectant expression.

Gino sits next to Tina. Their faces look tense.

Nonna offers Gino a cookie from a large plate. Gino accepts.

INT. FAMILY KITCHEN - NIGHT

Gino helps Nonna clear the dishes. He follows her into the  
kitchen.

GINO

I want to tell you something.

NONNA

Go ahead.

She rinses dishes at the sink. He stands behind her.

GINO

You must know I have feelings for  
Tina.

NONNA

I know.

GINO

I don't understand this obsession she  
seems to have with the movie star.

NONNA

Yes.

GINO

I don't know how to cope with it.

NONNA

You have obsessions too.

GINO

Me? What do you mean?

NONNA

Look within, Gino. You have an obsession with your past. So my son, Dominick, has noticed.

INT. FAMILY PARLOR - NIGHT

Tina perches on the edge of the couch.

She watches Gino wander around the room. He looks at family pictures and keepsakes.

He stops at a shelf of ice skating trophies and a display of medals. He picks one up that says: "ALL-CITY FIGURE SKATING CHAMPION."

Tina blushes.

TINA

That was ages ago.

GINO

Do you still skate?

TINA

Only for fun now. It got too expensive after Papa died.

GINO

You have a great time in LA. Okay?

TINA

You know I will.

Gino walks over to her.

GINO

Tina, don't go.

TINA  
Are you kidding? I won.

GINO  
You have everything here to make you  
happy. The whole idea, it's not safe.

TINA  
You don't understand.

GINO  
Right, I don't get it. Who's this  
Vincente anyway? What's he to you?

TINA  
Everything.

GINO  
I see.

As he sits next to her on the couch, he finds Tina's purse in  
his way. He places it on the floor next to his foot.

Gino pulls five addressed postcards from his pocket.

TINA  
What?

She looks at the cards. Each is addressed to him from her.

GINO  
When you're in Los Angeles, I want  
you to send me a postcard each day.

TINA  
Why?

GINO  
Do this little thing for me, please.

TINA  
I'll be all right. Don't worry.

Gino puts his arm around her shoulder.

GINO  
It will give me some peace. Please.

She hands the cards back.

TINA

I can take care of myself. I don't  
need you watching out for me.

Gino takes his arm away. He puts the cards in his jacket  
pocket.

Tina studies her hands. She doesn't see him open her purse  
and drop the postcards inside.

TINA

Gino?

He pushes her purse behind a pillow.

TINA

I want to show you something.

Tina beckons to him. He follows.

INT. TINA'S BEDROOM - NIGHT

Dark except for a small nightlight.

TINA

You've never seen Vincente?

GINO

I don't believe I have.

Tina turns on the overhead light. The larger than life image  
of Vincente looks down on them.

GINO

This is Vincente?

Gino stares at the poster image.

Devastated, he leaves the room.

EXT. ROAD TO AIRPORT - DAY

It's early morning. Rosie drives Tina in Rosie's old car over  
icy Chicago streets.

INT. ROSIE'S CAR - DAY

Despite her huge sunglasses, Tina pulls down the visor to block the sun in her eyes.

TINA

You didn't need to volunteer for this trip.

ROSIE

I wanted to contribute.

Tina laughs.

TINA

So I'm your latest charity?

ROSIE

Sort of.

Tina lowers her sunglasses and gives Rosie a questioning look.

TINA

You don't want me to go?

ROSIE

No.

TINA

It's a way to meet Vincente.

ROSIE

Look what you're leaving behind.

TINA

What?

ROSIE

Earth to Tina. You must know that Gino's interested in you.

Tina smiles.

ROSIE

How can you choose Vincente, some guy you know nothing about, over Gino?.

TINA

I know Vincente's my destiny.

ROSIE

Get out of here. Vincente could be married with ten kids for all you know.

TINA

I know one thing about him, he's lonely. I can tell. It's in his eyes.

Rosie shakes her head.

ROSIE

Don't say I didn't warn you, Girlfriend.

EXT. O'HARE AIRPORT, DROP-OFF LANE - DAY

Rosie nears the airline entrance.

INT. AIRPLANE, BATHROOM - NIGHT

Tina washes her face with a paper towel soaked in cold water. She opens her purse. She finds Gino's five postcards.

TINA

Gino, Gino.

She drops the postcards into her purse and exits.

INT. AIRPLANE, CORRIDOR - LOS ANGELES - DAY

Tina, nervous, exits the plane with the other passengers.

INT. LAX AIRPORT, TERMINAL - DAY

Tina notices a sign on a stick waving above the crowd. She reads: "VINCENTE CONTEST WINNER. WELCOME, TINA."

She radiates excitement. A path opens to the sign. People stare as she passes.

SALLY ROMEO, 19, holds the sign. Sally's small, slim, tan, blond, efficient.

TINA

Here I am, the contest winner.

Tina's amazed to find Sally with JACK ELLIOTT, announcer for BEACH RADIO.

Jack waits with a live MICROPHONE in hand. He's great looking, tan, in his early 20's. He wears earphones and sunglasses.

JACK ELLIOTT (RADIO VO)

Hey Folks, Jack Elliott here, that's Elliott, with two l's and two t's, at the airport this bright morning for BEACH RADIO, your favorite station along those beautiful California shores.

Jack signals Tina to come over.

JACK ELLIOTT (RADIO VO)

Listen now to...

Jack nods to Tina. She leans toward the MIKE.

TINA (RADIO VO)

Tina Casaletto.

A large crowd forms around them.

JACK ELLIOTT (RADIO VO)

From...

TINA (RADIO VO)

Taylor Street, Chicago.

JACK ELLIOTT (RADIO VO)

Tina's arrived here to meet Vincente, himself. Tina, tell us, are you excited?

Jack shoves the MIKE closer to Tina's mouth.

TINA (RADIO VO)  
Yes. I've dreamed of meeting him for years. I'm going to act in a love scene with him.

The crowd CHEERS.

TINA (RADIO VO)  
Can I say "Hello" to my family and friends at Tinella's Restaurant in Chicago?

Jack listens to a message on his earphones.

JACK ELLIOTT (RADIO VO)  
Sorry, Tina, that's all the time we have.

Crowd moans.

JACK ELLIOTT (RADIO VO)  
And so it's Jack Elliott on your favorite, BEACH RADIO, saying to you, Tina Casaletto, see ya in the movie. Good luck with Vincente.

Sally grabs Tina's arm. She throws the straps to Tina's bags over her shoulders.

Sally uses the sign like a sword to clear a path for them through the terminal.

TINA  
I can carry one of my bags.

Sally shakes her head, "no."

SALLY  
I work out four hours a day.

INT. LA STREET, LIMO - DAY

Tina luxuriates in the leather seat. She picks up a newspaper, then tosses it aside. She opens a can of sparkling water. Takes a sip.

She looks out the window at the palms and passing scene as the LIMO moves through TRAFFIC.

TINA  
Is it very far?

SALLY  
Not very.

TINA  
Will I be meeting with Vincente today?

SALLY  
Yes you will.

TINA  
I won this.

SALLY  
I know. Congratulations.

Tina smiles. She's exultant.

TINA  
(To herself)  
The time of my life --

SALLY  
Pardon me?

TINA  
I said I should have the most  
exciting time of my life.

Sally hands Tina a clipboard.

TINA  
What's this?

SALLY  
We need you to sign. It's a contract.  
Part of the contest rules, the fine  
print stuff.

TINA  
Oh yeah. I read all the rules.

SALLY

If you could just sign by the "X" and  
put the date.

Tina glances through the two pages of fine print.

TINA

Is this about -- ?

SALLY

It says you promise to keep secret  
everything you learn about Vincente  
during your visit, filming, and the  
appearance at the Rose Bowl.

TINA

I won't tell.

Tina signs. With a grin on her face, she hands the clipboard  
to Sally.

SALLY

Thanks.

Sally steers the LIMO into the hotel driveway. Tina leans  
forward in her seat.

Sally stops at the hotel gate. She speaks into a MICROPHONE  
MOS.

EXT. DRIVEWAY, HOLLYWOOD HOTEL - DAY

The limo sweeps through the opening gates and up the winding  
driveway to the hotel entrance.

INT. HOTEL DRIVEWAY, LIMO - DAY

Tina gazes out her window at the imposing hotel with its  
lovely grounds.

SALLY

Heads up. We're here.

With clipboard in hand, Sally jumps out to open Tina's door.

Tina emerges.

Sally tips the Bell Cap who handles Tina's bags. A parking attendant drives the limo away.

Tina admires the beautiful hotel.

INT. HOLLYWOOD HOTEL, FOYER - DAY

Guests mill. They come and go with baggage and Bell Caps at their sides.

Tina's surprised to see Gerry Wiener hurry over. He carries a handsome leather brief case.

SALLY

You two know each other?

Gerry raises an arm for a hug. They hug.

TINA

You? You told me I should go home to my family.

GERRY

Yeah well. I was right at the time wasn't I?

TINA

You were right.

GERRY

Then you go and win the contest.

TINA

Back again.

Sally checks her watch.

SALLY

This is where I cut out.

GERRY

And I take over.

TINA

Thanks for the help.

GERRY

Hey, Sally, too bad, you'll miss the  
Vincente New Century Video.

SALLY

You can only do so much.

Sally hands Gerry the clipboard. He slips it into his brief  
case.

Sally rushes off.

TINA

You told me you didn't know Vincente.  
That he was difficult to work with  
and --

GERRY

Let me give you a tip. Don't believe  
everyone you meet in this town.

As Gerry and Tina hurry along, Tina marvels at the mirror and  
marble-lined walls, the gilt moldings, the vases of flowers  
on low tables.

TINA

What can I say?

GERRY

People find it impressive.

INT. HOLLYWOOD HOTEL, ELEVATOR - DAY

Tina stares at the fancy gold "V" on the elevator's ceiling.

TINA

"V" for Vincente?

GERRY

This is his own private elevator.

Gerry watches the flashing numbers above the door.

TINA

I'm here. I'm here.

Tears gather in Tina's eyes. Gerry hands Tina a tissue.

GERRY

You don't want to look all red and  
puffy-eyed, Ms. Grand Prize Winner.

Ninth floor. The door slides open.

INT. HOLLYWOOD HOTEL, HALLWAY - DAY

Tina grins at Gerry.

She follows him down the elegant corridor.

He stops at number 915. Tina watches, as he knocks lightly  
three times.

GERRY

This is Vincente's special suite. He  
had the number changed to 915 for his  
birthday.

TINA

How do I look? There's no time.

GERRY

You look lovely. May I have your  
purse?

TINA

Excuse me?

GERRY

Your purse. Routine bodyguard stuff.  
We can't be too careful.

With a reluctant sigh, Tina hands over her purse.

TINA

There's no gun in there.

Gerry peeks inside. He finds Gino's five postcards.

GERRY

We'll send these for you.

Tina seems a little annoyed when Gerry takes her postcards.

GERRY  
Ready?

TINA  
Yes.

He knocks two times. The huge door swings open.

With great anticipation, Tina follows Gerry into the large room.

INT. HOLLYWOOD HOTEL, VINCENTE'S SUITE - DAY

Crowded. Attractive movie people, in afternoon casual, stand in tight knots talking animatedly.

When Tina enters, all eyes fall upon her. She returns their interest with a nervous smile. She takes off her sunglasses. Her eyes roam the room, searching.

Guests resume their conversations.

TINA  
(To Gerry)  
Where's Vincente?

Tina looks pale. Gerry notices. He signals a waiter for a glass of water.

Tina hears the sound of a MAN'S VOICE TALKING OS in a bedroom.

TINA  
I hear Vincente's voice.

She sinks into a chair outside the bedroom. She listens to that familiar voice.

TINA  
Vincente's in that bedroom.

FOUR MEN approach Tina: KID ROCKO, SCOTT, CHARLIE O, and JIMMY, 30s. They bow and shake hands with her.

KID ROCKO  
We really enjoyed your prize winning letter. Congratulations.

CHARLIE O

It was about the third paragraph on fishing? I loved that joke.

SCOTT

I liked the last part about the parrot best.

Tina nods.

TINA

Thanks.

The OS TALKING STOPS.

Tina's eyes widen. A small MAN with VINCENTE'S face comes out of the bedroom. BUDDIE, 42, shakes hands with Tina.

TINA

You must be Vincente's twin brother.

Buddie smiles that wonderful Vincente smile.

BUDDIE

Buddie's the name. I'm not his brother exactly.

Tina looks frustrated. She takes a deep breath.

TINA

Where's Vincente? I want to meet him now. Is he here?

GERRY

Oh, yes, he's here.

TINA

Bring him on then. I want to see Vincente.

GERRY

First, you must meet Peter.

Gerry pulls Tina over to another group of young men.

A well dressed tan MAN kisses Tina's cheek.

GERRY

Peter won an Academy Award for his animation techniques last year.

TINA

Hi.

Peter smiles and nods. He draws over EDGAR, 35, and TYRONE, 30.

PETER

Edgar, Tyrone, and I do the CGI special effects for Vincente.

Tina looks around.

TINA

(Shouting)

Excuse me, but where is Vincente?

The guests appear concerned over Tina's state.

PETER

My dear, don't you know? Surely, you've figured it out by now.

TINA

Figured what out? Is he hurt? Where is he?

Guests close in. Peter's face looms close to hers.

PETER

There is no real Vincente, we're Vincente.

TINA

You?

Gerry pulls a string.

A huge poster drops from the ceiling. It shows Vincente, his physique massive, perfect, his face fierce and firm and tan.

The masterpiece body glistens with sweat.

Tina's mouth falls open. Her eyes glaze.

PETER

Surely you knew. Vincente is a state  
of the art Computer Generated Image.

TINA

What are you saying?

PETER

All of us combine our individual  
talents to produce his image and the  
special effects in his films.

Tina's face turns scarlet. Her lips move MOS. Her eyes close.

SCREEN GOES TO BLACK

GERRY (OS)

Give her air. Back off.

PETER (OS)

Call the hotel doctor. Will somebody  
please call down.

INT. STARLITE, TINA'S ROOM - DAY

Tina awakens. She lies still. Light streams in through the  
frosted window.

TINA

There's no real Vincente. No real  
Vincente.

Tears fill her eyes.

TINA

How sad. No Vincente to love anymore.  
Nonna was right. He was a big nothing.

She stares at the ceiling. A crack near the overhead light  
fixture catches her eye. Water drips from the crack.

Tina sits bolt upright in bed.

TINA

De ja vu. I've been here before.

Suddenly, Tina hears heavy FOOTSTEPS on the floor above, then the sound of LOUD HAMMERING.

She jumps out of bed. She looks at herself in the mirror.

Tina's amazed to find that she's dressed in a white cotton knit knee-length night gown.

Next to the bed, she finds her baggage She checks the tags.

TINA

My keys.

Tina can't find the keys to her bags. She checks her purse, nothing.

She sits on the bed.

INT. STARLITE, TINA'S ROOM - DAY

At the frosted window, Tina panics.

She struggles to open the window. She sees it's nailed shut.

A KNOCK at the door. Tina leaps back in bed and covers herself with the blanket. The handle turns.

Jan Fever and Mr. Map enter. Jan carries a breakfast tray.

JAN

Tina, Tina, are you awake?

Tina lies still, eyes closed.

AL WATCHOWSKI

Good. Gives us more time.

Jan set the tray down next to the bed.

JAN

We'd better tell Gerry she's not up.

Al and Jan tip-toe out.

Tina springs from the bed. She drinks the orange juice and nibbles on a piece of toast.

TINA

Jan and Mr. Map? I must be dreaming.

EXT. STARLITE, HALLWAY - DAY

Tina opens her motel room door a crack.

Sound of CHILDREN LAUGHING, SCREAMING, and SPLASHING in the pool below.

Tina props open her door with one of her bags. She enters the hallway. She looks down at the pool. She reacts, shocked.

TWENTY CHILDREN of all ages play in and around the pool. Some lie on towels asleep. Others play games with NANNIES.

TINA

Kids?

TWO uniformed LIFE GUARDS watch behind large sunglasses.

TINA

What is going on here?

TWO BOYS, 12, ROD and SAM run toward her.

A SIREN BLASTS.

Tina stops the kids.

TINA

What does the alarm mean? Fire?

ROD

Someone's gotten inside the compound.

SAM

They'll find whoever it is.

SIREN STOPS

The boys run on down the hallway.

FOOTSTEPS approach. Tina looks for a place to hide.

She sees a door marked: "NO ADMITTANCE KEEP OUT"

Tina tries the door. It opens. She switches on a light.

INT. STARLITE, STOREROOM - DAY

A large dusty room. Shelf after shelf filled with packages and half-opened boxes all addressed to Vincente.

As Tina moves along between the shelves, she brushes away cobwebs and dust.

Tina stops when she sees her own package still sealed.

TINA

Here it is.

She tears open the paper wrapping. Her Teddy bear looks back at her.

TINA

Rescued at last. Come on.

Tina rips the wrapping paper from the bear. She runs to the door and turns out the light. She listens. Cautiously she opens the door.

INT. STARLITE, SCREENING ROOM HALLWAY - DAY

Tina and her Teddy Bear move silently down the hallway. She opens a door, marked with the letter "B."

INT. STARLITE, SCREENING ROOM B - DAY

Darkness. People sit quietly. Tina slips in. She closes the door.

ON SCREEN:

Captain Crysler, in full uniform, stands mid-stage.

Suddenly, the single figure MORPHS to 80 CAPTAIN CRYSLERS.

A CHORUS LINE DANCE TUNE plays. The line kicks high to the MUSIC.

The AUDIENCE MURMURS. They APPLAUD with appreciation.

Tina opens the door. She creeps out.

INT. STARLITE, TINA'S ROOM - DAY

Tina shoves away her bag and enters. She tosses the Teddy Bear on the bed.

INT. STARLITE, BATHROOM - DAY

Tina flips on the light switch.

Another switch catches her attention. She pushes it.

The bathroom LURCHES.

TINA

It's an earthquake. I'm in an earthquake.

Tina clutches the sink as the entire room turns to a new setting.

Tina pushes the switch again.

The huge turntable stops.

INT. STARLITE, TURNTABLE VALLEY SET - DAY

Tina climbs over the tub, beyond fake boulders.

She stands on the ledge Captain Crysler and Cora Lee occupied in "LAST LOVE BEAST.

Below the ledge, Tina sees the green valley is only a painted background picture.

Tina discovers another switch under one of the boulders.

TINA

If only Captain Crysler had known about this switch, he could have saved Cora Lee.

The turntable swings her back to her room.

INT. STARLITE, TINA'S BATHROOM - DAY

A KNOCK on the door. Tina pushes the button and jumps into the tub.

INT. STARLITE, TURNTABLE VALLEY SET - DAY

Tina hides inside the tub. The entire bathroom swings out where the ledge belongs.

Gerry hangs from a mountain line attached to boulders above. He repels into the bathroom near the sink.

GERRY

Hi.

Tina peeks over the edge of the tub.

TINA

How did you find me?

GERRY

If you're in the tub out here, what do you think's in your room?

TINA

The ledge.

GERRY

Yeah.

Tina laughs.

GERRY

Come on, finish your breakfast. We've got a scene to do.

He helps her out of the tub. He pushes the button.

INT. STARLITE, TURNTABLE, TINA'S ROOM - DAY

The turntable returns them to Tina's room.

EXT. STARLITE, HALLWAY - DAY

Gerry and Tina leave her room. Gerry takes her hand and pulls her along.

GERRY

Sorry to rush you through breakfast.

TINA

Where are we going?

GERRY

They're waiting for us on the set.

TINA

I don't want to do that scene, now that I know about Vincente. It seems silly.

GERRY

Silly or not, you must do the scene with all the passion you can muster. It's your prize.

Gerry points above her head. She notices a huge BANNER stretched across the motel wall.

It reads: "BOGAS PRODUCTIONS ANNUAL VINCENTE CONVENTION."

LOUD SPEAKER'S VOICE (VO)

Attention please, Shuttle buses to hotel leave every twenty minutes at the south end of the studio lot.

Gerry hurries on with Tina in tow.

INT. STARLITE, SPIRAL STAIRCASE - DAY

The spiral, lit by recessed lights. Tina and Gerry rush round and round down the steps.

TINA

Not so fast. I'm dizzy.

GERRY

We're really quite late. Hurry, Tina.

INT. STARLITE, HALLWAY TO SET - DAY

Gerry and Tina fly down this hallway.

A built-in SQUAWK BOX BLASTS in Tina's ears as they rush on.

LOUD SPEAKER'S VOICE (VO)  
 Attention please. A short film,  
 highlighting CGI special effects will  
 be shown every fifteen minutes in  
 Screening Room B starting at three  
 o'clock this afternoon.

INT. BOGAS PRODS., VINCENTE'S STUDIO - DAY

The Bogas Production Staff generates fast-paced action with Tina the center of attention.

Director, ARTHUR BATES, 50's, looks into Tina's unhappy eyes.

Assistants rush about. Lighting technicians adjust gels and tilt spots.

Haughty-looking SONJA, 65, fluffs and sprays Tina's hair.

SONJA  
 I find your hair a little dry. You're  
 over washing.

MORGANA, a Russian lady, dusts Tina's face and arms with powder. Tina sneezes.

MORGANA  
 Have a facial once a week. Even a  
 young girl should apply the  
 moisturizer night and day.

SONJA  
 You don't want any crepe-look around  
 the eye openings do you?

Tina looks from Sonja to Morgana in dismay.

TINA  
 No.

Tina shivers. Sonja pulls a sweater around Tina's shoulders.

Buddie arrives, wearing only a sheepish grin and pajama bottoms. He smiles that Vincente smile at Tina.

BUDDIE

Ready for our scene?

TINA

I can't do the scene.

Buddie laughs.

Gerry's on his cell phone. He walks over, phone to his ear.

GERRY

I'm on hold. Tina, look at you.

Sonja brushes Tina's hair with vigorous strokes.

TINA

(To Sonja)

Please, don't. You're pulling my hair too hard.

SONJA

That's because it's too dry.

Sonja exits.

GERRY

That's Sonja Hall. She's big in the business.

TINA

I want to go home.

GERRY

It's a shock. I know how you feel.

TINA

You could never know how I feel.

MIKE FELDSPAR, assistant director taps Tina on the head.

She jumps.

MIKE

Ready or not? It's now, now, now.

Gerry backs out of the way.

MIKE  
Pretty cool, huh?

TINA  
What?

Tina seems confused by the technical activity going on around her. Her eyes swing around the busy studio.

ARTHUR BATES  
Focus, please focus here,  
(Holding his hand up)  
Miss --

TINA  
Casaletto, Casaletto.

ARTHUR BATES  
(To Gerry)  
She speaks a little Italian, That's  
good, good.

TINA  
My last name is "Casaletto."

ARTHUR BATES  
Let me explain how all this works.

Arthur signals to an assistant, and FOUR GIRLS exactly Tina's size and age file in. Dressed in the same style nightgown and slippers Tina wears, PATTI, CAROLE, JANET, and BONNIE give Tina a quick once over.

Sonja and Morgana fall upon the girls, combing hair and dabbing at make-up. The girls take it all in stride.

With Morgana in pursuit, Carole greets each girl with a hug.

MORGANA  
(To Carole)  
Hold still, please.  
(To Sonja)  
I'm chasing this one around like a  
heifer.

The Vincente male models in identical pajama bottoms shuffle by bare footed. They whisper and nod to the girls. A few wink at Tina.

Sonja and Morgana make up Buddie's face. The others have black gridlines drawn on feet, legs, back, torso and arms.

ARTHUR BATES

(To Tina)

You'll be with Buddie, the one with Vincente's face. We won't show the other girls' faces.

TINA

Why not?

ARTHUR BATES

You don't get it do you?

Tina looks at the girls and at the Vincente men. She shakes her head "no."

MIKE

You got your five sets and five couples. We film reference footage of all of them simultaneously.

ARTHUR BATES

I direct from these five monitors.

Mike steps over to a bank of Monitors in a darkened area of the studio.

MIKE

Peter, Tyrone, and Edgar, match up the grid lines on the bodies with grid lines on the computer image.

TINA

They're all wearing the same night gown.

GERRY

They're all supposed to be you from different angles, you with Vincente in a love scene rated R.

MIKE

After the editing and the computer work, only Vincente and you will appear in the scene.

Arthur sits in front of the five monitor screens.

ARTHUR BATES

Places.

Tina stands rooted to the spot.

MIKE

Arthur, could you come over here? We're having a little trouble with Ms. Casaletto.

Arthur approaches Tina.

TINA

I'm telling you, I can't do this scene.

ARTHUR BATES

May I remind you, Ms. Casaletto, about the contest. You must take your prize. You signed a contract with us.

TINA

I don't care about the prize. I can turn you all in to the police.

ARTHUR BATES

Turn us in? That's exactly what you must not do.

Scott, Vincente's foot model, walks over. Tina turns her back on him.

Arthur throws up his hands in dismay.

ARTHUR BATES

(To Scott)

See what you can do with her.

SCOTT

Please, Tina, do it for our families and kids.

Tina stares at Scott.

EXT. STARLITE, WAREHOUSE BALCONY - DAY

Scott and Tina stand on an observation balcony.

From this vantage point, she's surprised to see that the motel facade hides a fully equipped factory.

TINA

This reminds me of the final scenes  
in a James Bond movie.

SCOTT

You know it does.

TINA

Look at this.

Tina gazes over a vast number of busy WORKERS far below.

MEN DRIVE small lift-cars to and from loading docks on the main floor of the warehouse.

Networks of conveyor belts carry armies of blank Wobble-head dolls to a paint shop area. Women in white coats and gloves paint the dolls.

Printing presses turn out huge posters of Vincente. Men in white coats pack magazines and books.

Collectibles that were in Tina's bedroom show up on shelves and then conveyor belts, that eventually reach packing areas.

Lift-cars carry sealed boxes to loading docks. Women label them, and enormous vans load at the docks.

SCOTT

This is only the factory area. On the other side, you've got a complete movie studio that goes on for several blocks --

Tina shakes her head. Scott walks her to a flight of stairs.

INT. STARLITE, STAIRS TO SET - DAY

Scott and Tina continue their conversation on the way up.

TINA

Who owns all this? Who's head of Bogas Productions?

SCOTT

Gerry and Bob. They built it up over the last ten years.

TINA

Gerry Wiener? He owns the motel.

SCOTT

There is no real Starlite Motel.

TINA

I stayed at the motel in room 26.

SCOTT

Room 26 is the only motel room here. The rest is the movie studio.

TINA

Why all the secrecy?

SCOTT

To protect the Vincente image and the jobs it generates. That's why you signed that contract. We all signed it.

They reach the top. Tina pulls Scott's arm. He stops.

TINA

One more question.

SCOTT

Shoot.

TINA

Why not find an actor to play Vincente?

SCOTT

Gerry held auditions for years. No one could fill Vincente's shoes so to speak.

TINA

Gerry wanted a super super hero?

SCOTT

No one person could measure up.

TINA

So you had to create one on the computer.

SCOTT

Fortunate for us, we live in a technological age.

TINA

Wow. I was fooled.

SCOTT

You were a classic case.

INT. BOGAS PRODS., SET - DAY

Later afternoon. Tina grudgingly enters her set to do the scene with Buddie.

The other girls follow their Vincente counterparts onto each identical set.

INT. TINELLA'S, DINING ROOM - NIGHT

After hours. Uncle Dom letters the menu board. A single lamp lights his work.

Gino leans in from the staircase entrance.

GINO

Got a minute?

UNCLE DOM

Sure, come on in. Coffee?

GINO

I'm okay.

Gino sits at Uncle Dom's table.

UNCLE DOM

So what's new?

GINO

These.

Gino tosses the five postcards from California on the table. Uncle Dom sets aside the menu board.

GINO

Tina didn't write any of these cards, did she?

Uncle Dom rifles through the cards. Each one has a message written in a different handwriting.

UNCLE DOM

Not her handwriting.

GINO

I don't know what to think. Did she have some personal assistant write them?

UNCLE DOM

Or maybe she's in big trouble, and she's signaling to us this way.

Gino looks serious.

GINO

Whatever it means, I tell you, Dom, I can't take it anymore. What's she doing there in the first place?

UNCLE DOM

She won the contest.

Gino paces around the table.

GINO

She's here with me. She's there with him.

UNCLE DOM  
I don't understand it myself.

GINO  
Here's my key. I've decided to get  
away for awhile and go to Italy.

UNCLE DOM  
Okay. Italy.

GINO  
I want to visit my mother for the  
holidays. My birthday's January 8th.  
I plan to stay over for that.

Uncle Dom hangs Gino's key on a hook near the kitchen service  
shelf.

UNCLE DOM  
When will you be back?

GINO  
I don't know. I need some time to be  
alone to think.

INT. LAX AIRPORT GATE - DAY

Gerry hugs Tina. She looks tired.

GERRY  
You did great, Kid. "LAST LOVE BEAST  
II" is locked and in the can thanks  
to you.

TINA  
I'm glad it's over.

Tina takes a deep breath.

GERRY  
Oh yeah, I over-nighted you a box of  
Vincente products and toys.

TINA  
I've come a long way since I first  
met you at the pool.

GERRY

I'll send you your Rose Bowl tickets.  
Don't forget about that part.

TINA

After all this?

GERRY

You promised to come back.

TINA

I promised.

She moves in line with first class passengers.

GERRY

Keep our secret now. We're counting  
on you.

Tina gives Gerry a limp wave. She enters the airplane  
corridor.

INT. O'HARE AIRPORT, BAGGAGE PICKUP AREA - NIGHT

Tina waits with the other passengers for her baggage.

She calls on her cell phone.

TINA

Uncle Dom? Do you know if Gino's in  
his apartment? I'm at O'Hare.

She looks shocked.

TINA

Italy...  
(Swallowing hard)  
No don't come. I'll get a cab.

Crestfallen, she ends the call.

INT. FAMILY KITCHEN - DAY

Nonna sips hot tea, while she reads the family Christmas  
cards. Tina stands behind her. She pretends not to be  
interested.

NONNA JOSEPHINE  
Nothing from him.

Tina looks surprised at Nonna's insight.

NONNA JOSEPHINE  
When does Gino get back?

TINA  
Maybe never.

NONNA JOSEPHINE  
Gino's a good man.

Tina looks downcast.

TINA  
I'll probably never see him again.

NONNA JOSEPHINE  
You learned a lesson from Vincente.

TINA  
Many lessons.

Tina gets her own tea and sits opposite Nonna.

NONNA JOSEPHINE  
He's deciding over there in Italy.  
Patience, little one. He needs time  
to heal.

TINA  
It's like I was blind for a long  
time. Now I see, and it's too late.

NONNA JOSEPHINE  
Maybe not. We've got work to do.

TINA  
What work?

NONNA JOSEPHINE  
Hand me my apron and the big mixing  
bowl.

Tina brings the mixing bowl. Nonna gets the flour canister.

NONNA JOSEPHINE

My gift to you this Christmas comes  
from a very special recipe. My mama  
made it for my birthdays when I was  
growing up.

NONNA JOSEPHINE

First, wash hands.

Tina and Nonna wash their hands together. They laugh. They  
break many eggs.

NONNA JOSEPHINE

Mix in a few tears. Can't hurt.

Tina smiles as she mixes flour and eggs together with sugar.  
Tina licks the spoon. She pours the cake batter into two  
pans. She offers Mondo a little batter on her fingers. He  
looks for more.

Nonna places the cake tins in the oven.

NONNA JOSEPHINE

A good piece of cake, a little salad,  
that's all you need.

INT. TINELLA'S, DINING ROOM - NIGHT

A Christmas party after hours. Tina, Rosie, Mo, Angie,  
Debbie, and Cary Sue exchange grab bag gifts.

INT. TINA'S BEDROOM - NIGHT

Tina stands before the Vincente poster. She holds her pink  
Teddy bear.

TINA

(To the poster image)

You were my hero. We could have made  
a terrific pair.

She props the bear on her pillows. Tina carefully rolls the  
poster.

TINA

Goodbye, Vincente. Time to get real.

INT. FAMILY STORAGE CLOSET - DAY

Between old trunks and forgotten toys, Tina explores a box of her keepsakes. Antoinette enters.

ANTOINETTE

What are you doing in this dusty place all by yourself?

Mondo flops into Tina's lap. He gives her a big kiss. Tina holds up her Superwoman doll.

ANTOINETTE

While the other girls were playing with Barbie dolls, you picked that one.

TINA

Look.

She shows her mother an article about her father's death. They find an old letter from him.

TINA

(Reads)

"Dear Tina, It is good to follow your heart, but the heart sometimes changes with understanding."

Tina embraces Antoinette.

INT. FAMILY KITCHEN - DAY

Tina enters dressed for the cold weather. She carries a box.

Antoinette and Nonna scrape carrots at the kitchen table.

TINA

Mondo and I are taking out Papa's car.

Antoinette and Nonna look up, surprised.

ANTOINETTE

Be careful. Uncle Dom hasn't driven it for months.

EXT. FAMILY GARAGE - DAY

Mondo, dressed in his winter coat and boots, watches Tina fight with the garage door. She manages to lift it. The door slides up.

She puts Mondo in the passenger side of the old white Cadillac. Mondo shivers. Tina jumps into the driver's seat.

She starts the car. They back down the alley.

EXT. TAYLOR STREET - DAY

Tina drives along slowly looking for a parking place.

Mondo stands on his back legs. He BARKS out the window at passing cars.

INT. MICHAEL'S MAGAZINE SHOP - DAY

Shop looks old and dim. Fluorescent lights flash weak light throughout the long space. The store is filled with racks of magazines and newspapers.

Movie-related souvenirs line walls. A Vincente shelf, with little on it, stands near the front of the store.

Shop owner "FINGERS," 60, looks at Tina through thick-lens glasses.

"FINGERS"

What do ya have for me, Tina?

TINA

A movie poster and these things.

Tina hoists the box and the Vincente poster onto the counter for Fingers to see.

"FINGERS"

We can use it all.

"Fingers" looks through the box. He unrolls the poster.

Mondo sniffs around the candy bottles.

"FINGERS"

I'll give you two-fifty.

TINA

I need three hundred dollars.

"Fingers" looks through the box again. He adds numbers with a calculator.

"FINGERS"

Okay. Sold. Stuff's not hot is it?

TINA

Come on. This is me, Tina.

"FINGERS"

Okay, forget I asked.

"Fingers" peels off three one-hundred-dollar bills from his money clip. Tina puts the money in her purse.

She leaves with Mondo pulling ahead on his leash.

EXT. CUP 'N CAFE SHOP - DAY

Tina and Rosie drink cappuccinos. Bags of wrapped Christmas gifts surround them.

INT. FAMILY PARLOR - DAY

Tina and her family open gifts beneath the tree.

INT. TINELLA'S, KITCHEN - DAY

Morning. Tina, dressed in uniform, sits at the large work table; she studies a book on roses. Lined up before her, six glasses of water. Each holds a single rose of a different species.

TINA

(Greeting each rose)

You're Ms. 'Peace.' And you're Miss  
'Blaze.' Hello, Mrs. 'White  
Princess' --

KNOCK at the back door. Tina opens the door.  
TWO MOVERS in heavy jackets look down at her.  
Tina shakes in the cold.

TINA  
Yes?

TOMMY  
Medallion Movers, Miss. We need the  
key to the apartment upstairs.

They show ID Cards.

Tina reacts. She's upset.

TINA  
He's not here. We... he never told us  
about moving.

STEVE  
We got this call yesterday from  
Italy, from a Gino Caruso. He said to  
come to Tinella's on Taylor Street to  
pick up --

TOMMY  
Show her the paperwork, Steve.

Holding back tears, Tina shakes her head.

TINA  
I don't need to see it.

She hands Tommy the key from the hook.

TINA  
If that's his decision, then go ahead  
take it. Take it all.

Tommy and Steve exchange worried looks.

INT. TINELLA'S, EMPLOYEE BATHROOM - DAY

Furious, Tina glares through her tears at her mirror image.

TINA

Too late again, Miss Tina.

EXT. TINELLA'S, BACK STAIRCASE - DAY

Tina in her jacket watches Steve and Tommy carry down box after box. She waits until they're out loading, then she runs upstairs.

INT. GINO'S APARTMENT, LIVING ROOM - DAY

Breathless, Tina enters the quiet dusty room. All furniture is in place as usual. She notices that only the boxes are being loaded.

TINA

Probably the furniture will go in another truck.

INT. GINO'S APARTMENT, HALLWAY - DAY

Tina wanders down the hallway. The door to the guest bedroom stands open. She looks inside.

INT. GINO'S APARTMENT, GUEST BEDROOM - DAY

Tina, shocked to see the walls covered by snapshots and large photos of a beautiful Italian woman, 20's, and a small boy with Gino's eyes.

In awe, Tina tours the room. Shelves of toys and children's crayon pictures of animals and trees seem to float around her.

Steve and Tommy look in on Tina. They shrug and continue down the hall.

Tina sits in an easy chair before a portrait of the woman. She opens a scrapbook. It holds newspaper articles and headlines about the accident.

TINA

Don't look.

She replaces the scrapbook on the dusty table.

Tina leaves.

INT. TINA'S BEDROOM - NIGHT

Tina sobs on her bed. Nonna enters. She sits on the bed. Nonna rubs Tina's back.

NONNA JOSEPHINE

What is it?

TINA

Movers came to Gino's apartment.

NONNA JOSEPHINE

Tell me. What did they move?

TINA

Boxes and boxes. I've lost him.

Nonna gives Tina a broad smile.

NONNA JOSEPHINE

Did they take the big stuff?

Tina sits up. She wipes her eyes.

TINA

They'll be back for the furniture.

NONNA JOSEPHINE

Did they tell you they'd be back?

TINA

No.

NONNA JOSEPHINE

Everything's going to be all right.  
You'll see.

EXT. ROSE BOWL, FIELD - STOCK FOOTAGE - DAY

A WHISTLE BLOWS. Opening kick-off. Crowd ROARS.

INT. ROSE BOWL, BACKSTAGE - DAY

Tina, in a new faux raccoon coat, greets the Vincente staff. Morgana and Sonja work on her hair and make-up.

Gerry zips Buddie into a padded Rose Bowl coat. His elevator shoes make him look taller.

On a folding chair nearby, ANNA LAPINSKY, 65, sits knitting something large.

Tina and Buddie climb into the back of a CONVERTIBLE, top down. Buddie wiggles his nose at her.

BUDDIE

Lighten up.

Tina smiles.

BUDDIE

I want you to meet my mom.

Mrs. Lapinsky looks up from her knitting. She winks at Tina.

Gerry walks over.

GERRY

Tina, this is Anna.

TINA

Hi.

GERRY

(To Anna)

Tina's our grand prize winner.

ANNA

I know, Buddie told me.

TINA

Your voice, I've heard it before.

ANNA

I'm Vincente's mother on the radio announcements.

BUDDIE

Mom's where it all started.

Tina gives Anna a weak smile.

Kid Rocko, Charlie O, Jimmy, Scott, Edgar, and Tyrone file past Tina, hugging and kissing. Gerry at the end gets a special kiss on the top of his head.

EXT. ROSE BOWL, STADIUM - DAY

Half-time. The show begins. Vincente's car leads the parade around the track. Buddie and Tina wave. Fans CHEER.

EXT. ROSE BOWL, CORRIDOR - DAY

Tina enters a long exit corridor. A MAN waits at the end. She can't tell who it is, he's silhouetted in the sunlight.

GINO

Tina, hi.

TINA

Gino? Is that you? You came all this way to meet me?

GINO

I'm here, Tina.

TINA

Aren't you moving away?

GINO

I don't think so.

TINA

Movers came and took the boxes.

GINO

I gave all that away to a charity. Better to travel lighter. Put the past away.

Relief floods Tina's face.

He takes her in his arms and kisses her.

TINA

I thought I'd never see you again.

She hugs him close.

Gino hands her a small narrow gift-wrapped box.

TINA  
What's this?

GINO  
Open it.

Tina finds Gino's special pen in the box.

TINA  
I can't accept this. Your father gave  
it to you. No. You keep it.

GINO  
You sure?

TINA  
I can't accept this.

GINO  
Come on. You earned it.

TINA  
No. I could never. It was  
your father's gift to you.

GINO  
I want to give you  
something wonderful.

GINO  
Then, what do you want?

TINA  
I want us.

He kisses her again.

TINA  
I love the thought behind the gift.  
Thank you.

She kisses his cheek.

They leave the corridor.

EXT. ROSE BOWL, PARKING AREA - DAY

Tina and Gino stroll on a grassy area alongside thousands of parked cars.

TINA

How can anyone ever find their car in  
this place?

Gino looks out across the lot.

GINO

Let's fly home, Tina.

TINA

I'm ready.

GINO

No more Vincente?

TINA

No more, please. I'm a star now. I'm  
very difficult to work with.

INT. FLOWER MARKET - DAY

Tina buys live roses.

INT. GINO'S APARTMENT, KITCHEN - DAY

Tina looks around. She wears her gloves and a coat over a  
glittering skating costume. She carries a Christmas box.

TINA

(Calling)

Gino, you home? I let myself in.

She listens.

Tina takes a cake from the box. She puts it on the kitchen  
table. She's about to leave. An idea comes to her.

INT. GINO'S APARTMENT, HALLWAY - DAY

Tina tip-toes down the hallway. She peers into Gino's guest bedroom. She gasps. The room, freshly painted white, is empty.

EXT. TAYLOR STREET, ICE SKATING POND - DAY

A cold afternoon. The ice looks perfect.

Tina, in costume, glides arm in arm with Gino around the pond. Kids and a plump SANTA CLAUS skate around them.

Tina spins to a blur. Gino gestures that she try a jump.

She skates backward and goes into the jump, spinning twice in the air. She falls hard. Santa skates over and offers a gloved hand. He pulls her up on her feet.

TINA

Thanks, Santa.

SANTA

(In a low voice)

Don't you know me, Tina? It's Andy from the Realto popcorn counter.

Surprised, she lets go of his hand.

SANTA

We're looking forward to Vincente's new release. You're a star now.

Gino skates over.

TINA

Thanks.

She grabs Gino's hand, and they skate away.

TINA

Let's go now.

GINO

So soon? What did he say to you?

TINA

Nothing. I'm cold. Let's go back to your place.

GINO

Whatever you want to do.

They skate to the ice's edge. Santa watches Tina and Gino leave the pond.

INT. GINO'S APARTMENT, KITCHEN - DAY

Tina and Gino enter. Gino finds Tina's birthday cake. A single live rose decorates the pink icing.

GINO

Hey, did you bake this?

He gives her a hug.

TINA

I know the rose's name too. It's a 'Peace' rose. You like?

Gino kisses her.

GINO

I like.

Gino starts to unbutton his jacket.

TINA

No wait. Leave your coat on a minute. There's another surprise.

GINO

Another surprise? What?

He grins at her.

TINA

Come on.

INT. GINO'S APARTMENT, LIVING ROOM - DAY

Tina leads Gino to the terrace double doors. She opens them.

Cold air rushes in.

TINA  
Close your eyes.

Gino laughs.

GINO  
Tina.

He closes them.

Tina TURNS ON the CD player. DANCE MUSIC plays.

EXT. GINO'S APARTMENT, TERRACE - DAY

Tina leads Gino outside.

TINA  
Okay. Open your eyes.

Gino sees over one hundred live roses woven into the ice-glazed trellising arched over the terrace.

TINA  
Happy Birthday, Gino.

Overcome with emotion, he squeezes her hands. Tina winces in pain. Gino looks concerned.

GINO  
What's wrong? Did I hurt you?

He gently removes her gloves. Tina's hands are covered with band-aids.

GINO  
How?  
(Looking up at the roses)  
The thorns did this?

TINA  
Through garden gloves.

He takes her hands in his. He kisses her hands. Gino and Tina dance to the music.

GINO

How would you like to go to Italy  
with me tomorrow? To meet my mother.

TINA

Italy tomorrow?

Gino kisses Tina.

TINA

Why not?

GINO

Wonderful.

TINA

I've been studying. I know all their  
names. We can have long conversations  
about old and modern roses. About  
climbing or rambling roses.

Gino whirls her around the terrace.

INT. TINA'S BEDROOM - DAY

Morning. With their coats on, Tina and Gino take a last look  
around the pretty rose and green room. Shades are up letting  
in the winter sunlight.

Gino carries Tina's bags to the hallway. Tina doesn't notice  
Gino's quick glance at the wall where Vincente's poster used  
to be.

Tina turns out the desk lamp. She closes the door behind  
them.

INT. FAMILY KITCHEN - DAY

With great gusto, Uncle Dom, Aunt Stella, Antoinette, and  
Nonna enjoy breakfast at the kitchen table.

Mondo dances at the back door. Stella finds his leash.

Tina and Gino enter with Tina's bags.

TINA

Wait, Aunt Stella, Gino and I have  
time for Mondo's walk. He's my dog.  
I'm here. I can do this.

Tina hooks the leash on Mondo. Gino pats Mondo on the head.

TINA

Thanks, Aunt Stella and Ma for taking  
Mondo out for me all those times.

She looks at Gino. He nods "yes." They exit with Mondo.

EXT. TAYLOR STREET - DAY

Snowflakes fall gently.

Mondo proudly leads Tina and Gino as they stroll past the  
stretch LIMO at the curb. Gino nods at the puzzled chauffeur.

Tina and Gino walk by the Realto Theatre.

They don't notice the marquis above which reads: "LAST LOVE  
BEAST II COMING SOON FEATURING TAYLOR STREET PRIZE WINNER  
TINA CASALETTO."

They pass Michael's Magazine shop. Gino and Tina fail to see  
a sign in the front window that reads: "NEW VINCENTE  
COLLECTIBLES ON SALE."

Next to the sign stands a Vincente Wobble-head doll with the  
new TINA Wobble-head by its side.

A bright winter morning on Taylor Street. Banks of snow  
sparkle like heaps of diamonds at their feet.

FADE OUT