

RUBY'S GIRL

Written by

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FADE IN:

EXT. 1963 - MOVING - LONELY TEXAS HIGHWAY - NIGHT

A late model OLDSMOBILE SEDAN speeds down a rural Texas highway. No street lights. Just the sound of the car as a WOMAN'S VOICE asks like a tired child.

JENNIFER (V.O.)  
Are we there yet?

INT. OLDSMOBILE - NIGHT

RAUL ENRIQUE, 30, a GQ-handsome, Latin's at the wheel. JENNIFER JENNIFER 22 ( not a typo) covered in a colorful Mexican blanket lies draped over the front seat next to him.

Riding shotgun: ARMANDO GARCIA, 28, swarthy, sidekick.

Jennifer, slurring her words, mumbles.

JENNIFER  
What about Jack?

As the two men exchange glances, Jennifer rouses and pulls on Raul's arm causing the car to swerve right.

Raul curses and shakes her arm off-regaining control as Armando pulls Jennifer away from Raul. Then....

SCREEEEEECH. The car skids to a stop at the side of the road sending dust flying, leaving rubber.

Armando flings the door open. And grabs the struggling, half-awake Jennifer as Raul pushes her towards him.

EXT. LONELY TEXAS HIGHWAY - NIGHT

Armando drags her out of the car and dumps her to the side of the road.

Armando jumps back into the car, slamming the door closed, tossing the Mexican blanket out the widow.

As the car peels away, the blanket floats from the air onto Jennifer's body sprawled out on highway shoulder.

EXT. RURAL HOSPITAL - DAY

Outside a low, FLAT-ROOFED BUILDING, typically seen in small towns out West, a POLICE CRUISER pulls into a parking space.

Two rural POLICE OFFICERS-one ANGLO and one HISPANIC-step out of the car and head for the hospital's entrance.

INT. CORRIDOR - RURAL HOSPITAL - DAY

The officers and a DOCTOR peer through the window of the room where Jennifer propped up in bed, strums a GUITAR.

The doctor fills them in.

DOCTOR  
We have a name, no ID. We're treating her for withdrawal symptoms. She asked for a guitar.

The officers take another look at Jennifer.

HOSPITAL ROOM - DAY

The trio enters Jennifer's room. The Mexican blanket from the road lies folded across the end of the bed.

Jennifer, a BRUISE on her cheek and SCRATCHES on her forehead, stops playing as the men come towards her.

DOCTOR  
You're looking better.

JENNIFER  
Feeling fine Doc. Just fine.

DOCTOR  
That's what I was hoping. The officers just want to -

The Anglo officer steps forward.

ANGLO OFFICER  
Morning mam. We want to help you-

HISPANIC OFFICER  
Hear your story.

Jennifer takes a second. Looks thoughtful.

JENNIFER  
All I wanted to do was dance.

INT. MANNY ROTH'S OFFICE - DALLAS - DAY

Jennifer sits quietly in front of a desk in a dingy office. A SIGN on the desk reads, "Manny Roth 5 Star Talent."

Behind it, agent MANNY ROTH flips through his ROLODEX. He stops at an entry. Pulls it out. Hands it to Jennifer;

MANNY  
God. This is a blast from the past.

Jennifer looks at it.

JENNIFER  
Carousel Club? What's he like?

MANNY  
Like all of 'em. You wanna break into this business?

Jennifer nods.

MANNY (cont'd)  
Can you shake your cans and wiggle your ass?

JENNIFER  
I'm a woman. I can dance.

MANNY  
Well put 'em together and this might be your ticket.

EXT. "CAROUSEL CLUB" - DALLAS - DAY

Jennifer with that 60s style, removes her sunglasses and the scarf over her head as she stands in front of a storefront.

She studies the MARQUE above the entrance.

"Carousel Burlesque" and "Girls," are splayed in neon.

She takes a deep breath. Grabs the handle to enter.

INT. "CAROUSEL CLUB" - DAY

It's early. Top 40 music plays over the loudspeakers in the empty space. A JANITOR sweeps in the front of the room.

Jennifer approaches him.

JENNIFER  
Hi. I'm looking for-

He points to the darkened area past the stage.

As Jennifer heads towards the darker recesses of the club, a MAN'S VOICE - JACK RUBY (OS) yells and curses.

STACEY, 25, dirty blond, one of the dancers, hurries past Jennifer from the darkness. She's crying.

JACK RUBY'S OFFICE

Jennifer continues towards the partly open office door. JACK RUBY, dressed to the nines, stands behind his desk.

He rips a handful of papers. Ranting as he tosses them to the floor.

JACK  
I don't give a damn about contracts.  
You work for me you do what I say.

Jennifer gives a small rap on the door;

JENNIFER  
Excuse me. I'm looking for Jack  
Rubenstein.

Jack stops. Looks at her with amusement.

The door swings open from the inside. HEIDI, 27, platinum blond, buxom, stands holding Jack's little dog, SHEBA.

HEIDI  
"Rubenstein?" You mean Ruby? Jack  
Ruby?

Jack motions for her to come in. He slaps Heidi's ass. She laughs as he sends her out of the room with an order;

JACK  
Get her some water.

Heidi takes Sheba and exits, closing the door behind her.

JACK (cont'd)  
So what do YOU want?

JENNIFER  
MR. Roth from 5 Star Talent sent me.  
He thought maybe I could -

JACK  
Yeah Yeah. How is Manny?

JENNIFER  
Fine I guess. I don't really know  
him.

JACK  
(mumbling)  
Still sending me the virgins.

Jack takes a small white PILL from a VIAL on his desk. Grabs the glass of water next to it and swallows the pill.

Jack moves a LEDGER on his desk towards Jennifer as he asks;

JACK  
You know anything about doing the  
books?

Jennifer looks at the ledger.

JENNIFER  
Some. My mom's a bookkeeper.

JACK  
Can you tell what's going on here?

Jack points to some lines in the ledger.

Jennifer studies it. Frowns. Grabs a PENCIL from the desk.

Draws a STICK FIGURE on the ledger- pointing at the offending entry. Turns it towards Jack;

JENNIFER  
It looks like a two year did it.  
Might as well just draw pictures.

Jack turns the ledger around. Examines it. Grunts.

Jennifer puts her hands on the edge of his desk.

JENNIFER (cont'd)  
Just give me a chance. You have to  
start somewhere.

Jack walks around to the front of his desk. Faces Jennifer. Studies her for a second. Seems to like what he sees.

JACK  
Can you dance? This is a classy place.

JENNIFER  
Yes. I've studied ballet-

JACK  
Take off your sweater and skirt.

Clearly uncomfortable with the request, she hesitates.

Jack doesn't have time for this. He puts his arms out to his sides, hands extended...

And shakes them in a "let's go already" manner.

MUSIC from the club filters into the office as Jennifer unbuttons her sweater.

JENNIFER

Jennifer, now down to her underwear, bra, garter belt, and stockings, dances for Jack there in the office. (beat)

Jack's seen plenty. SLAP. He claps his hands together.

JACK (cont'd)  
Okay. We'll give it a try. Get dressed.

Jack opens the door to his office and shouts;

JACK (cont'd)  
Stacey.

The crying woman from before comes to the doorway. The SOUNDS from inside the club grow louder;

JACK (cont'd)  
Take-

Jack turns to Jennifer.

JACK (cont'd)  
What's your name?

JENNIFER  
(barely audible)  
Jennifer.

JACK

What?

JENNIFER

(louder)  
Jennifer. Jennifer.

Jack cocks his head listening to something only he can hear.

JACK

Jennifer Jennifer. I like the sound  
of that. Use it.

He turns to Stacey.

JACK (cont'd)

Show her around.

Jennifer joins Stacey who saunters back into the club with  
her in tow. Jack calls out after them.

JACK (cont'd)

And come in a couple of hours early.

DRESSING ROOM - DAY

Stacey leads Jennifer into a typical dressing room; a long  
mirror framed by lights, a dressing table. She explains;

STACEY

And here's where all the magic  
starts. Do you have a costume?

JENNIFER

No. I thought I'd wait till to get  
hired first.

Stacey opens a closet with costumes on hangars. She rifles  
through them and offers a tip;

STACEY

Well if you're going to stay you want  
to get your own like all the girls  
do.

Stacey pulls a costume off a hangar. Holds a bikini bottom  
up to Jennifer's waist.

STACEY (cont'd)

This should work. You're all set.

JENNIFER

Doesn't cover much does it?

STACEY

The less you cover the more money you make. Not hard to understand.

JENNIFER

Got it. Okay I'll see you tomorrow.

EXT. DALLAS NEIGHBORHOOD - NIGHT

Jennifer walks towards her APARTMENT BUILDING. It's a lively neighborhood. IMMIGRANTS, TEENS, and GRANNIES hang out. CHILDREN play. Older cars hug the curb.

Jennifer smiles at a couple of MOTHERS with INFANTS outside her building as she heads inside.

INT. JENNIFER'S APARTMENT - EVENING

Jennifer jiggles the lock on the door to her place before it opens on a simply furnished studio apartment.

She makes for the refrigerator. Pulls a frozen TV DINNER out of the freezer. Turns on the oven. Shoves the meal inside.

Then grabs her purse and pulls the costume out of it.

BATHROOM

Wearing the skimpy outfit, she looks at herself in the mirror. (beat) Slips on a robe hanging on the door.

MAIN ROOM

Jennifer's at the oven. Takes a towel. Slides the TV dinner out. Opens the all but empty refrigerator and grabs a COKE.

Balancing dinner/coke she moves to the couch in front of the TV set. The SOUNDS of TV'S and raised VOICES from surrounding apartments seep through the walls.

But instead of zoning out in front of the tube, she grabs a BOOK off the coffee table near the framed picture of she and her mother.

Ignoring the TV, she reads Nietzsche's "Beyond Good and Evil," as she consumes her meal.

INT. "CAROUSEL CLUB" - DAY

Jennifer hurries through the club towards the back. She finds Stacey putting the ledger on a DESK by Jack's office.

JENNIFER

Am I late?

STACEY

Nope. Right on time.

Jennifer looks down at the desk where the ledger, pencils and a BASKET of receipts lie.

JENNIFER

What did he say?

STACEY

That you'd know what to do.

DESK

Jennifer performs her task: methodically grabbing a receipt, recording it in the ledger, and putting it to the side - before picking up another and repeating the process.

INT. DRESSING ROOM - NIGHT

Done with the books, Jennifer ducks into the dressing room where Stacey, Heidi and CAT, another dancer, are in costume.

Stacey makes the introductions.

STACEY

Hey this is Jennifer.

Cat gives a simple greeting as she leaves the room.

CAT

Hi.

Stacey turns to Heidi.

STACEY

This is Heidi-

HEIDI

We met yesterday. You made quite an impression. Jack usually doesn't hire on the first go.

JENNIFER  
Must be my great personality.

STACEY  
Of course that's it.

As the girls laugh, Heidi opens her purse. She takes a pill from it. Pops one.

Offers one to Jennifer.

JENNIFER  
What is it?

HEIDI  
Something to get you through the night.

JENNIFER  
Nah. Thanks. I'll be okay.

As Stacey puts the pill back she adds;

HEIDI  
(huffy)  
Fine. But everyone needs something.

She swipes her ROBE from a chair nearby and leaves. Jennifer turns to Stacey.

JENNIFER  
What do you do?

Stacey grabs a DRINK from the table. Takes a big gulp. Plops it down. Heads for the door.

HEATHER  
Tonight. Vodka. See ya out there.

Jennifer's left alone staring in the mirror.

STAGE

Jennifer fidgets in the wings, watching as Cat finishes her routine. Cat waves to the boisterous crowd and sashays off stage.

She passes Jennifer without a word as the announcer's VOICE comes over the loudspeaker.

ANNOUNCER (V.O.)  
Making her debut Jennifer..Jennifer.

Jennifer hits the stage. Getting used to the lights. She's on egg shells. Leering faces egg her on.

She squints. Steadies herself. The music starts. Her body snaps into form.

She's wears that smile trained dancers embrace. Here. But mostly there-somewhere beyond the crowd.

MAIN ROOM

In the rear of the room, Jack stands with his back to the BAR watching Jennifer. Scanning the space.

Heidi, holding her tray, waits next to him for her drinks.

JACK  
What do ya think?

Heidi glances at the stage studies Jennifer (beat) and turns back to Jack.

HEIDI  
Not bad. She can move.

Heidi gets her drinks and heads back to the floor as Jack maintains his watch.

He spots activity at the entrance.

A gray-haired MAN in a WHITE STETSON steps inside trailed by THREE YOUNGER MEN in ties and jackets.

Jack makes his way over. Hands out. Solicitous. Like he's welcoming royalty;

JACK  
Chief.

The Chief booms;

CHIEF  
Mr. Ruby.

JACK  
Always a pleasure. Is it work or play?

CHIEF  
I always seem to be working so I just gotta mix it in with play.

JACK  
Good one Chief.

Jack looks towards the front of the room.

Heidi's got him covered. She catches his eye. Points down to the empty TABLE she stands next to - near the stage.

Jack turns to the Chief;

JACK (cont'd)  
Follow me. We got a VIP spot all  
ready for you.

Jack leads the posse through the crowded room.

The Chief's mesmerized. His eyes are glued on Jennifer performing on stage. He just has to comment;

CHIEF  
That's a pretty girl.

Jack glances at the stage and back at the Chief;

JACK  
Yep. That's the way we like them  
here.

CHIEF  
Now will you be able to keep her is  
the question.

Jack, miffed, but restrained;

JACK  
Lucky for you I got a line out the  
door - I've got a reputation.

The Chief's men take their seats. Jack and the Chief remain standing. Jack changes the subject;

JACK (cont'd)  
Ready for the big day?

The Chief nods and turns to his men, asking;

CHIEF  
We ready boys?

They answer in unison with phrases like, "Damn straight" and "We're on it Boss."

The Chief turns back. Looks over Jack's shoulder, something catches his eye.

Jack turns. Jennifer's done with her routine. She's working the floor now.

Jack waves her over.

JENNIFER, JACK, CHIEF

Jennifer comes up to Jack who quickly whispers;

JACK  
Be extra nice.

She nods. Beams;

JENNIFER  
Good evening gentlemen. What can I get for you.

The Chief feeds her a compliment;

CHIEF  
That was some fine dancing I caught young lady.

Before she can answer, Jack puts his arm across Jennifer's shoulders. Declares;

JACK  
Meet my new assistant.

Jennifer shoots Jack a curious look before returning a smiling face to the Chief.

CHIEF  
I don't know whether to congratulate you or offer my condolences. So I'll just say, 'good luck.'

BELLY LAUGHS from his men at the table. Jack's feels the sting;

JACK  
Don't listen to him.

Jennifer addresses the Chief;

JENNIFER  
Everyone's innocent until proven guilty in my book.

CHIEF  
You're a smart one. Bring us a bottle  
of Rye.

Jennifer takes off. The Chief offers his assessment;

CHIEF (cont'd)  
She looks like a keeper.

JACK  
You read my mind Chief.

EXT. "CAROUSEL CLUB" - NIGHT

Done for the night. Jennifer, Heidi and Stacey stand outside  
the entrance to the club.

Heidi floats a question;

HEIDI  
So where should we go to celebrate?

JENNIFER  
Celebrate what?

STACEY  
Your promotion-

HEIDI  
Jack's assistant.

JENNIFER  
Oh That? How do you know?

HEIDI  
We hear everything.

STACEY  
Not to many secrets around here.

JENNIFER  
What does it mean?

HEIDI  
What ever he wants it too.

EXT. HOTEL DOWNTOWN - NIGHT

As their cab pulls away, the three women enter an upscale  
hotel downtown.

INT. HOTEL BAR - NIGHT

No one mistakes them for shop girls as they glide into the bar - Jennifer trailing the other two.

Heads turn. The bartender gives a familiar nod to Stacey. Heidi waves to CHARLIE, 50s, stout, sitting with colleagues.

HEIDI

Hi Charlie.

He raises his glass. She's still "on." Has to own the room.

TABLE

Their drinks in front of them. Heidi wants to know to more about their new hire;

HEIDI (cont'd)

So what's your story?

JENNIFER

Not much to tell. I'm a small town girl. Just my mom and me. I got here a little while ago-

STACEY

Looking for fame and fortune in the big city?

She looks down as she continues;

JENNIFER

Not exactly. I got involved with the wrong boy. A doctor's son. His family paid me to leave.

HEIDI

The old bad influence line. But bad enough to get the right boy.

JENNIFER

I'm not like that.

HEIDI

You mean you're not like us?

JENNIFER

I didn't say that.

HEIDI

You don't have to.

STACEY  
What's your last name?

JENNIFER  
O'Brien.

HEIDI  
A Mick huh?

Jennifer throws out a quote from Nietzsche in reply;

JENNIFER  
"The individual has always had to struggle to keep from being overwhelmed by the tribe. But no price is too high to pay for the privilege of owing yourself."

Stacey laughs. Heidi looks at her;

HEIDI  
What?

STACEY  
She's sayin it doesn't matter what I am, I'm gonna be who I want to be.

Heidi retorts;

HEIDI  
That's funny. The other day Jack said, 'we're missing something.' What I said, 'We need a smart ass around here.'

Heidi turns around towards Charlie's table. Holds up her hand. Wiggles her fingers towards him.

HEIDI (cont'd)  
You hoo.

Charlie enthusiastically waves her on over.

Heidi leaves the table without word. Saunters over to Charlie's table with a Marilyn Monroe walk.

JENNIFER/STACEY

STACEY  
That's Heidi. She's like a sister-

JENNIFER  
And we're one big happy family.

STACEY  
Yeah I guess so. Most of the time.  
Just don't take things-

JENNIFER  
Personally?

STACEY  
That's the secret.

JENNIFER  
Anything else?

STACEY  
Just do what Jack says.

JENNIFER  
I sorta figured that.

STACEY  
Well it sounds like you got all the  
important stuff.

INT. "CAROUSEL CLUB" - NEW DAY

Jennifer's doing the books when a YOUNG MAN, AL HIDEELL (aka  
LEE HARVEY OSWALD - Al/Lee here on out) 24, approaches.

AL/LEE  
You're new aren't you?

Jennifer stands.

JENNIFER  
Can I help you?

Al/Lee nonchalant, replies;

AL/LEE  
Here to see Jack.

Jennifer's got a cautious eye on him.

JENNIFER  
Who should I say wants to see him?

AL/LEE  
Al Hidell.

Jennifer walks briskly to Jack's office. The door's open.

JENNIFER

Jack.

Jack looks up. And past her. He smiles and stands.

Jennifer pivots in the direction of his gaze. Al/Lee continues past her as Jack greets him.

JACK

Lee.

Jack puts his hands on Al/Lee's shoulders like greeting an old friend.

Jennifer grabs the door behind them. As she closes it she overhears Jack and Lee/Al talking;

JACK (O.S.)

How does it feel to be back in the  
good ole USA?

AL/LEE (O.S.)

Whadda think? It's just like home.

JENNIFER'S DESK - LATER

Jennifer takes a large paper BAG containing Jack's lunch from a young CHINESE MAN.

Al/Lee leaves Jack's office. He slows down to have some fun with Jennifer.

Walking past her, he curls one hand and looks at Jennifer through it. The other makes a cranking motion like a Bolex shooting a newsreel.

RUBY'S OFFICE

Jennifer steps into Jack's office with the bag. Jack pours water from a pitcher to a bowl on the floor for Sheba.

He spots the bag and rubs his hands together as Jennifer puts the bag on his desk.

Jack unpacks FIRE RED CONTAINERS of Chinese food from the bag, as he comments;

JACK

Heard you had a night out with the girls.

JENNIFER

Sure did. They're nice. Loyal.

JACK

Loyalty's everything in this world.

He hands chopsticks to her asking. Or insisting?

JACK (cont'd)

Hungry?

Jennifer stands with a plate of food watching Jack carefully remove pieces of chicken from a container.

He puts them on a paper plate and sets it on the floor where Sheba's waiting for her lunch.

JACK (cont'd)

Kung Po. She loves it.

He grabs a plate and chopsticks. Still standing he makes a request;

JACK (cont'd)

I've got business in Galveston and I want you to come along.

Jennifer's chopsticks stop in mid-air.

JACK (cont'd)

I got separate rooms. One night.

Jennifer answers slowly;

JENNIFER

Okay.

JACK

The day after tomorrow. I'll pick you up at 10 AM.

JENNIFER

What about...work?

JACK

What about it?

JENNIFER

My shifts.

JACK  
Who calls the shots here?

JENNIFER  
You're the boss.

JACK  
Smart girl.

Jack fishes fortune cookies out of the bag, puts one on the desk for her and opens his. Reading;

JACK (cont'd)  
"A man without friends is like a farmer without water." Now that's poetry. What about yours?

Jennifer recites;

JENNIFER  
"A positive attitude brings riches."

JACK  
Good advice. Can't go wrong with that.

INT. STAGE - NIGHT

Heidi huddles with Jennifer in the shadows off stage while Stacey dances.

HEIDI  
So you're going on a business trip?

JENNIFER  
That's what he says. Is he expecting me to-

Jennifer hesitates.

HEIDI  
Put out?

JENNIFER  
Something like that.

HEIDI  
He never put the moves on us. But you're so young.

JENNIFER  
And innocent?.

HEIDI

We all have to grow up honey.

Advice dispensed, Heidi mounts the stage as Stacey leaves it. Jennifer heads out on the floor to work the tables.

EXT. JENNIFER'S APARTMENT BUILDING - DAY

Jennifer, suitcase at her feet, watches Jack's BLACK CADILLAC creep slowly up the street to the her building.

Young BOYS point. Watch Jennifer hurry to the car.

INT. MOVING - CADILLAC - DAY

As they tool along Jack compliments her;

JACK

You look good.

JENNIFER

Well it's just like the man says, the world's a stage.

JACK

Wise man. You only get one chance to make a first impression.

EXT. SMALL AIRPORT - DAY

The Caddy pulls into the parking lot of a regional FIELD. Small PLANES planes are parked near the tarmac.

Jack and Jennifer carry their bags across the runway. They head for the one whose pilot KEVIN, 50s/gray buzz cut, stands outside to greet with a big grin.

KEVIN

Morning Mr. Ruby.

JACK

How's it goin Kevin?

KEVIN

No complaints.

He turns towards Jennifer. Jack makes the introduction;

JACK

My Girl Friday, Jennifer.

Kevin nods with a smile for Jennifer.

KEVIN  
A pleasure Miss.

INT. MOVING - PLANE - DAY

As they make their way over the Texas countryside, Jack turns towards Jennifer in back.

JACK  
The girls tell me you seem like a good fit.

JENNIFER  
That's a relief. Don't want to be on anyone's bad side. Especially Heidi's.

JACK  
She can be pistol. (beat) I should've asked you this before but I've got one important rule if you're going to work as my assistant.

Jennifer leans forward in her seat.

JENNIFER  
Yes.

JACK  
I have a feeling you can do it. But if I'm wrong we'll turn around. Go back.

JENNIFER  
What is it?

JACK  
I need you to be able to forget what you see and remember what you forget.

Jennifer, out-loud to herself;

JENNIFER  
Forget what I see. Remember what I forget?

JACK  
Well?

Jennifer moving her lips silently repeating the request.

JENNIFER  
Yes. I can do that.

JACK  
Very good.

From the side his mouth he asks Kevin;

JACK (cont'd)  
Did we have enough fuel to get back?

Kevin chuckles.

KEVIN  
Barely.

Jennifer leans closer to Jack.

JENNIFER  
Did I confirm your faith in human  
nature?

JACK  
I don't have any. People are selfish.  
That's all the faith I have in 'em.

What can she say after a pronouncement like that? Jennifer  
turns her attention to Kevin;

JENNIFER  
Must be great to be retired.

Kevin looks over at Jack before answering.

KEVIN  
Well it's not like I sit in front of  
the TV all day. I stay busy.

JACK  
Kevin's a patriot. How many combat  
missions did you fly?

KEVIN  
Enough to do what I had to do.

Jennifer leans back as Jack brings up sports to Kevin;

JACK  
Ya think the Cowboys will win more  
than five games this year?

EXT. AIRSTRIP - GALVESTON - DAY

The DRONE from Ruby's flight grows louder as it approaches the strip for touchdown.

A cigarette flies out the driver's side window of the Oldsmobile (from the opening shot) parked near the tarmac.

The door pops open and Armando steps out, shoving the heavy metal door closed behind him.

THE TARMAC

He approaches the parked plane as Ruby's the first one out.

JACK  
Armando. Good to see you.

ARMANDO  
Senior Ruby. Welcome.

They shake hands. Then Armando turns his attention to Jennifer as she exits the plane.

Jack does a quick introduction;

JACK  
Armando. My assistant.

Armando's impassive. Jennifer returns the gesture. Jack waves to Kevin. They head to the Oldsmobile.

INT. MOVING - OLDSMOBILE - DAY

Armando looks up at the rear view mirror. He catches Jennifer regarding him from the back seat as Jack asks;

JACK (OS)  
We all set?

Armando looks over at Jack.

ARMANDO  
Si. Everyone's waiting.

EXT. WAREHOUSE AREA - DAY

The Oldsmobile winds it's way deep into the cavernous shadows cast by WAREHOUSES as they head towards the docks.

EXT. WAREHOUSE - DAY

An old TUG BOAT'S parked by a large WAREHOUSE with a huge opening like a hangar, at the edge of the water.

Inside a mixed group of Latin and Anglo MEN smoke and talk near a stack of WOODEN CRATES in the middle of the floor.

The Oldsmobile pulls to the front. The men stop what they're doing. Straighten up. Focus on the new arrival.

ON RAUL

From deep within the space, Raul, in an army fatigue shirt, comes strutting onto the floor.

The men part. Let Raul take center stage as he comes out of the building towards the car.

Raul opens the door for Jack. As he gets out, Raul puts his hand on Jack's shoulder.

Jack looks uncomfortable but goes along as Raul continues;

RAUL

Good to see you my friend.

Jennifer exits the car. Examines the cavernous surroundings. Raul lets his eyes feast on her with admiration.

INT. WAREHOUSE - DAY

A hierarchical circle forms as they move into the warehouse. The original group recedes into the background.

Jack puffs himself up to match Raul's imposing stance. Armando and Jennifer take positions behind their masters.

JACK/RAUL

They stand by the wooden crates. Jack looks inside the one with its lid already off.

RIFLES are packed tightly into the crate. He nods.

Raul takes one out.

He mumbles something low to Armando who disappears into the building's inner sanctum as Raul examines the firearm.

A moment later he's back with a SATCHEL. He pulls a BRICK-SIZED PACKAGE wrapped in brown paper out of it and sets on the top of a crate.

EXT. WAREHOUSE - DAY

Raul cradles the rifle as he strides outside to the dock. Jack, Jennifer and Armando follow.

Raul grabs a BULLET from his shirt pocket.

Pulls back on the rifle's bolt action with its characteristic SOUND.

Pops the bullet into the chamber.

Scans the bay.

Spots distant SPECS against the sky, A GROUP OF BIRDS flying out over the water.

Raul raises the rifle.

RAUL POV

Takes aim/

Releases the trigger.

BOOM.

The echo from the rifle bounces off the warehouse walls.

One of the specs falls towards the sea.

Raul turns to Jack with a proud, satisfied look.

RAUL

Muy Bien.

INT. WAREHOUSE - DAY

Armando grabs the brick from the crate and puts it back in the satchel - filled with similar BRICKS.

Jack calls one of his men, Anglo, 20's, over. Armando hands the satchel to the him.

Raul makes an expansive gesture with his arms;

RAUL  
Tonight we celebrate. Yes?

Jennifer looks at Jack who replies;

JACK  
Sure. Why not.

EXT. SPANISH CLUB - NIGHT

Their cab pulls away from the club's storefront. It's an area where store signage is in Spanish.

Jennifer, in her finest, scans the posters for bands plastered on the windows as she and Jack enter the club.

INT. SPANISH CLUB - NIGHT

Fiesta time. A high voltage SALSA BAND plays. Happy COUPLES work it on the dance floor. Tables are packed with revelers.

JACK AND JENNIFER

Inside the club, a YOUNG LATIN MAN from the warehouse, steps forward to address Jack in a deferential manner.

WAREHOUSE MAN  
Senior Ruby here please.

He leads them over to Raul, now in a sports coat, who stands presiding over a long table where his are gathered.

GIRLS sit on their BOYFRIENDS laps, OTHERS stand talking. The tables are covered with bottles of booze.

Raul's gaze lingers on Jennifer as she makes her way over. Armando flags down a WAITER.

ARMANDO  
Mas Tequila.

RAUL'S TABLE

Standing with Jack and Jennifer flanking each side of him, Raul pours a shot of Tequila and goes to hand it to Jack.

Jack shakes his head letting him know;

JACK  
I don't drink.

Raul looks at him in amazement.

RAUL  
Very funny.

JACK  
I'm not kidding.

RAUL  
This I never expected. Why?

JACK  
I get into too much trouble.

Raul's dumbfounded. Still holding the glass he turns to Jennifer asking;

RAUL  
And you?

JENNIFER  
(laughing)  
No I still get in trouble.

Raul pours shots for Armando and himself. Raises his glass, and gives a simple toast;

RAUL  
To Jack and our successful business.

An older MEXICAN WOMAN followed by a two TEENAGE MALES carry steaming pans of food in a procession to the table.

Armando gives the woman a squeeze before joining the others digging into the reddish-yellow dishes.

RAUL AND JENNIFER

Raul watches Jennifer observing the diners. Asks;

RAUL (cont'd)  
You're not hungry?

Jennifer unsure. Replies;

JENNIFER  
What is it?

RAUL  
Food for the soul.

JENNIFER  
You sound like poet.

RAUL  
And poets need to eat.

Raul grabs portions from a couple of the dishes. Holds a forkful from one in front of Jennifer's face.

RAUL (cont'd)  
Here. Enchilada.

Raul moves the fork closer. Jennifer, hesitant, swallows. Hot. Her face contorts. Eyes grow big. She fans her mouth.

JENNIFER  
Something to drink hurry.

Laughing. Raul hands her a bottle of beer. She chugs it.

JENNIFER (cont'd)  
I don't know what kind of soul you  
have but mine can't take this.

Raul has another sample ready. Jennifer pulls back. Wary.

RAUL  
You have to try. You're my guest.

She relents. Chewing. Better.

JENNIFER  
Okay. This is good.

RAUL  
Tamale. Corn.

JENNIFER  
I'll remember that.

TWO OF JACK'S MEN

stand at the entrance checking out the room. One of the men spots Jack. Nudges his partner.

RAUL'S TABLE

Jack turns as the two men pull empty chairs to the table.

RUBY MAN #1  
It took us a while to find this  
place.

RUBY MAN #2  
Yeah it's another world down here.

Jack shifts his chair. They sit and talk out of earshot.

RAUL AND JENNIFER

Stand with their plates, talking.

RAUL  
Jack trusts you very much.

JENNIFER  
I'm loyal. That means a lot to him.

RAUL  
To all of us. But you're a dancer?

JENNIFER  
That's what I was hired to do.

Raul's moves to the next step in his play. He addresses Jack who looks up from his conversation with his men.

RAUL  
Jack. Do you mind if I ask your girl to dance?

JACK  
No. I don't do that either.

Raul turns back to Jennifer. She rebukes him;

JENNIFER  
It's not the middle ages. You can ask me directly.

RAUL  
My apology. (beat) Would you like to dance with me?

Playfully. She studies him.

JENNIFER  
Well. You seem nice. Okay.

Raul leads her to the packed floor. He puts his hands on her hips. She feels a spark. Smiles at his touch.

RAUL  
Just let it move you.

Like long time partners, they move in sync with the music and the crowd.

JENNIFER/RAUL AT THE BAR

Drinks while standing. Raul probes;

RAUL (cont'd)  
So how long have you two been  
together?

Jennifer laughs.

JENNIFER  
It's not like that.

She looks towards their table. Raul follows her lead. Jack sits talking to a young Mexican MAN with a pretty face.

Raul wonders;

RAUL  
Why is he over there and not with  
you?.

JENNIFER  
I work for him. That's all.

RAUL  
He's never tried-

JENNIFER  
Jack? No. He's like...an uncle.

RAUL'S TABLE

Jennifer, Raul in tow, comes back to the table where Jack nurses a seltzer water and Armando's got a beer.

Jack has a good idea of where their dancing is heading. He looks at his watch.

JACK  
Well kids.

Jack rises from the table.

JACK (cont'd)  
Time for me to head out.

Raul issues an order.

RAUL  
Armando, get the car.

Jack raises his hand.

JACK  
It's okay. I'll get a cab.

"Uncle" Jack looks at Jennifer like a grown up to a kid.

JACK (cont'd)  
Nine.

Jennifer nods like a good girl and repeats;

JENNIFER  
Nine.

JENNIFER AND RAUL

Jennifer and Raul are glued together as the band's slow tune ends. The crowd's thinned. The room's quieter.

They shuffle back to the table. Armando reads the signs. He gives an informal "salute."

ARMANDO  
Buenos Noches Jefe (chief)

EXT. THE CLUB'S PARKING LOT - NIGHT

Holding hands they arrive at Raul's Oldsmobile. He pops the passenger side door open. Wraps his arms around her and plants a passionate kiss.

EXT. RAUL'S HOTEL - NIGHT

Laughing. Arms around each other, Jennifer and Raul pass through the entrance to Raul's upscale hotel.

INT. RAUL'S HOTEL ROOM - NIGHT

A shaft of light from the hallway pierces the blackness of the room as the door opens.

Standing. Kissing. They're silhouettes against the back lit window facing the street below.

Hands undoing buttons and zippers they move towards the bed.

Under blankets now - the chemistry of lust in action.

BED LATER

Dark. The LAMP on the nightstand goes on. Raul leans towards it. Jennifer's arm lays casually across his waist.

A SMALL VIAL, LIGHTER and PACK OF CIGARETTES sit by the ASHTRAY.

Raul takes a cigarette from the pack. Jennifer asks;

JENNIFER  
How long have you known Jack?

Raul's removes TOBACCO from the tip of the cigarette;

RAUL  
Not long. But I know friends of his.  
We all have the same interests.

Tobacco falls into a random pile by the ashtray.

RAUL (cont'd)  
What about you?

Raul pops the vial's lid.

It's filled with a whiter than white, WHITE POWDER.

JENNIFER  
A little while. But I feel like I've  
known him for long time.

RAUL  
Then we feel the same.

She leans over Raul's hip watching him as he....

Takes a pinch of the white powder from the vial.

Pack it into the end of cigarette.

Take tobacco from the pile and pack the end of the cigarette as if it was rifle from the powder and musket days of old.

JENNIFER  
What are you doing?

Raul licks his fingers;

RAUL  
Inviting dreams.

JENNIFER  
Okay Mr. Sandman.

She squeezes him tighter.

CLICK. Raul's lighter ignites the cigarette.

He turns towards Jennifer with instructions;

RAUL  
Here..Un poco...just a little.

Jennifer tries a hit. She falls back into her pillow - lost in a new sensation.

Raul takes a drag. Eyes close. Body relaxes. The high is cellular for him.

No bed time stories. Each to his own fiction. Raul turns the lamp off. Dark again.

INT. RAUL'S HOTEL ROOM - NEW DAY

Bed. Jennifer stirs. Looks at the CLOCK/RADIO on the nightstand. It's 8:00 AM.

She throws the covers off - waking Raul up.

JENNIFER  
I can't be late.

She swoops her dress off the floor. Runs to the bathroom.

BATHROOM

Jennifer calls out;

JENNIFER (cont'd)  
Do you have an extra toothbrush?

RAUL  
Look in my bag.

Jennifer spots a LEATHER DOPP BAG sitting near the sink.

Sorting through the contents she finds A snub nose REVOLVER, shaving supplies and a TOOTHBRUSH still in its wrapping.

Grabbing it, she spies another VIAL in the bag.

She takes it. Examines it. No writing.

Squeezes open the lid.

More WHITE POWDER.

She contemplates. (beat)

Unwrapping the toothbrush, she uses the end of it to scoop some powder from the vial. And put it into the wrapping.

MAIN ROOM

Dressed. Jennifer darts out of the bathroom where Raul waits with coffee from the in-room maker.

She takes a couple of large gulps. Kisses him. And heads for the door. While he calls;

RAUL  
I'll see you soon.

Holding the door open;

JENNIFER  
Dallas?

RAUL  
Yes. I have some business there.

JENNIFER  
I can't wait.

INT. HALLWAY - RUBY'S HOTEL - DAY

Jack peers over the chain lock holding his door ajar. Spies on Jennifer.

Holding her shoes. She hurries towards her room.

EXT. RUBY'S HOTEL - DAY

Armando's stands outside the car when Jack exits the hotel with his bag..

ARMANDO  
Good morning Senior Ruby.

JACK  
Armando.

Jack hands his suitcase to Armando and gets in the car.

Jennifer rushes out of the hotel. Armando's watches her without a word.

She drops her suitcase at his feet. Gets in the back seat.

EXT. SMALL AIRSTRIP - GALVESTON - DAY

Armando pulls the car to the edge of the tarmac where Kevin's plane sits waiting.

Jack pops out of the car and heads for the plane. The other two follow, Armando carrying the suitcases.

INT. FLYING - KEVIN'S PLANE - DAY

Airborne. Jack turns towards Jennifer in the back.

JACK  
Enjoy yourself?.

JENNIFER  
Sure did.

JACK  
He treated you -

JENNIFER  
He was a perfect gentleman. Okay dad?

She pats Jack's arm.

JENNIFER (cont'd)  
But Armando. He's another story.

JACK  
What about him?

JENNIFER  
He makes me nervous. The way he watches me.

Kevin pipes in.

KEVIN  
You don't think it's because you're a pretty young woman do you?

Jennifer shakes her head.

JENNIFER  
I can tell things. It's creepy.

JACK  
Everyone needs someone who's got their back. He's got Armando.

JENNIFER

Who's got yours?

JACK

Depends on the situation. Ya gotta know who your friends are first.

JENNIFER

I wouldn't want a friend like him.

JACK

In business you run into all kinds of people. They all have their ways.

JENNIFER

He acts like he's jealous or something.

JACK

It's not about you.

With that Jack turns his attention to Kevin.

JACK (cont'd)

So how many Japs did you shoot down?

KEVIN

I don't know. Enough. War's no fun.

As engine noise drowns out their conversation, Jennifer settles in. Closes her eyes. Drifts off to sleep.

EXT. JENNIFER'S APARTMENT BUILDING - DAY

Jack's Cadillac pulls up to Jennifer's building.

JENNIFER

Holding her suitcase, standing outside the passenger side window, she leans in and tells Jack;

JENNIFER

I feel like Cinderella.

JACK

Except you're not gonna find your prince around here.

JENNIFER

That's for sure.

Jennifer steps back. Jack pulls away.

She scans the neighborhood. Sighs. Drags herself towards the entrance ignoring children and mothers outside.

INT. JENNIFER'S APARTMENT - DAY

Jennifer stands at the threshold - taking in the place like she's never seen it before.

Drops her suitcase on the floor. Purse on the counter.

Pulls her cigarettes out and the toothbrush wrapping with the white powder inside.

LATER-NIGHT

The room's dark except for the flickering TV set sending patterns over the junk food, Vodka and cigarettes on the coffee table.

And Jennifer, the curled up figure on the bed. Zonked out. Immune from the steady noises from other apartments.

EXT. "CAROUSEL CLUB" - DALLAS - NEW DAY

Jennifer approaches her desk. Jack appears out of the shadows holding a bulging BANK DEPOSIT ENVELOPE.

JACK

I got a meeting today. You can do the honors, get everyone their money after you figure it out.

He dumps the envelope on her desk and continues towards the front door of the club.

DRESSING ROOM

Jennifer hands Heidi and Stacey their envelopes as they're getting ready.

STACEY

Hey jet-setter how was your trip?.

JENNIFER

Good.

STACEY

That's all? What did you do?

Jennifer hesitates.

JENNIFER  
I'm sworn to secrecy. But I had good  
time.

STACEY  
How was Jack?

JENNIFER  
Fine. He can be very nice.

Heidi's getting things out of her purse as she wisecracks;

HEIDI  
Except when he isn't.

Heidi watches Jennifer's reaching for the same hand me down  
outfit she's had since she started and suggests;

HEIDI (cont'd)  
Maybe you should get your own outfits  
now.

STACEY  
Yeah it looks like you're gonna be  
here for a while.

JENNIFER  
I will.

Jennifer eyes Heidi taking a pill from her vial.

JENNIFER (cont'd)  
Hey can I have one?

Heidi puts the vial to her chest.

HEIDI  
Well I don't know. Are you sure you  
NEED one?

JENNIFER  
(sheepishly)  
I'd just like to try one.

Heidi extends the vial. Jennifer grabs one.

HEIDI  
Why now?

JENNIFER  
Guess I don't want to be left out.

Jennifer pops the pill.

OFF STAGE

Heidi watches Jennifer start up the steps for her routine and trip and catch herself from falling.

HEIDI  
Careful or no more candy for you.

JENNIFER

Dancing. With a faraway look in her eyes.

EXT. OFFICE BUILDING - NEW DAY

Jennifer enters a building that's seen better days.

INT. MANNY ROTH'S OFFICE - DAY

Jennifer opens the door to an office with a GLASS PANE with;  
"FIVE STAR TALENT AGENCY"

Stenciled on it.

MANNY.

Manny stands. Leans over an open drawer to a file cabinet. His cigarette burns in an ashtray on top of it.

While sorting through files he takes quick glances at a small TV -tuned to a SOAP- set on a chair nearby.

Jennifer enters. He turns. Surprised;

MANNY  
Hey I was wondering what happened to you.

But before she replies, Manny puts his hand up;

MANNY (cont'd)  
Shsssh.

Before turning back to the TV. And exclaiming;

MANNY (cont'd)  
Did you see her?

JENNIFER  
Who?

MANNY

She was just on. Small part. But I got her start in the industry.

He switches off the TV. Then frowns and mutters;

MANNY (cont'd)

They stole her from me.

Jennifer moves closer to Manny's desk.

JENNIFER

I got the job.

MANNY

What? I never saw a contract-

JENNIFER

And I don't think you're going to. He doesn't believe in them.

MANNY

Who doesn't have contracts? What about the money?

Jennifer. Confident. Pulls a wad of cash out her purse. Lays it gently on the desk. Straightens the bills, a neat stack.

Manny looks at the cash. Then at Jennifer. Rakes it towards him like a gambler at table. Asks;

MANNY

So what's he paying us? How do we know-

JENNIFER

I wrote everything down.

She produces a slip of paper and slides it across the desk.

MANNY

(mystified)  
But no contract?

JENNIFER

You don't understand. It's like a family-

MANNY

Family shamily. Business is business.

JENNIFER

He's nothing like you described.

MANNY

What did I say? How could I describe him? I haven't seen Rubenstein-

JENNIFER

It's Ruby.

Manny gives up. Waves his hand in front of his face.

MANNY

You're all mashugana (Yiddish: crazy)

He takes the cash in hand. Counts it. Looks up Just in time to see Jennifer from behind as she closes his office door with a promise.

JENNIFER

See ya next month Manny.

EXT. "CAROUSEL CLUB" - NIGHT

Done with work but not the evening. Jennifer, Heidi and Stacey, stand outside the club.

STACEY

Where should we go?

HEIDI

Let's try the place we went to last time.

But Jennifer's lost interest. A smile forms as she stares straight ahead.

She gives the girls a side long glance and throws them an apology;

JENNIFER

Sorry guys. Next time.

Rushes into the street.

RAUL

Raul strides towards Jennifer.

HEIDI/HEATHER

Watch, curious, as Jennifer rushes toward Raul.

HEIDI

Who's that?

Stacey shakes her head.

STACEY

I don't know. Never saw him before.  
But he's a dish.

JENNIFER/RAUL

The two lovers meet in the middle of the street...

Share a deep kiss and passionate embrace before walking arm  
and arm towards Raul's car.

JENNIFER

Why didn't you tell me?

RAUL

This is more fun isn't it?

Jennifer squeezes him tighter as they get to the car.

HEIDI/HEATHER

Turn their attention to Three BUSINESS MEN, carbon copies of  
one another, as they exit the club. carrying on about  
work...

Heidi's ready for company;

HEIDI

Gentlemen. You feel like taking a  
couple of girls for a nightcap?

INT. RAUL'S CAR - NIGHT

Jennifer's snuggled up next to Raul as they cruise.

JENNIFER

How long will you be here?

RAUL

Long enough to finish my work.

JENNIFER

You're such a mystery man

She kisses him on the cheek;

JENNIFER (cont'd)  
Well I'm going to take advantage of  
every second I can with you.

EXT. CASITA - NIGHT

Raul's car glides into the parking lot of his MOTOR HOTEL -  
an upscale property with quaint individual CASITAS or  
bungalows in a Southwestern style.

INT. CASITA - NIGHT

Like a page from a real estate agent's playbook it's all  
about seduction: Home. A fire place with glowing embers, a  
soft glow from lights and Raul's GUITAR against a chair.

JENNIFER  
Jeeez. This is nice.

She catches the scent of the fire. Inhales deeply.

JENNIFER (cont'd)  
It smells like my house as kid.

RAUL  
So you like?

JENNIFER  
Duh. I could get used to a place like  
this.

Raul takes her by her arms and looks her in eyes;

RAUL  
So stay with me.

JENNIFER  
I am-

RAUL  
I mean live here with me while I'm in  
town.

JENNIFER  
Really?

Raul nods. Jennifer puts her arms around his waist.

JENNIFER  
Okay but I'm just staying here-not  
moving in with you. That's the deal.

RAUL  
I accept your terms. Tomorrow Armando  
will take you for your things.

Jennifer pulls back and looks at him;

JENNIFER  
Armando?

RAUL  
Si. I have work.

She smiles.

JENNIFER  
Tell him to be nice to me.

LATER

Jennifer, in a long sleeved white shirt, a drink in hand,  
sits next to Raul, slacks and undershirt, on the bed.

He finishes serenading her with strains from La Paloma, a  
popular Mexican song while strumming his guitar.

A cigarette smolders in an ashtray surrounded by bits of  
tobacco on the nearby nightstand.

He gives Jennifer the guitar and then envelopes her, guiding  
her hands, teaching her some basic chords.

INT. CASITA - NEW DAY

Raul does push ups - his morning routine. Jennifer's  
drinking coffee and fidgeting with her hair in the kitchen.

There's a KNOCK at the door. Raul gets it. Armando's here to  
take Jennifer for her things.

ARMANDO  
Buenos Diaz Jefe

RAUL  
Bueno.

Jennifer yells;

JENNIFER  
Coming.

Jennifer kisses Raul as Armando watches, poker-faced.

INT. RAUL'S CAR - DAY

Jennifer, riding shotgun, starts a conversation;

JENNIFER  
It's a beautiful day isn't it?

ARMANDO  
Si.

JENNIFER  
Do you know where I live?

ARMANDO  
Yes.

JENNIFER  
Have you worked for him a long time?

Armando nods. Pulls out his smokes. Pushes the lighter in.

Holds the pack towards Jennifer. She declines.

Armando smoking. They drive on in silence.

EXT. JENNIFER'S APARTMENT BUILDING - DAY

The Oldsmobile's double-parked. Armando outside, scans the surroundings in his habitual way.

Jennifer sets two large suitcases by the front door. Updates the moving status;

JENNIFER  
There's one more.

Heads back in. Meanwhile...

BOYS/ARMANDO

Several young Mexican BOYS materialize. Curious, they head towards Jennifer's bags.

Armando see everything. He BARKS;

ARMANDO  
Muchachos!

The boys freeze. Armando flings his hand to the air;

ARMANDO (cont'd)  
Vamos!

They scatter as Jennifer comes to the front door with the last suitcase.

INT. RAUL'S CAR - DAY

The return trip starts off like the other ended, silent. But Jennifer's got a burning question;

JENNIFER  
Do you have a problem with me?

Armando continues staring ahead, driving.

ARMANDO  
No problem.

Jennifer turns to faces Armando.

JENNIFER  
Well it seems like you do. You're  
always watching me. It's creepy.

He gives her a sidelong glance with a questioning look.

JENNIFER (cont'd)  
I know you're looking out for him.  
But you don't have to worry about me.

ARMANDO  
I'm paid to worry. He's my boss. I'm  
his eyes and ears.

Jennifer gets a cigarette. Sends a pointed barb his way;

JENNIFER  
Well that sounds like a dog to me.

CLICK. The sound of her lighter.

Takes a drag. Smoke drifts past the windshield.

Armando's grip on the steering wheel tightens. His body stiffens. He wants to. But doesn't say a thing.

He Turns on the radio. Pushes a pre-set button. The sound of a POPULAR MEXICAN SONG comes on.

Now the only words between them.

EXT. CASITA - DAY

Jennifer stands on the threshold. She mumbles;

JENNIFER

Thanks.

As Armando peels away.

EXT. HALL - DAY

Raul joins the flow of LATIN MEN streaming into a weathered STOREFRONT in a older part of town.

A faded Union Hall SIGN sits above the entrance - different times, a different cause, but its DNA remains the same.

INT. HALL - DAY

It hasn't seen this kind of action in years. Every seat is taken. Men line the walls and back, standing room only.

Raul takes a position in the rear, a silent witness.

Up above ceiling fans dispersing cigarette smoke and heat are...

TWO PORTRAITS, JFK and CASTRO, BULL'S EYES superimposed over their images.

They hang front right and front left above a stage oblivious to the sentiments of the men below.

SPEAKER

An earnest young MAN ,30's, short dark hair delivers a fiery address like a sermon in SPANISH from a podium on stage.

Beads of sweat form on his forehead. He's got his audience just where he wants them punctuating his brimstone fury...

With periodic questions delivered with a thrust of his arm into the air creating a CALL AND RESPONSE rhythm with the crowd who cry;

SPANISH CROWD

Si. Muerte ("Death")

in unison with the speaker's orchestration.

RAUL

Impassive in the middle of the frenzied crowd. His eyes search the room.

Something catches his attention. He furrows his brow, mystified.

In front among the chairs he spots...

AL/LEE

Al/Lee's flanked by DAVID FERRIE (not a typo), a strange-looking balding man with funny eyebrows.

They stand and shout on cue like those around them, mimicking their responses with a matching fervor.

Raul stares at them from the background.

CUT TO:

INT. "CAROUSEL CLUB" - DAY

Heidi walks towards Jack's office holding a clipboard when Jack's tantrum forces her to stop in her tracks.

JACK/JENNIFER

Jennifer stands frozen behind her desk as Jack, pissed, tosses the ledger on top of it.

JACK

If the books don't look legit I got trouble.

JENNIFER

I'm sorry.

JACK

That's not enough. Mistakes cost money and make trouble. Ya gotta concentrate on your job.

JENNIFER/HEIDI

He storms off. His door SLAMS (OS)

JENNIFER

Jeez.

HEIDI

He's nervous. You know the President coming-

JENNIFER  
You'd think he was coming here.

HEIDI  
It's his civic pride I guess.

JENNIFER  
Sometimes he's just so...

Her voice trails off.

Heidi makes for Jack's office leaving her with a comforting thought;

HEIDI  
Welcome to the family.

Then Jack's VOICE bellows;

JACK (O.S.)  
What is it?

INT. DRESSING ROOM - NIGHT

Heidi and Stacey flank Jennifer as they stand in front of the mirror getting ready for the night.

Heather presses her about Raul, the mystery man.

STACEY  
So whose the Latin lover?

Heidi from the other side;

HEIDI  
Yeah who is that hot tamale?

JENNIFER  
Someone I met.

STACEY  
Obviously dummy-

HEIDI  
With Jack?

JENNIFER  
Yes. But that's all I'm going to say.

Stacey needles her a little more;

STACEY  
I can't believe you're keeping  
secrets from us.

Heidi picks up the thread;

HEIDI  
After we poured our hearts out to  
you.

JENNIFER  
I told you I can't.

STACEY  
Relax. We're just playing with you.

Jennifer pulls a small metallic PILL BOX from her purse.

Opens it and hold it out to Heidi;

JENNIFER  
Want one?

Heidi reaches in, pulls a TABLET out and examines it;

HEIDI  
Hmm. Codeine. Haven't seen this for a  
while.

Stacey touches Jennifer's arm and grabs one for herself.

Jennifer looks at them in the mirror;

JENNIFER  
Happy?

Big smiles like small children getting their way.

INT. BAR - MAIN ROOM - NIGHT

Jennifer comes up to the bar with her tray. The bartender,  
ROBERT, 40's, clean cut, grabs a BLACK PHONE with its  
receiver off the hook and slides it across the bar;

ROBERT  
Jack's on the line for you

He pulls out a RING OF KEYS from underneath and slaps them  
down on the bar top as Jennifer takes the call.

CUT TO:

INT. BEDROOM - RUBY'S HOUSE - NIGHT

Jack's in bed. Propped up with pillows against the headboard. The PHONE RECEIVER to his ear.

A MAN'S HAND, it's owner unseen, offers a CUP OF COFFEE to Jack.

He takes it, looks up at the unseen man and "mouths";

JACK

(silently)  
Thank you.

And gives an assignment to Jennifer on the other end;

JACK

Listen I forgot something on my desk.  
A yellow manila envelope. Bring it to  
my place tomorrow morning. Okay?

Jack hangs up. Untwists himself from the phone cord, and puts the phone on the floor next to the bed....

As a MALE'S VOICE (AL/LEE) asks;

AL/LEE (OS)

Are you laying her too?

Al/Lee in boxers, an unbuttoned long sleeve shirt, socks and dog tags around his neck, stands by the window.

He fishes cigarettes out of his pocket as Jack replies;

JACK

No thank you. Money's more important  
than hopping from bed to bed. I got  
priorities.

Jack makes a face and whines;

JACK (cont'd)

Do have to do that now?

Lee strikes a match. Lights his cigarette. Pops open the window. Tosses the match before answering;

LEE

Yes.

JACK

What about yours?

LEE  
I have priorities-

JACK  
Working for people you don't even  
know you're working for?... What side  
are you on?

LEE  
The winning one.

Jack shakes his head. Lightens up. Smiles. Pats the bed;

JACK  
Show me some moves from the  
Motherland.

LEE  
Ha ha. Funny.

Lee flicks his cigarette out the window.

INT. BEDROOM - CASITA - NIGHT

Jennifer, with the MANILA ENVELOPE, heads for the bedroom  
where she finds Raul in bed.

The TV's on with no sound. He's got some maps next to him.  
She tosses her purse on a chair. Raul notices the envelope.

RAUL  
What's that?

Jennifer's sits on the bed as he takes it from her.

JENNIFER  
I'm taking it to Jack in the morning.

He weighs it in his hand. Then puts it to his ear. Gently  
shakes it.

It has a SOUND like a seed rattle. His expression says he  
hasn't got a clue.

JENNIFER (cont'd)  
I did the same thing. I can't figure  
out. He didn't say anything about it.

Raul shrugs, lays it to the side. Puts his arms around  
Jennifer and pulls her down.

But she stands up before he gets his way. Saying;

JENNIFER (cont'd)  
I have an early day tomorrow-

RAUL  
Armando can take you-

Jennifer blurts out;

JENNIFER  
No.

Before catching herself, calming down;

JENNIFER (cont'd)  
I mean that would be nice but I have  
some female things to do first.

"Female things," that explains everything. Raul backs off;

RAUL  
Oh...okay I understand.

BED.

They snuggle. The TV's tuned to a late night show. Jennifer  
laughs at a joke someone on the show tells.

She looks at Raul but he's not laughing;

JENNIFER  
It's funny.

Raul stares straight ahead without answering;

JENNIFER (cont'd)  
I can explain it.

RAUL  
No. No more TV tonight.

He slips out of bed and turns the TV off.

EXT. JACK'S HOUSE - DAY

Jack stands in his bathrobe behind the screen door of his  
house. He's holding Sheba. She's YAPPING. Jack calls;

JACK  
She's already missing you.

EXT. SIDEWALK - DAY

Holding the envelope, Jennifer walks along a tree-lined sidewalk. As she nears the walkway to Jack's house...

Al/Lee turns from Jack's walkway onto the sidewalk where Jennifer approaches from the opposite direction.

Their eyes meet. She's startled but quickly recovers.

He shoots her a hard look that doesn't need words.

They both move to their right tracing a half circle between them - around an invisible force like the ends magnets repelling one another.

Jennifer looks up at Al/Lee for a second, then down as she continues towards Jack's.

EXT. JACK'S HOUSE - DAY

Jennifer stands in front of the screen door of the tidy Arts & Crafts-looking structure. She announces her arrival;

JENNIFER

Hello Jack.

INT. JACK'S HOUSE - DAY

Jack's pouring coffee. Sheba's eating from her bowl;

JACK

It's open.

She steps inside. He sees the envelope.

JACK (cont'd)

Good ya got it.

Grabbing his coffee and heading to the bedroom, he says;

JACK (cont'd)

Okay Let me get dressed and then we can go.

JENNIFER

Go?

But Jack's disappeared - her question hangs in the air.

EXT. TEMPLE - DAY

Jack's Cadillac slides by a JEWISH TEMPLE-his temple-where PEOPLE stream into the building for the service.

JACK/JENNIFER

Jack, wearing a YARMULKE, and Jennifer join the worshipers entering the temple.

INT. TEMPLE - DAY

Jack sits in rapt attention while Jennifer takes in the CROWD and setting as the RABBI conducts the service.

EXT. TEMPLE - DAY

Afterwards the Rabbi greets his congregation in front of the temple. He spots Jack. Checks out Jennifer. Greets them.

RABBI

Mr. Ruby. Nice to see you. Wish it was more often.

Jack nods.

JACK

Rabbi. You do what you can. I like the happy holidays.

The Rabbi looks puzzled (this is NOT a "happy holiday.") as Jack and Jennifer keep walking.

EXT. COUNTRYSIDE - DAY

The Dallas skyline recedes in the background as Jack's Cadillac drives towards the outskirts of the city.

EXT. SMALL RIVER - DAY

Jack and Jennifer get of the car which is parked next to a tree lined area by a RIVER.

Jack's got the envelope as they walk to the river bank.

JENNIFER

What are we doing here?

JACK  
We're cleaning the slate.

JENNIFER  
Whadda ya mean?

JACK  
You'll see.

JENNIFER  
It's funny I never even talked to a  
Jewish person before Manny and now  
I'm going to church-

JACK  
Temple.

JENNIFER  
Temple. It sounds like the Bible.

JACK  
That's my people. We wrote the book.

RIVER BANK

Jack, somber, reaches into the envelope and pulls out...

PIECES of BREAD-large crumbs.

Holding them in his hand he asks;

JACK (cont'd)  
Are you religious?

JENNIFER  
I was raised Baptist. But I don't  
know if I believe in God. Nietzsche  
says-

JACK  
The German guy?

Jennifer nods.

JACK (cont'd)  
He's full of crap.

JENNIFER  
How can you say that-

JACK  
Cause syphilis ate his brains.

JENNIFER

Ewww...

Then defiant;

JENNIFER

Well you can't tell me what I can read-

JACK

No I can't. But there's always a god.

Jennifer's puzzled but doesn't have time to contemplate as Jack shoves the open bag towards her.

JACK (cont'd)

Here. Take some.

She grabs some bread as Jack intones;

JACK (cont'd)

These are our sins. Today we atone for them.

He closes his eyes like prayer. Casts bread into the water.

He motions for her to do the same, adding;

JACK (cont'd)

God understands. HE forgives.

Jennifer follows Jack's lead, closes her eyes like a child making a birthday wish and tosses crumbs into the water.

It swirls and joins the river's ceaseless flow.

WALKING

The ritual complete, they walk back to the car. Jack feels more earthly concerns;

JACK (cont'd)

I'm starving. This fasting business doesn't agree with me.

JENNIFER

Why do you do it?

JACK

I'm playing the percentages. If there's a God I want HIM to see I made an effort.

JENNIFER  
So you can beg for forgiveness?

JACK  
Is it that you... or your hero  
talking?

JENNIFER  
Great minds think alike.

Jack shakes his head.

EXT. RESTAURANT - DALLAS - NIGHT

Jack ushers Jennifer out of the upscale restaurant they just  
ate in as the VALET opens Jennifer's door. Jack tips him.

VALET  
Thank you Mr. Ruby.

INT. MOVING - JACK'S CAR - NIGHT

Jack's taking Jennifer back to her love nest with Raul.

JENNIFER  
I'm so excited about the President  
coming. I love him.

JACK  
Yeah. Jackie's a great lady. She  
speaks French like a Frenchman.

JENNIFER  
Have you met her?

JACK  
No. But I know people who have. It's  
like meeting royalty.

JENNIFER  
Camelot.

JACK  
That's what they say.

RAUL'S CASITA

The car comes to a stop. Jack has a parting thought;

JACK (cont'd)  
 Ya know you could be normal. Kids.  
 The suburbs.

Jennifer looks down;

JENNIFER  
 Yeah. I know. Sometimes I think I  
 could but-

But she's interrupted.

KNOCK KNOCK on her window.

Raul's face is behind the glass.

Jennifer puts the window down. He sticks his face in. She presses her cheek against his. They look like a portrait framed by the open window.

JACK  
 Factura is good? (Russian "work")

RAUL  
 Da (yes)

Jennifer pats his other cheek with her hand. Kids him;

JENNIFER  
 Speak English.

Raul withdraws his face. The car door swings open. Jennifer starts to slide out.

Stops and squeezes Jack's hand;

JENNIFER  
 I had good time today. See ya.

Jack watches her through the window as she hurries to catch up with Raul who's already entering the casita.

INT. CASITA - NIGHT

Raul's pours himself a shot of whiskey. Jennifer knows something's going on with him - he's quiet.

JENNIFER  
 What's wrong? Did you think I got  
 kidnapped?

Raul downs his shot.

RAUL  
You shamed me. This is a man I do  
business with.

JENNIFER  
What are you talking about?

RAUL  
(in a nagging voice)  
"Speak English."

Jennifer puts her hand on the neck of her pouting lover,  
stroking it.

JENNIFER  
I'm sorry.

Decides she wants a drink too;

JENNIFER (cont'd)  
Can I have one of those?

She pulls herself closer to him as he pours.

JENNIFER (cont'd)  
I was joking.

RAUL  
I forget you Americans love your  
jokes.

JENNIFER  
And I forget you love your moods, so  
we're even.

DANCING

Their spat doesn't last long. A Sinatra SONG plays from the  
radio. Jennifer's got her head on his shoulder as they dance  
close and slow.

RAUL  
I have a surprise for you.

Jennifer pulls her head off his shoulder, smiling-expectant.

RAUL (cont'd)  
I'm taking...a vacation. And I want  
you to come.

JENNIFER  
Really? When? Where?

RAUL  
The Friday when the President comes.  
We go to Mexico. Not far. We can  
relax.

Jennifer's excitement fades.

RAUL (cont'd)  
What's wrong?

JENNIFER  
I was going to go see to the  
motorcade with the girls.

RAUL  
We have to leave. It's all arranged.

JENNIFER  
Well the problem is Jack. He's not  
gonna like it. It's going to be crazy  
at work.

Jennifer looks stumped. Raul gives her a "pitch" to use.

RAUL  
It's okay. Tell him I said, "we're  
business partners."

Jennifer slowly shakes her head.

JENNIFER  
Yeah right. I gotta find the right  
time to tell him. That's the hard  
part.

She sighs and puts her head back on his shoulder as they  
dance. But she's staring ahead, thoughtfull.

INT. "CAROUSEL CLUB" - DAY

Jennifer heads for her desk. Greeted by the SOUNDS of  
CONSTRUCTION from WORKMEN giving the stage a face-lift.

She heads towards Jack's office only to be met by Jack  
striding from his office.

Stacey trails, straining to listen above the hammering and  
sawing.

Jack raises his voice;

JACK

And make sure you get more of everything. There's going to be a lot of bodies in here.

STACEY

Okay. "More of everything."

She rolls her eyes at Jennifer before hurrying off.

Taking her turn, Jennifer steps forward,

JENNIFER

I wanted to talk to you.

Jack's his usual self as he stops, looks at her, looks at the workman and back to her again - distracted.

JACK

So talk.

JENNIFER

Well..um...Raul wants me to go away with him-

JACK

Elope?

She makes face.

JENNIFER

No. Take a vacation. He wants me to go with him.

Jack snorts.

JACK

Vacation. Do you know how many girls want to work here?

JENNIFER

It's just for a few days. A week-

The construction noise makes it hard to hear. Jack raises his voice, giving it an edge;

JACK

A week? When?

Jennifer shifts.

JENNIFER

Soon. Friday the 22nd.

Jack freaks.

JACK  
Are you kidding me? With all the  
people were gonna have here?

Jennifer explains in a rapid voice;

JENNIFER  
I know. But I'll be here Thursday  
night. It's the only time he can get  
away. He said to tell you, you're  
business partners and-

JACK  
(anger flashes)  
I don't care what he said. I don't  
have "partners." I have associates.

Jennifer tries to salvage the conversation.

JENNIFER  
I'll make it up to you.

JACK  
You're just gonna waltz back in and  
start working again?

JENNIFER  
That's what I thought-

JACK  
You think he's going to stick around  
when you get back?

Jennifer's stiffens;

JENNIFER  
I don't know. I guess we'll see.

JACK  
I don't like people's love life  
interfering with work.

JENNIFER  
It's MY LIFE.

JACK  
And it's MY BUSINESS.

That's it. Jack's too busy. He waves his hand.

JACK (cont'd)

Just go.

Jennifer adds;

JENNIFER

I promise I'll...  
(trailing off)..be back.

Jack's gone. Giving directions to the workers up front.

LATER

Jennifer heads for Jack's office with the ledger as HEATED VOICES come from behind the closed door.

The door swings open. Al/Lee's hand's on the door nob. Jack's yelling;

JACK

You're on the wrong side Lee. You don't know what you're talking about.

LEE

Yeah right. You'll see old man. You're gonna be swept away.

Jack explodes. He SHOVES Al/Lee.

He flies/stumbles into the hallway in front of Jennifer. Jack continues his tirade;

JACK

You're just another cocksucker to them. (beat) A PATSY.

LEE

Me? Screw you.

Lee storms off. Knocks over a chair. Jennifer presses against the wall to avoid him.

Jack's over it. He straightens his suit. Mumbles;

JACK

Son of bitch.

Jennifer gun shy. Informs him;

JENNIFER

I'm done -

JACK  
Put it on my desk.

JACK'S OFFICE

Jennifer lays the ledger on his desk next to a NEWSPAPER with a story about the upcoming JFK motorcade in the city.

DRESSING ROOM

Jennifer, Stacey, Heidi and Cat in various states of undress are preparing for work.

JENNIFER  
Am I the only one who thinks Jack is being more...Jack...than usual?

CAT  
Yes.

STACEY  
You should know him by now.

HEIDI  
It doesn't mean anything.

JENNIFER  
You always say that but you didn't see what I saw.

HEIDI  
We've seen everything. Right?

She looks at Stacey who seconds the statement.

STACEY  
Everything.

JENNIFER  
So I'm just an innocent little thing?

STACEY  
Yes. And we want you to stay that way.

JENNIFER  
It's too late she's gone.

EXT. CASITA - NIGHT

As a cab pulls away, Jennifer walks towards the casita, past the Oldsmobile and a generic CHEVY parked next to it.

INT. CASITA - NIGHT

Jennifer stands in the threshold of the open door. Silent. Observes the small party taking place underneath a hovering cloud of cigarette smoke;

Mexican MUSIC plays from the radio. Raul, Armando and LUCY a young Mexican woman sit at a table with whiskey and bottles of beer talking in Spanish.

Raul spots Jennifer. He springs up from his seat;

RAUL  
Mija (Spanish term of endearment)

Conversation stops as Raul ushers Jennifer to the table.

RAUL (cont'd)  
Come. Sit.

Jennifer isn't in the mood. Armando. A strange woman. Not exactly her people. Looking at Lucy;

JENNIFER  
Who's this?

Armando and Lucy stand, jolted out of their festivities.

ARMANDO  
My friend Lucy.

Lucy extends her hand.

LUCY  
I'm very happy to meet you.

Jennifer nods but ignores her hand. Armando nudges Lucy who grabs her purse from the chair.

ARMANDO  
It's late. We go.

Jennifer heads for the bedroom without a word.

BEDROOM

Raul joins Jennifer as she's peeling off her clothes.

JENNIFER  
Sorry I'm a party pooper. It was crazy today.

RAUL  
What happened? Did you tell him?

Jennifer tosses her skirt randomly on the floor.

JENNIFER  
Yes.

RAUL  
So. What did he say?

JENNIFER  
I told you he wouldn't be happy. I don't even know if I'll have a job when I get back.

RAUL  
Bullshit. He depends on you. You'll have job.

JENNIFER  
That's not what I heard. He was different. I don't know.

Raul grabs her hand.

RAUL  
I'll talk to him.

Jennifer with a tired, plastic smile;

JENNIFER  
Ya. I'm sure he'll appreciate it.

She slips her hand out of his grasp.

JENNIFER (cont'd)  
I'm exhausted.

RAUL  
Listen. I have an appointment on Friday morning. Early. But I'll be back around one O'clock. Then we go.

Jennifer sighs. Clasps her hands together in "thanks."

JENNIFER  
Goody. I get my beauty rest.

Raul looks over at Jennifer's opened SUITCASE on a chair, clothes spilling out of it.

RAUL  
You need to be ready.

JENNIFER  
Okay. I know. I will.

INT. DRESSING ROOM - "CAROUSEL CLUB" - NIGHT

**THURSDAY NOVEMBER 21, 1963**

It's the night before JFK'S fateful motorcade. Heidi, Stacey and Jennifer dress. There's a buzz in the air and...

A NEW GIRL.

STACEY  
It's gonna nuts out there tonight.

JENNIFER  
And we're the stars.

HEIDI  
Sorry honey but we're just eye candy.

A WOMAN'S VOICE - KITTY (OS) rings out;

KITTY  
Hi everyone.

KITTY, tall, thin and big where it counts, strolls towards the mirror with the others.

HEIDI  
Who are you?

Kitty, looking at them in the mirror;

KITTY  
Kitty. Didn't Mr. Ruby tell you?

The other girls look at one another. Nothing.

KITTY (cont'd)  
He hired me to fill in for someone.

JENNIFER  
You mean me?

KITTY  
I don't know.

Stacey and Heidi look over at Jennifer.

JENNIFER  
Did he say how long?

KITTY  
(shakes her head)  
He just said "we'll see what happens."

As Kitty pulls her costume out of her bag Heidi observes;

HEIDI  
I guess you've done this before.

KITTY  
Here and there. I got a kid so I can always use the extra cash.

Jennifer. Grabs her robe. On her way out;

JENNIFER  
Have fun.

Kitty to the other two;

KITTY  
Did I say something wrong?

HEIDI  
Probably but she'll get over it.

MAIN ROOM

A sea of carbon copies fills the club; MEN in dark suits, short haircuts, getting shit-faced: back-slapping, laughter, moving among tables like a convention.

Jack makes the rounds. Glad-handing patrons at the tables.

Jennifer's at a table where FOUR MEN, Secret Service pins on their lapels, down shots of whiskey from the bottle on the table.

One man fingers tassels on Jennifer's outfit. Moves his hand towards places she doesn't want it to go.

Jennifer gently removes it. Explaining;

JENNIFER  
That's yours-

She touches her chest.

JENNIFER (cont'd)

This is mine.

LAUGHTER from the table. One of the men picks up the empty bottle. Cheerfully orders;

SECRET SERVICE AGENT

Another bottle miss.

Jennifer leaves the table. Rolls her eyes at Stacey who's working others nearby; Rattles off;

JENNIFER

FBI, CIA, these guys-

STACEY

Yep. We got the whole alphabet here tonight.

JENNIFER

It makes me nervous.

Stacey looks down at her outfit and jokes;

STACEY

Why? It's not like we got anything to hide.

JENNIFER-STAGE

Dancing. Below her the party rages on. She looks past the crowd towards the rear of the room where...

Jack and the Chief, backs to the stage, talk at the bar.

BAR LATER

Jennifer hurries to the bar. Grabs a tray. Robert's got his eyes on Kitty, performing. Offers his critique;

ROBERT

She looks like a pro.

Jennifer gives a quick and back to Robert.

JENNIFER

Yeah. Hey where's Jack?

ROBERT

Gone for the night.

Jennifer looks disappointed.

ROBERT (cont'd)  
What's wrong?

JENNIFER  
Nothing. I wanted to say goodbye.

Robert pulls a SMALL ENVELOPE from his vest and extends it towards Jennifer;

ROBERT  
He said this was for you.

Jennifer takes a peek. MONEY. Wad of bills. She frowns. (is it holiday spending money or severance?) And asks;

JENNIFER  
Did he say anything?

Robert shakes his head;

ROBERT  
If Jack has something to say, he says it.

MAIN ROOM

The raucous night is over. The agents are gone. Tables are littered, STRAGGLERS nurse drinks.

DRESSING ROOM

The girls are in street clothes. Kitty heads out.

KITTY  
Goodnight.

HEIDI  
Ya done good.

KITTY  
Thanks. See ya tomorrow.

Jennifer's down. She watches Kitty leave in silence.

STACEY  
Don't even think about this place.  
You go have a good time.

Heidi steps over;

HEIDI  
You got no reason to be sad.

JENNIFER  
Except I won't have a job.

STACEY  
So what. You're a kept woman anyway.

Jennifer flashes;

JENNIFER  
I am not.

HEIDI  
Yeah right. Then who's paying for  
your vacation?

Stacey moves to keep the peace.

STACEY  
Guys stop.

She gives Jennifer a hug.

STACEY (cont'd)  
Have a great time.

Stacey waves Heidi over. Heidi gives Jennifer a quick hug.

JENNIFER  
Thanks guys. I WON'T be thinking of  
you.

She looks at Heidi;

JENNIFER (cont'd)  
Especially you.

STACEY  
Now you're talkin.

Stacey pushes Jennifer towards the door.

EXT. "CAROUSEL CLUB" - NIGHT

Small groups of MEN hang out under the marque. Raul's Oldsmobile is parked off to the side of the entrance.

Jennifer exits the club. The Oldsmobile's lights go on. She heads for the car.

INT. MOVING - OLDSMOBILE - NIGHT

Armando drives. Jennifer's arm's wedged against the glass-supporting her head, as she leans and blows smoke rings from her cigarette.

They glide past quiet streets where BUNTING and WELCOME SIGNS for JFK stream by.

JENNIFER

What are ya gonna to do when your boss is away? Take a vacation too?

Armando looks at her. Questionly;

ARMANDO

I go too.

Jennifer sits up, faces him. She can't believe it;

JENNIFER

You're gonna be with us?

ARMANDO

Yes. I always follow with him.

Jennifer sighs. Stubs out her cigarette. Resigned;

JENNIFER

Ya of course you do.

She turns away. Gazes out the window.

INT. CASITA - NIGHT

Jennifer enters the quiet room. Dimly lit except for a bright light coming from the bedroom.

BEDROOM

Jennifer finds Raul snapping his suitcase shut. He smiles. Hugs her. But he's hugging a stiff. He looks at her;

RAUL

Something happen?

JENNIFER

How come you didn't tell me Armando was coming?

Raul shrugs.

RAUL  
It's like you and Jack. My assistant.

JENNIFER  
I don't go on vacations with him.

Raul bristles;

RAUL  
Look my business is my business. You hear me? I don't need questions like this.

JENNIFER  
Well I'm not a wind up doll.

Raul grabs his suitcase. Jennifer trails. He puts it down by the door.

Jennifer, contrite, puts her arms around his waist;

JENNIFER (cont'd)  
I'm sorry. I'm excited. And worried.

RAUL  
About what?

JENNIFER  
Work. My job-

RAUL  
You worry to much. Think about today not tomorrow. You know what he's like.

JENNIFER  
That's the problem. I know that I don't know what he's going to do.

Raul embraces her.

RAUL  
Everything's fine.

Head on his shoulder. She stares straight ahead. Her look says he's not convinced.

INT. CASITA - NEW DAY

**FRIDAY NOVEMBER 22ND 1963 - THE DATE THAT CHANGED HISTORY**

Early morning. Jennifer in bed sleeping.

A single HONK SOUNDS outside.

Jennifer's eyes open as slits.

TRACKING

A SATCHEL and Raul's legs appear above the edge of the bed. as they move towards the door.

The door opens. A bright shaft of light. Behind it, a late model truck is waiting, engine idling, driver unseen.

The satchel and legs disappear as the door closes. Dark.

The SOUND of the truck driving away.

LATER

Awake. Jennifer, in her nightgown on the edge of the bed. Stretches. The CLOCK on the nightstand reads 12:00.

Jennifer flicks on the TV. A NEWSMAN talking about JFK'S motorcade comes on. (archival) Jennifer continues towards the bathroom to get ready.

BATHROOM

Jennifer peers into the mirror. Pulls out a comb, cosmetics and a small VIAL from her bag by the sink.

Turns on the shower. It muffles VOICES from the TV.

She pops a PILL from the vial. Gets ready to shower.

BEDROOM

Jennifer, heels, skirt and bra. Languid. High.

Grabs a sweater dangling from her suitcase.

The SOUND of a reporter's excited coverage of JFK'S shooting draws her to the TV.

She settles on the bed. Lays her sweater to the side.

Eyes glued to the screen. The famous CLIP of WALTER CRONKITE, announcing the President's death comes on.

Jennifer. Dulled. Staring through an opioid-fog. Struggles to understand what's transpired. Wringing her hands.

EXT. CASITA - DAY

The Oldsmobile pulls up. Raul pops out the passenger side. Hurries in.

INT. CASITA - DAY

Raul finds Jennifer transfixed by the TV. Teary eyed. She turns. Slowly explains;

JENNIFER  
Someone...killed-

RAUL  
I know. It's terrible

Raul cradles Jennifer's head towards his thigh. Reaches for her sweater on the bed.

RAUL (cont'd)  
Here. We have to go.

Sniffling. She wipes tears from her eyes. Dumbfounded;

JENNIFER  
I can't believe it. It doesn't seem real.

RAUL  
I know. But you look at history. This happens. I'm sorry for you.

Raul, anxious to get going, stuffs the clothes spilling from Jennifer's suitcase into it. Tries to shut it.

It won't close. He shifts things around.

Discovers her Nietzsche book. Removes it. Shuts it closed.

Armando enters. Raul hands him Jennifer's case. Armando grabs Raul's next to the door before heading outside.

EXT. CASITA - DAY

Armando stands next to the car with a cigarette. Raul holds the door open for Jennifer - in dark glasses and a scarf over her hair as she exits the casita.

INT. OLDSMOBILE - DAY

Jennifer sits in the back. Lost in thought behind her shades. Armando, driving. Raul shotgun, smoke and speak quietly in Spanish. (inaudible).

EXT. SMALL AIRPORT - DAY

The Oldsmobile pulls to a stop by the tarmac.

Jennifer and Raul carry their suitcases towards Kevin who stands stone-faced, at attention by his plane.

MOMENTS LATER

Armando watches Kevin's plane take off.

INT. PLANE - DAY

Jennifer puts her hand on Raul's shoulder asking:

JENNIFER

Is it far?

RAUL

No we'll be there soon.

She slumps back into the seat wondering out loud;

JENNIFER

I just don't get it. Why would anyone do it?

KEVIN

Follow the money like everything else.

Kevin gives a sidelong glance at Raul.

Raul's impassive. Stares at the passing sky out his window.

JENNIFER

All those men at the club were here to PROTECT him.

Kevin staring straight ahead offers;

KEVIN

I guess If it's your time, it's your time.

Raul shifts. Hopes to shift the conversation.

RAUL  
It's a good day for flying no?

KEVIN (TERSELY)  
Yep.

EXT. LANDING STRIP - MEXICO - DAY

The plane kicks up dust as it touches down on a simple LANDING STRIP cleared from the scrubby desert terrain.

It taxis to a stop near an older American PICKUP TRUCK parked to the side.

PEPE, 50s, a ranch hand look, gets out of the truck and walks towards the plane.

RAUL/PEPE

Raul gets out of the plane first.

PEPE  
Welcome Senior Raul.

RAUL  
It's good to see you Pepe.

They shake hands. Pepe turns to help Jennifer out.

RAUL grabs the plane's door to shut it but not before Kevin leaves him with some parting words;

KEVIN  
I hope I never see you again.

RAUL  
We all do what we have to do.

KEVIN  
You mean WANT to do. Now get out of my face.

TRUCK

With the DRONE of Kevin's plane taking off in the background, Raul joins Jennifer in the truck as Pepe loads their luggage in the pickup's bed.

EXT. MOVING - MEXICAN HIGHWAY - DAY

The truck skirts the edges of a small Mexican town as it makes its way into a hilly area where the well-off live.

EXT. HOUSE - DAY

A wall surrounds the property. The truck passes through an open gate. Up ahead - a modern RANCH STYLED HOUSE.

The truck continue up the driveway, pulls to a stop in front of the home.

CARMELA, 50s the smiling, matronly housekeeper stands outside to greet them.

Raul gets out of the truck.

He and Carmela, beaming, meet in a hug.

CARMELLA

Look at you.

She glances at Jennifer.

CARMELLA

Bonito (pretty)

She looks back at Raul.

He's holding a small packet which he hands to Carmela.

CARMELA

For me?

Raul nods with a smile.

She opens it and holds up a ROSARY of WOODEN BEADS.

RAUL

It's blessed by the Pope.

She makes the sign of the cross with the Rosary in her hand.

CARMELA

You're a good man.

She takes Jennifer's arm and leads her into the house.

CARMELA (cont'd)

Come. I show everything.

Pepe follows them into the house with the luggage.

Raul stays behind. Has a cigarette while gazing ahead.

EXT. POOL - DAY

Raul gets out of the SWIMMING POOL in the backyard. Grabs a towel from a chair. Jennifer in a one piece and floppy hat lies on a lounge chair nearby.

Next to her is a table with empty beer bottles, her margarita and a TURNTABLE playing a Russian LANGUAGE RECORD.

RUSSIAN MALE (ON THE RECORD)  
"Nyet" is "no." Repeat "Nyet."

Raul cocks his head as he repeats;

RAUL  
Nyet. No.

Jennifer turns the volume down.

JENNIFER  
What's with the Russian?

RAUL  
You know this language.

JENNIFER  
I know what "no" is. How come?

RAUL  
It's how you say, "good for business."

EXT. HOUSE - DAY

The Oldsmobile glides down the driveway. Pulls up to the front of the house.

Armando gets out. Heads inside with his suitcase and a satchel.

EXT. POOL - DAY

Raul and Jennifer sun themselves by the pool. Armando's VOICE rings out.

ARMANDO (O.S.)

Que Pasa.

Armando strolls towards them. Nods at Jennifer who returns a plastic smile.

Raul springs up to greet him.

RAUL

Fast.

ARMANDO

I take the car and-

He shoots his arm across his chest showing how fast he went.

RAUL

And everything's -

ARMANDO

Bueno. No problems. They-

Raul puts his hand on Armando's shoulder. Armando stops talking. Raul indicates they should go inside.

RAUL

Cerveza?

The two men head for the house as Jennifer slips into the pool's shallow end.

INT. KITCHEN - NIGHT

Carmela, carries a large pot, towards the table where the three guests sit with their plates of food.

She looks at Raul. He pats his stomach - waves her off.

Armando takes a swig of his beer and raises his plate enthusiastically to Carmela's ladle.

Carmela turns to Jennifer who's barely touched her food.

CARMELA

You don't like it?

Jennifer's listless but polite.

JENNIFER

No. I mean yes it's great.

Raul to Carmella in a lowered voice:

RAUL  
El Presidente.

Carmela leans towards Jennifer'.

CARMELA  
So'kay.

INT. BEDROOM - NIGHT

Jennifer sits on the bed against the headboard aimlessly flipping through a Mexican magazine.

Raul enters with a cigarette. Sits on the bed by her side. Puts his hand on her leg as she motions for a drag.

JENNIFER  
I'm trying.

RAUL  
I know.

JENNIFER  
Can we do something? Go somewhere?

RAUL  
We are somewhere.

JENNIFER  
I want to see people. Happy people.

Raul looks at her with an exaggerated smile.

RAUL  
See I'm happy. Armando's happy.  
Carmela's happy.

Jennifer hits him playfully with the magazine.

RAUL (cont'd)  
Tomorrow.

Raul puts a VIAL on the night table.

BEDROOM - NEW DAY

Jennifer lies awake in bed. The SOUNDS of someone swimming in the pool. Armando's LAUGHTER. Drifts through the open BEDROOM WINDOW.

Jennifer pulls clothes out of a dresser. Looks through the window out towards the pool.

JENNIFER (POV)

Armando sits in a deck chair. He leans forward, hanging on every word as Raul, bare-chested, waist-deep in the water explains and gestures.

Suddenly Raul strikes the water...

A violent stab with the palm of his hand sends baubles of light exploding into the air.

And gives a SHOUT like a cheer;

RAUL  
Triangulacion (Spanish)

Followed by laughing with a self-congratulatory air.

EXT. MEXICAN TOWN - DAY

It's market day. Everyone's out; women with parasols shepherding children, businessmen, workers and cowboys.

Jennifer carries a tote filled with the usual tourist trinkets, Armando has a bag with bottles of booze as they follow Raul treading through the throng on the sidewalk.

Jennifer stops before a STORE FRONT with colorful Mexican textiles displayed in the window.

She looks at Raul and back at the display, pointing at a BLANKET displayed in the window.

INT. TEXTILE STORE - DAY

The PROPRIETOR, male, 60s, gray hair, is fixing a pile of rugs on a table as they enter;

PROPRIETOR  
Buenos Diaz.

Raul nods and proceeds to speak in Spanish (inaudible) pointing to the blanket Jennifer likes in the window.

Jennifer stands by the counter where she spots a NEWSPAPER lying on it. She stares at it (beat)

Mystified, she raises it towards Raul.

NEWSPAPER

A large photo of Al/Lee's MUGSHOT dominates the front page. He's in a white t-shirt, a bruise on his forehead. The headline has "JFK" in it.

JENNIFER

Look. What's it saying?

Before Raul can answer, the proprietor says;

PROPRIETOR

Loco Solitario

Jennifer draws a blank at the alien phrase.

The proprietor moves his hand with outstretched forefinger in circles around the side of his head. Raul explains;

RAUL

They're seeing he killed the President. They call him a "lone nut"

.

JENNIFER

He did it? I know-

She cuts herself as Raul pontificates;

RAUL

Strange. One crazy man can change everything.

Raul pulls Mexican notes out to pay for the blanket;

JENNIFER

I don't see how he could do it. He doesn't seem like a killer to me.

RAUL

They can look like you or me. Anyone can be.

JENNIFER

That's a scary thought. I don't want to think about it.

Purchased complete. She squeezes Raul's arm in thanks.

EXT. STREET - DAY

Loaded with bags they make their way down the sidewalk. Raul stops in front of a local CANTINA. Sizes up the place. Makes a motion for the other two to follow him inside.

INT. CANTINA - DAY

Small. Dark like dives are. Christmas lights line the wall behind the bar. A burly, BARTENDER, pours a drink for an older MANUAL LABORER.

Raul leads them to a table at the edge of the tiny dance floor. A drunken COUPLE in a tight embrace slowly circles it. Music comes from speakers overhead.

Groups of COWBOYS occupy scattered tables.

Raul and Armando speak among themselves over shot glasses and beer bottles. Jennifer sits quietly- her mind a million miles away.

Raul gets up. Mutters;

RAUL

Bano.

Heads towards the opposite end of the bar.

Armando turns around. But Jennifer's gone.

He looks across the room. A YOUNG COWBOY with a huge belt buckle gets up from the table he shares with friends.

All eyes are on the dance floor. Armando turns towards the floor;

Jennifer's performing a free-form dance, like something from a Dead concert.

Young Cowboy joins her on the floor. Mimics her moves. Murmurs in Spanish. Circling

His prey continue to dance, lost in her own world.

Coming back to the table, Raul stops in his tracks as he observes the scene on the dance floor.

Steamed. He rushes up to Young Cowboy...

And shoves him. Snorting;

RAUL (cont'd)  
Pendejo ("asshole")

Young Cowboy's pissed. He curses. Takes a step forward.

But Armando's at Raul's side with a menacing look. Young Cowboy glares.

Then rethinks his next move. Wilts. Turns on his heels and heads back to his table where his buddies laugh at their dumb friend.

The party's over. Raul grabs Jennifer's arm and makes for the door leaving Armando to collect the bags.

EXT. STREET - DAY

Jennifer yanks her arm from Raul's grasp when they hit the sidewalk. People file by the lover's spat.

JENNIFER  
Ow. That hurts.

Raul's pissed.

RAUL  
You don't do that here.

JENNIFER  
Dance?

RAUL  
They don't understand. He thinks you're-

JENNIFER  
A whore?

RAUL  
Maybe. Yes.

JENNIFER  
Whadda you think?

RAUL  
I think you should be careful when you're in a strange land.

He lights a cigarette. Walks ahead of them in silence.

EXT. POOL - NIGHT

Waves of dark and light from the pool's reflection wash over Raul's face as he sits playing a quiet melody on his guitar.

Jennifer in a tight sweater and slacks comes up behind him. Puts her arms around his neck. Leans over his shoulder.

In a low voice she states a fact and offers a solution;

JENNIFER

We haven't made love since we got here.

That gets his attention. He stops. She releases.

He turns around. Hooked. Jennifer coos;

JENNIFER (cont'd)

I'll be waiting.

Raul admires her seductive walk back into the house.

INT. BEDROOM - NIGHT

Dark. Ambient light from the pool streams through the window. Raul quietly closes the door.

Jennifer's in bed. Pulls the covers back enough to give a tantalizing glimpse of her in a Frederick's Teddy.

MOMENTS LATER

Passionate writhing under the blankets. Raul makes a show of force. Love play. Pins the arms of his submissive down on the pillow. Jennifer plays right along with a breathy;

JENNIFER

I like it when you take control.

As they thrash under the covers. Jennifer's teddy falls to the floor.

LATER

Their backs to the headboard, the two lovers share a post-coital smoke.

Jennifer probes;

JENNIFER  
Do you know him?

Raul looks at her, poker-faced, silent.

JENNIFER (cont'd)  
Hidell. Oswald. Whoever he is.

Raul sits up. His look intensifies.

RAUL  
Why would I know him?

JENNIFER  
I just thought maybe-

Raul guarded.

RAUL  
You think wrong. This man lives in a  
make believe world. Disneyland. I  
don't know men like this.

Raul grinds his cigarette out in the ashtray.

JENNIFER  
I was just curious.

RAUL  
And I told you people have trouble  
when they ask too much.

JENNIFER  
Don't be mad.

Raul softens.

RAUL  
Come here.

She snuggles up to him as he turns off the light.

INT. KITCHEN - DAY

**SUNDAY NOVEMBER 24TH.**

It's the weekend when TV establishes itself as the national drug. A portable TV broadcasting assassination coverage sits on the counter where Carmela prepares lunch.

Armando bounds into the room. He's got a PISTOL, Mexican carry style- tucked between his back and waistband of his pants.

He throws an arm around Carmela. Inhales the aroma. Grabs a morsel.

Carmela playfully rebukes him. Then points to the TV;

CARMELA  
Mira. El Asesino. (Look. The killer)

ON SCREEN

A POLICEMAN leads Al/Lee into the basement of the Dallas Police Station when the unimaginable act happens ...

The shocking execution of Oswald/Hidell on live TV.  
(archival?)

Armando and Carmela watch a MAN in a dark suit and hat lunge out of the crowd.

He shoots Al/Lee point blank. The victim folds over in pain. Police swarm. Subdue the shooter. Tend to the victim.

Carmela's head juts forward, watching in disbelief.

Armando, shocked;

ARMANDO  
Jesus, Maria!

A bewildered Armando turns to Carmela as the chaos unfolds. Puts his finger to his lips. Quiet.

EXT. POOL - DAY

Armando, a courier now, sidles up to Raul, smoking by the pool. SPLASHING. Jennifer in goggles/bathing cap, does laps.

Armando plays it cool. In a hushed tone he announces;

ARMANDO  
Jefe. Mala Noticia. (bad news)

Raul turns sharply towards Armando. Listens. (inaudible).

His face tightens. Then adopts an unreadable mask.

Jennifer, unaware of what transpired, calls from the pool;

JENNIFER

Come on in.

Raul puts on an exaggerated smile. And dives in - to Jennifer's laughter.

INT. KITCHEN - DAY

Raul and Jennifer, in robes, enter the kitchen. The men are subdued. Carmela follows their lead.

Jennifer, refreshed, upbeat;

JENNIFER

It smells delicious.

She goes over to Carmela;

JENNIFER (cont'd)

Let me help.

Jennifer grabs knives and forks for the table.

Glances at the TV which has the sound turned down;

JENNIFER (cont'd)

What's going on?

Carmela plays dumb. Gives a generic response;

CARMELA

Policia. They busy.

RING. It's the phone in the other room. It RINGS again.

Raul and Armando trade looks. Armando takes the call. The only thing Armando does is affirm;

ARMANDO

Si. (beat) Si.

Armando relays the call's contents to Raul (inaudible) who plants the palm of his hand on his forehead. (beat)

Jennifer spots him;

JENNIFER

What's wrong Baby?

Raul ignores her. Addresses Carmela in a stern voice.

RAUL

Carmela.

She freezes. Apologizes for having the TV on.

RAUL (cont'd)

Lo Sieto. I turn off.

But Raul motions for her to turn it up.

RAUL (cont'd)

No. Louder.

They huddle in front of the set. Jennifer again;

JENNIFER

What's happening?

Raul points to the screen.

TV SCREEN

The DALLAS POLICE OFFICIAL makes the announcement: "Jack Ruby" was arrested for shooting "Lee Harvey Oswald."

Jennifer's throws her hands to her face in shock;

JENNIFER (cont'd)

What! That's crazy. I don't believe it. That's impossible. It's a mistake.

Raul directs Jennifer to the TV again.

RAUL

Look.

A VIDEO TAPE recording of the shooting plays on the screen.

RAUL (cont'd)

You see. That's him there.

Carmela turns away, the two men stare. Jennifer winces.

RAUL (cont'd)

Now you believe?

Raul shuts off the TV. A heavy silence weighs in the room.

It's too much for Jennifer to process, her world's upside down.

JENNIFER

I don't understand. Why? Jack's not a killer-

RAUL

Maybe not normal for him. But you see with your own eyes. Maybe mad about the President. Who knows.

Jennifer's in no mood to speculate. She knows what she knows and goes with it;

JENNIFER

But they were friends. He came to the club.

RAUL (SCOFFS)

Not friends. You make mistake-

JENNIFER (AGITATED)

I talked to him. They knew each other. He came to see Jack. They were (beat) friends.

Raul shakes his head.

RAUL

No. He never come.

That's it. Jennifer's got her own plan of action. Shaking her head like she's trying to clear it, she announces;

JENNIFER

I have to go back.

Raul dons a plastic smile. Extends his hands;

RAUL

But we're here now-

JENNIFER

Jack NEEDS me.

RAUL

I know you care. But the police have him. There's nothing you can do.

JENNIFER

I don't care. I know things.

She stops as Raul eyes her suspiciously before replying;

RAUL  
You know nothing.

JENNIFER  
I know enough. And I think you do too.

RAUL  
You talk crazy. You're upset. I understand. But you have to stop.

Carmela gently puts her arm on Jennifer's shoulder. But Jennifer moves out from under it.

Armando watches from the side. Jennifer, louder;

JENNIFER  
You're his (beat) BUSINESS PARTNER.

RAUL  
You think I know everything he does?

JENNIFER  
If Jack knows something. You know something. Why did he kill him? Maybe you know everything.

Raul, a brooding volcano, explodes;

RAUL  
STOP.

Jennifer feeds his brag from the pool back to him, yelling;

JENNIFER  
What does TRIANGULATION mean?

Raul's triggered. He charges her.

Jennifer, back to the table, grabs a KNIFE.

But before she can wield it...

WAP. Armando's hand clamps down on hers, pinning it and the knife to the table.

He lets her hand wiggle out from under his - no knife.

Raul seizes her wrists. She struggles but there's no escape.

Jennifer. Yelling;

JENNIFER (cont'd)  
You know. You're lying. You're part  
of it.

Raul tightens his hold. Struggling, she finally loses it;

JENNIFER (cont'd)  
LIAR!

*SPITS* at Raul.

He releases.

SLAPS her across the face.

Jennifer falters. Then runs from the kitchen towards the  
bedroom before anyone can stop her.

Armando rushes after her.

Jennifer, makes it to the bathroom where she slams the door  
shut behind her.

BATHROOM

Jennifer, sobbing, locks the door.

BEDROOM

Armando tries the handle. He pounds on the door.

ARMANDO  
Open the door.

Jennifer in a shaky voice;

JENNIFER (O.S.)  
No. Go away.

Raul's at the door. He waves Armando away from it.

Raul speaks to Jennifer with a slow deliberate voice;

BATHROOM

As Raul tries to coax her out;

RAUL (O.S.)  
Listen. I'm sorry. I didn't mean to  
hurt you. Come out. Carmela's here.  
We make everything okay.

Jennifer spots Raul's leather dopp bag by the sink. Rifles through it. Grabs the snub nose revolver he keeps in it. And warns Raul;

JENNIFER

Leave me alone. I'm not coming out. I have a gun. I'll shoot. You're bad men. I'm right.

BEDROOM

Armando looks at Raul with a quizzical look - wondering if it's true.

Raul nods. Armando reaches around for the pistol at his back. But Raul puts his hand up in "stop" position.

Raul waves Carmela over from the bedroom entrance where she stands watching.

He positions her to the side of the bathroom door.

Tells her;

RAUL

Hacer que se calme (make her calm down)

Carmela looks at him, at a loss for what to say. But Raul encourages her;

RAUL (cont'd)

Talk to her.

BATHROOM

Jennifer looks back at Raul's bag. Finds the vial with the white powder.

Opens it. Digs a finger nail into it. Snorts it.

Looks at her face in the mirror. A BLACK AND BLUE BRUISE has formed on her cheek.

Carmela speaks;

CARMELA (O.S.)

Mija. It's good now. I help you. I promise.

It plays like a hostage negotiation. Jennifer's high now. More "composed." Turns back towards the door;

JENNIFER

I don't believe you. None of you.

Holding the revolver, Jennifer slides onto the floor.

BEDROOM

Raul loses patience. He gives a couple of pounds on the door. In a loud voice;

RAUL

Open the door. I give you one more chance or we break it down.

BATHROOM

Trembling. Jennifer holds the revolver in both hands. Ready to use it. Yells;

JENNIFER

No. Go away.

BEDROOM

Raul looks at Armando. Jabs his finger at door. Ordering;

RAUL

Open it!

Armando, the mad dog, kicks at the door with a fury.

BATHROOM

Jennifer on the floor. Draws her knees up. Positions the gun between them. Aims for the door.

Armando bashes his way through it.

Jennifer SCREAMS.

She pulls the trigger.

CLICK. Nothing happens. The SAFETY'S STILL ON.

Armando's on her. Knocks the gun away.

The fight gone. Jennifer turns limp. Head down. Crying.

Raul steps into the doorway. Carmela rushes past him. Helps Jennifer off the floor.

Armando, waiting for a command, stares at Raul.

Raul, shaken, takes a deep breath. He knows how Armando wants to handle the situation.

Raul closes his eyes. Moves his head from side to side.  
(beat) Opens them. Instructs Armando;

RAUL (cont'd)  
Get the car.

Raul pulls a VIAL from his robe. Shoves it at Carmela cradling Jennifer. Tells her;

RAUL (cont'd)  
Carmela. Dos.

He watches their reflection in the mirror as Carmela feeds the pills to Jennifer.

EXT. HOUSE - NIGHT

Armando holds a SATCHEL and the Mexican blanket in one hand. The other helps Carmela walk/drag the barely conscious Jennifer out the door towards the waiting Oldsmobile.

The passenger side door's open. Raul's at the wheel.

Armando stuffs Jennifer, a dead weight, into the front seat beside Raul.

He slings himself and his load into the shotgun side.

Carmela waves as the car shoots up the driveway kicking up clouds of dust..

INT. MOVING - OLDSMOBILE - NIGHT

Armando throws the Mexican blanket over Jennifer, strewn over the front seat.

They smoke in silence as they travel the dark highway.

EXT. MEXICAN SIDE - BORDER CROSSING TO US - NIGHT

The Oldsmobile approaches the lines of CARS on the Mexican side of the crossing. But instead of joining the others, it veers right, towards a VIP KIOSK to the side.

CARLOS, the young Mexican agent, steps out of the booth holding a CLIPBOARD.

He recognizes Raul. Gives a military salute.

Raul, grim, nods.

RAUL  
Carlos.

INT. OLDSMOBILE - NIGHT

Armando hands a small ENVELOPE to Raul.

Carlos leans into the driver's side window, his clipboard resting on the door. Tells Raul;

CARLOS  
Senior Whitey.

Raul slips the envelope underneath the clipboard.

RAUL  
Gracias.

EXT. AMERICAN SIDE - BORDER CROSSING TO US - NIGHT

The Oldsmobile, Texas plates, rolls up to the KIOSK on the American side.

SENIOR WHITEY, the older agent with a pear-shaped paunch, steps out from his post. Nods and asks:

WHITEY  
Identification.

Raul knows the drill. Smiling. He hands the ID'S to Whitey.

Whitey studies them. Looks at Raul. Hands them back;

WHITEY (cont'd)  
Thank you...Colonel.

Whitey peers into the car. Armando touches a finger to his forehead. Whitey's eyes linger on Jennifer.

Raul breaks his concentration with an explanation;

RAUL  
My secretary's feeling Montezuma's  
Revenge.

Whitey instinctively steps back.

WHITEY  
I know what that's like.

INT. OLDSMOBILE - NIGHT

Armando hands Raul a BOTTLE OF TEQUILA he's taken from the satchel.

Raul extends the bottle out of the car towards Whitey;

RAUL  
We have no use for this. You know her condition.

Whitey takes the bottle. Cradles it under his arm; Bends down to look in the window;

WHITEY  
I hear ya.

And waves them through.

EXT. MOVING - LONELY TEXAS HIGHWAY - NIGHT

The Oldsmobile races down the quiet highway.

INT. OLDSMOBILE - NIGHT

Armando, with GLOVES on, pulls Jennifer's purse out of the satchel.

He opens his window. And pulls a hair brush, cosmetics, feminine products from the purse.

And sends them flying out the window of the speeding car.

The purge stops when he discovers Jennifer's WALLET.

He unsnaps it. Picks through its sections.

Finds a WAD OF BILLS. Fans them. Puts them into his shirt pocket.

Pulls out Jennifer's DRIVER'S LICENSE.

Raul takes his eyes off the road to catch Armando's "comedy" routine.

Armando holds the license up to Jennifer's face as she lies passed out.

He makes a serious expression as he compares its photo to its owners on the seat next to him.

He shakes his head. And flings it out the window to Raul's laughter.

Digging further. Armando makes an unexpected discovery:

The toothbrush WRAPPING. WHITE POWDER still inside.

He grunts. Gets Raul's attention;

ARMANDO

Jefe.

Raul looks over.

Armando holds the wrapping with the powder up so Raul gets a clear look.

Raul looks back at the road.

Then back at Jennifer lying there. (beat)

Armando turns the purse over, emptying the rest of it's contents out the window.

And finally tosses the bag.

But Raul's seething. He can't stop himself.

He takes another quick look at Jennifer. Mutter;

RAUL

Put.

And gives Jennifer a sharp SLUG to her shoulder.

She stirs. (as in the beginning) And mumbles;

JENNIFER

What about Jack?

EXT. MOVING - OLDSMOBILE - NIGHT

Racing. The Oldsmobile swerves towards the side of the road.

Rights itself. Continues down the highway.

A MOMENT LATER

The car screeches to the stop seen at the beginning.

Armando pulls Jennifer out.

Drops her body to the side of the road.

Jumps in. As the car burns rubber he tosses her blanket out the window.

The fluttering blanket drops onto Jennifer leaving her shrouded on the highway shoulder.

INT. JENNIFER'S ROOM - RURAL HOSPITAL - TEXAS - DAY

Jennifer in bed. Cradles the guitar. The officers, on either side, sit with the SMALL NOTEPADS they've been recording her story with.

JENNIFER

I've seen strange things...but I'm  
not a patsy.

JENNIFER/NURSE

The NURSE, 50's, plump, holds a TRAY as she comes to Jennifer's bedside.

She begins removing a PLATE, with the remains of a meal, from the TABLE next to Jennifer's bed.

But Jennifer turns to the nurse. Instructs her;

JENNIFER (cont'd)

Wait.

Everyone eyes Jennifer as she reaches behind her pillow and pulls out a PAPER BAG.

Jennifer grabs pieces of BREAD left on the plate and deposits them into the bag.

And stuffs it back under her pillow before telling the nurse;

JENNIFER (cont'd)

Okay.

As the nurse removes the plate the Anglo officer decides the interview is over.

ANGLO OFFICER

Well I think we've got plenty to work with-

JENNIFER

But there's more-

HISPANIC OFFICER

Thanks. That's okay. You've been very helpful. We'll be in touch.

Jennifer smiles.

As the officers head for the door, the nurse re-enters the room carrying a SYRINGE.

INT. CORRIDOR - RURAL HOSPITAL - DAY

The doctor waits as the officers exit Jennifer's room.

DOCTOR

Did you get her story?

ANGLO OFFICER

Yeah...we got a story.

The doctor smiles.

DOCTOR

I hope it's good one.

He enters Jennifer's room.

The officers start down the corridor.

They take a quick look through the window. The doctor administers a shot to Jennifer.

As they continue walking, the Anglo officer puts his hand out to his side.

The Hispanic officer hands him his notepad.

The Anglo officer takes it and his own notepad and..

Tosses them into a nearby TRASH CAN as they head towards the exit.

The SOUND of a guitar being strummed (OS) begins.

INT. JENNIFER'S ROOM - RURAL HOSPITAL - DAY

As the CREDITS ROLL, Jennifer, strums the guitar, sings:

JENNIFER

"They picked up the hobos but they  
had to let them go.  
They blew Jack's brains out and his  
timer went down the manhole.  
Mommy mommy I've lost my innocent  
ways.  
Now I'm just another little kitten on  
the yellow brick road.  
Trying to find courage, a heart and a  
soul."

FADE TO BLACK.

