

ALL FOR JULIE

Written by  
Jack Lenz  
With  
Richard Landau  
And Ronald R. Manfield

Story Concept,  
by Ronald R. Manfield

MPC Productions  
All For Julie The Movie L.P.  
19 Mercer St.  
Toronto, ON M5V 1H2  
647-478-9401

FADE IN

1. INT. MID-LEVEL HOTEL ROOMING HOUSE - PRE-DAWN - 1974

Music: "How Deep is Your Love - The Bee Gees

The CAMERA follows the rain coming down from a streetlight , past a blinking neon sign that says, L'Hotel de Ville and then pans down to the front of a seedy, little bar called, Gus's Place on Rue Sainte Catherine. You can see a piano through the window of the bar. "How Deep is Your Love" is floating out from the bar. SAM, handsome, dark-haired, mid 20'S, rolls over, looks at beautiful naked WOMAN in bed, his watch. Phone rings. Sits bolt upright.

SAM  
(groggily)  
Hello....

WOMAN  
(Stirring, rolls over.)  
Wha?

SAM (CONT'D)  
Shush...I gotta take this call.  
(Clears throat)  
Bonjour, how may I help you?

SAM listens to the frantic sounding voice on the other end.

WOMAN  
What's happening?

SAM covers the mouthpiece.

SAM  
It's the hospital. My wife is in labour.

WOMAN  
Due? You mean "with child"?  
Seriously?

SAM (CONT'D)  
Shush. (To phone) Hello Ma'am. So I should come now?

SAM looks at the woman and shrugs.

SAM (CONT'D)  
I'm on my way.

SAM hangs up, shaken. He jumps up and starts dressing.

WOMAN

So, while we've been doing the  
rodeo all night...

SAM

(Frantically getting  
dressed)

My wife is about to give birth  
birth to our baby. Holy crap!

WOMAN

Funny, you didn't look like you  
were expecting. You should.... Go!

SAM

Sorry.... did I say I was sorry?

SHE just stares at him incredulously.

2. EXT. EARLY MORNING STREETS IN MONTREAL - MOMENTS LATER

SAM is driving madly through the streets of Old Montreal.  
He's agitated and is tapping his fingers, as a piano player  
would, on the dash of the car to the music blaring in the  
radio. "Last Dance for Love" by Donna Summer is pounding and  
SAM starts singing along.

CUT TO:

EXT. EARLY MORNING MONTREAL HOSPITAL EMERGENCY DEPARTMENT -  
CONTINUOUS

SAM parks his car illegally in front of the entrance to the  
Emergency Ward entrance and runs in the door.

CUT TO:

INT. EMERGENCY WARD OF THE HOSPITAL - CONTINUOUS

SAM runs to the desk and yells at the nurse.

SAM

My wife is having a baby... I mean  
she's had the baby and... well  
maybe I missed it. Is she here?

NURSE

Just calm down, sir. This is the  
Emergency Ward....the maternity  
ward is on the 5th floor.

SAM gives a whoop and heads for the elevators.

INT MATERNITY WARD OF THE HOSPITAL -CONTINUOUS

SAM runs out of the elevator and to the Nurses Desk. As he rushes up to speak to the nurse, he hears the shrill cry of a newborn baby. He stops in his tracks and listens. Its such a musical sound. Everything goes white like he's fainting. The baby's cry turns into a high note from a trumpet and the white flash turns into the flash of a camera.

DISSOLVE TO:

3. INT. BALLROOM PALMER HOUSE HOTEL CHICAGO - NIGHT - THE NINETIES

Music: "It Was a Very Good Year" performed by SAM, 19 years older.

It's a full house, an appreciative crowd and Sam is basking in the glory. We get the "whole musical shebang" with Sam performing one of his favorites, "It Was A Very Good Year" in a swinging Sinatra style. It's a glittering performance by singer/pianist SAM at grand piano on stage in spotlight backed by big band

He finishes the song and walks off stage after tumultuous applause and goes to a front table with a bunch of tough-looking guys and is greeted by CARLO PONTI, a dark-haired, small in stature, man in his 50's, the Mob Boss that's made his career happen.

CARLO

Hey Sam. That was incredible.  
You're the man, Sam.

The other tough-looking 3 GUYS at the table laugh and toast Sam with their glasses of champagne.

SAM

Thank you, Carlo. Thanks guys.  
Thanks for coming.

CARLO

Wouldn't have missed it for the world. I like the Sinatra vibe.  
It's good.

Everybody nods but SAM suddenly catches a glimpse of a familiar face at a nearby table. It's DETECTIVE RAY McINNIS from the Montreal Police Department. The Detective nods at him and SAM lowers his head. He whispers something to Carlo and Carlo glances over at the Detective. SAM is very quiet now, lost in thought about what's happening to him. Now he sees his 20 year old daughter, dressed to the 9's and looking fabulous, JULIE, walking into the club. As he's waving to her, there's a camera flash as a REPORTER walks right up to the table and takes a picture, all of them looking surprised.

INT. HOSPITAL ROOM IN THE MATERNITY WARD - MORNING -19 YEARS EARLIER

ANNA is holding their new BABY GIRL in her arms and SAM is sitting on the side of the bed trying to peer into her little face.

ANNA  
(exhausted)  
Where were you? I was worried.

SAM  
(avoiding her gaze)  
It was such a late night and I went back to the hotel room and slept in.

ANNA  
Right.... Right?

SAM  
I wouldn't do that to you.

ANNA just looks at him for several seconds, not saying a thing. SAM is trying so hard to look innocent.

SAM (CONT'D)  
I wouldn't.

He stands up and tries to move the conversation in another direction. He does his multiple finger snapping, back and forth between both hands, like a drum roll back and forth.

SAM (CONT'D)  
(very excited)  
So what are we going to call her?

ANNA brightens and starts to tell him the names she likes

ANNA  
Well I like, Olivia.

SAM shakes his head no.

ANNA (CONT'D)  
What about Nicole... a little  
French, a little Romanian?

SAM shakes his head again, more vigorously. He does that multiple finger snap thing and poses his question...

SAM  
Julie... I like Julie. She looks  
like a Julie.

He breaks into a little song....

SAM (CONT'D)  
Julie, I love my Julie, I love  
everything about her, she's my  
Julie!

He stops and looks at Anna. She is looking at the face of her little girl and says quietly...

ANNA  
I like it. I think it suits her. It  
also sounds nice, Julie Christea.

SAM  
Wouldn't it be Julie Johnson? I  
mean it's nice sound... (he says  
the name slowly and in a dreamy  
voice) Julie Johnson.

ANNA doesn't miss a beat.

ANNA  
We'll see if you behave.

There's another camera flash and we're back at the table in the Palmer Room.

INT. BALLROOM PALMER HOUSE HOTEL CHICAGO - NIGHT - THE  
NINETIES

SAM is standing up to greet his daughter, JULIE, at the table and as they hug, he feels her very slight body shaking. He pulls her close as she buries her face in his shoulder.

SAM  
It's OK Julie, you're going to be  
OK. Don't worry.

There's another camera flash and we're back 10 years at Anna's home.

EXT. ANNA'S FRONT PORCH AT HER HOME IN THE SUBURBS OF MONTREAL - DAYTIME, 10 YEARS EARLIER (SCREEN GRAPHIC)

SAM is standing on ANNA's porch, ringing the doorbell. ANNA comes to the door, visibly drunk with Julie, age 9, standing behind her.

ANNA  
(speech slurring)  
Hey Julie, it's your deadbeat dad,  
your failed father, your don't give  
us a dime daddy, your can't earn a  
penny playing the piano papa...

She laughs at her own vitriolic joke.

Julie runs past Anna to her Dad and gives him a big hug. She buries her face in his shoulder and squeals with delight.

JULIE  
Never mind her... I'm so happy to  
see you.

SAM mouths the words over Julie's head to Anna.

SAM  
I love you too.

They walk in past her to the living room.

INT. ANNA'S LIVING ROOM IN HER HOUSE - CONTINUOUS

JULIE holds her Dad's hand and excitedly tells him about school.

JULIE  
I'm in the school play and I'll get  
to sing and dance and act... it's  
amazing and you have to come to the  
performance.

SAM  
I wouldn't miss it for the world.

ANNA is standing in the door to the living room, listening.

ANNA

I wouldn't count on it. He missed  
you being born. Good luck with  
that.

JULIE

I know , Mom. You've told that  
story too many times. Just let us  
visit.

SAM just laughs it off.

SAM

(laughing)

I got there just as you were being  
born and you were the cutest thing  
I'd ever seen. Your Mom and I  
agreed that Julie was the perfect  
name.

ANNA can't resist.

ANNA

Yah! Julie CHRISTEA.

She sneers at him and almost falls over. It's a sore point  
for Sam and he just sighs.

JULIE

That's enough, Mom. Just let us  
visit.

ANNA stumbles away from the living room and walks unsteadily  
down the hallway.

SAM

(to Julie)

Are you OK?

Julie seems unfazed and picks up a hairbrush that she's been  
practising with.

JULIE

I'm used to it Dad. Don't worry  
about me. Here's one of the songs  
I'm singing.

JULIE pushes play on her cassette player and Irene Cara is  
singing. JULIE, hairbrush in hand, launches into a full dance  
number singing the song, "Flashdance".



JULIE (CONT'D)

"First when there's nothing but a slow-blowing dream that your fear seems to hide deep inside your mind. All alone I have cried, silent tears full of pride, in a world made of steel, made of stone. Well I hear the music, close my eyes, feel the rhythm, wrap around, take a hold of my heart. What a feeling! Bein's believin'. I can have it all, now I'm dancing for my life. Take your passion and make it happen. Pictures come alive, you can dance right through your life."

SAM is totally knocked out. He hugs her and she's so happy to make him happy.

SAM

That's amazing. You are a great singer and dancer. I can't wait to see you in the musical. Wait a minute,... this is a story about a music school... a high school. Isn't that a bit mature for Grade 8?

JULIE raises her one eyebrow. Sam laughs.

JULIE

It's the 80's, Dad. Kids are more mature and it's also Montreal. Our music teacher is French Canadian and he loves the story. There's nothing inappropriate.

SAM just stares at her. He realizes she's growing up and he feels like he's missing her life because he's not around in the home.

SAM

You're right. You're growing up and I'm missing it. Sorry....

JULIE

I love you, Dad, and I know how hard you try. Someday, we'll be together more. You'll see.

ANNA comes back to the living room.

ANNA

Don't you need to go?

JULIE looks at her Mom with disappointment.

SAM  
It's OK. I understand. Love you,  
kid!

JULIE gives him another big hug.

JULIE  
I love you Daddy.

EXT. ANNA'S FRONT PORCH AT HER HOME IN THE SUBURBS OF  
MONTREAL

SAM whispers goodbye at the door and walks out to his car.  
ANNA follows him and berates him as he is leaving.

ANNA  
(her speech still slurred)  
You just come and go as you please  
and you don't help us.

SAM  
I'm going to do better.

ANNA  
You've been saying that for 10  
years. I don't believe it.

SAM just stares at her and says nothing.

ANNA (CONT'D)  
You have nothing to say? Just like  
you have nothing to give... a  
Mother and her daughter.... your  
daughter! Just get out of here!

SAM  
(defensively)  
You could stop drinking. You could  
do better too.

ANNA loses it.

ANNA  
(yelling)  
You selfish idiot! I only drink  
because of what you've done to me.

SAM  
Forget it! I'm outa here. That's  
bullshit!

As SAM goes to get in his car, he throws his arms up in the air and then he sees Julie at the door and realizes that she's heard everything. He waves feebly to her and drives away. ANNA shakes her fist at him and Julie turns at the door and walks back into the house.

INT. SEEDY BAR ON ST. CATHERINE'S IN MONTREAL - DAYS LATER IN THE EARLY EVENING

SAM, is just finishing Billy Joel's song, "The Piano Man" , the empty tip jar sitting on the piano desk. He walks away from the piano and is now on a break from his set that he just played in the smoky bar. He sits down at a table listening to a tune of Freddy Fender's on a jukebox ("Wasted Days and Wasted Nights")

A few tables away, a topless server, MADELEINE, a gorgeous French Canadian woman who's working her way through school, is talking to a handful of regular patrons. SAM calls her over and flirts with her. He's obviously interested in her and coyly asks her to break a 20 dollar bill into a few bills and some change.

SAM

Hey Madeleine, can you give me some change for the jukebox?

Her breasts are right at eye level and he tries not to stare too long.

MADELEINE

Do you like what you see, Piano Man?

SAM

You know me too well, Maddy. I love your accent too.

She laughs and walks away. SAM goes to the jukebox, stuffs it with change, repeatedly punching in the same Freddy Fender tune. As he's standing there, someone grabs him from behind. Whoever it is, he's a very big guy and SAM can't move at all.

SAM (CONT'D)

Let me go. Who is it?

The Big Guy laughs and squeezes harder.

BIG GUY

Not until you guess who it is.

SAM recognizes the voice.

SAM  
Well, if it isn't the gridiron's  
bastard son!

They both laugh. It's DONNIE TURCOTTE, a huge hulk of a man  
with a beard and big unkempt hair. He's a high school friend,  
in fact, his best friend from Verdun.

DON  
(grunts)  
Damn, I thought I could fool you.

SAM  
What are you doing out, Donnie? I  
thought they threw away the key.

DON  
I got friends.

SAM  
Some friends if they can cut you  
loose.

DON  
Big friends.

SAM  
Whatcha drinkin'?

DON  
Rye.

SAM (TO SERVER)  
Alors, Madeleine, un autre pour mon  
ami, et une cinquante pour moi.

Madeleine winks at Sam and Donnie just shakes his head.

DON  
So what are you up to, Mama's boy?

SAM  
No good. No money. Playing piano.  
(Pause)How long you been out?

DON  
Last week.

SAM  
You got sprung after just two years  
for manslaughter?!

DON

Three years. Big friends. Shiny lawyers. Big technicalities.

SAM

So I heard they got you, umm, fixing things?

DON

You mean "leg breaking?" No more of that shit for me.

SAM

So now what? Gonna settle down, have kids?

DON

Gawdamn you ask a lot of questions, Sam. Why don't you have kids!?

SAM

I'm always curious...that's the job of an entertainer. As for kids? I have one.... a beautiful girl named Julie.

DON

You play piano for an audience, I played football for an audience... it's le meme chose.

SAM

Yeah, but can you go back to tackling people and breaking their legs.

DON

No, I got a better deal.

SAM

Better?

DONNIE pauses and thinks about whether he should ask him. He leans in and lowers his voice.

DON

You want to make some real dough?

SAM

Go on.

DON

Well, I work for a guy named Carlo Pontì now. I'm looking for a few guys.

SAM

Carlo Pontì? Geez Donnie. Doing what?

Sam said the name too loud and Donnie hushes him

DON

I'd rather show you.

SAM

I dunno. I really dunno. I'm a lover not a fighter.

DON

I'll come for you soon...

SAM goes to pay Madeleine.

SAM

Let me get that...

MADELEINE

(pointing to the tip jar)  
I'm guessing you're out of cash,  
Piano Man.

DON

Hey Sam, I'll get it.

SAM

Thanks Donnie. I'll  
Get the next one.

Donnie laughs and warns Madeleine.

DON

Don't get involved with this guy.  
He's a struggling musician and he's  
already got responsibilities.

Sam laughs it off and kids with her.

SAM

This from a guy just outa the  
slammer.

Madeleine laughs and walks away with a little over the  
shoulder advice of her own.

MADELEINE

I think I can handle him... the question is, can he handle me?

They all laugh and Donnie shakes his head.

DON

She calls you Piano Man and I call you, "Ladies Man". I'll be in touch on the other matter soon.

They hug goodbye. Donnie looks awkward but you can tell he cares for his old friend, Sam.

10. INT - NIGHT, NIGHTCLUB - NOISY, NOT GLAMOROUS, 1974

SAM finishes a tune, "I Love You Just the Way You Are", stands up from piano and mostly empty tip glass

THE SAM (SARCASTICALLY TO CROWD)

My parents thank you. I thank you.  
My wife and young daughter thank you....

SAM walks away from the piano and there is his old friend, Donnie Turcotte.... again. He's a bit tipsy.

SAM

Fer crissakes, Donnie, twice in a week. I don't think I saw you that much in high school.

DON

Cause I was never in class, idiot. I said "soon". This is soon. Let me buy you a beer.

SAM

You look like you already bought and consumed the brewery.

DON

Shut up smart ass. I've got something for you.

SAM

You tracked me all the way to this dive to see me, did you?

DON

No. The booze is better here and the women are sleazier. Yes, I want to talk, finish our conversation!

(MORE)

DON (CONT'D)  
I have a job for you.

SAM  
I have a job.

DON (CONT'D)  
No. A real job. A good paying  
job.

SAM  
What?

DON  
I'm being watched by the cops and I  
need somebody to do some stuff...  
like keep on eye on things and  
maybe some other petty stuff.

SAM  
Donnie, you went to prison for  
manslaughter and some petty crimes.  
The only crimes I have committed  
are trying to convince a different  
woman to sleep with me every night.  
I call them "petting crimes".

Sam laughs at his own joke and Donnie just ploughs ahead.

DON  
It's a pickup, and a delivery.

SAM  
Do these, (shows him the lily-white  
palms of his hands) the hands of  
the Piano Man, look like they do  
deliveries and pickups?

DON  
No, but you look like a guy who  
could do with an extra grand in his  
jeans.

SAM  
A grand? Damm it Donnie, what's  
the scoop?

DON  
Shhh!

DON leans in, lowers his voice.

DISSOLVE TO:



INT. A DIMLY LIT LOFT - THE NEXT NIGHT

CARLO, DONNIE and one of his MOB SOLDIERS guarding the door.

CARLO

Donnie, we know. The Family sends its gratitude. We know you did hard time. We know you kept your mouth shut.

DON

I return the gratitude, Carlo. I know I got out early. Your Family didn't forget me.

CARLO

True. Sometimes a rooster don't crow at dawn. Understand?

DON

No, I have never known what that means.

CARLO

Forgedaboutit! It's not important.

DON

I know what that means.

CARLO

Are you listening? We have a problem!

DON

Oh?

CARLO

While you were looking at the decorative inlay in your cell, the cops have been making a move.

DON

Here? In Montreal?

CARLO

No Donnie, in fuckin' Chicoutimi. Are you listening?

DON

I was diagnosed as having ADD.

CARLO

My kids have that but I don't see any problem with being able to add.

(MORE)

CARLO (CONT'D)  
It can only help with the Family  
Business.

DON  
Really?

CARLO  
No really! Once again, will you  
just shut-up and listen. I'm having  
a hard time concentratin'.

DON  
AOK, Carlo. You're the Man. I'm  
listening now.... I promise.

CARLO  
We need people who will be above  
suspicion to monitor our  
operations... you know, watch and  
report.

DON  
I got a guy. He's waiting outside.

CARLO  
I don't wanna meet anybody right  
now. I feel tired.

DON  
No. Maybe you should. He's a  
musician.

CARLO  
What am I gonna do with an  
accordion player?

DON (CONT'D)  
He's a pianist...

CARLO  
Oh that's great. I could always  
make my brother laugh when I called  
him a pianist. Problem is, there's  
even more of them....all them ivory  
ticklers.

DON  
Look, he don't talk. He needs the  
dough.

CARLO  
So? How can he "help us out", as  
you say? You know what they say,  
sing and the world sings with you.

DON

He plays the circuit. He is in at least three joints a week playing, watching...he sees everything.

CARLO

I already got people watching.

DON

From the outside, yeah. Not like this guy. He's clean. He sees where the booze and food is coming from, where they put the receipts, who brings in the girls, everything. He's in a lot of places we aren't yet. Best of all the cops don't know this guy from potato salad.

CARLO

Hmmm. I wanna crush those fuckin' bastard cops.

DON

Not me. Honestly, Carlo, I need him. I've had a tail on me since you sprung me. They watch every move. I can get this guy to take my place. Throw the cops a bum lead.

CARLO

If he's so clean the cops don't know him, why would he work for us? I mean, you know, a bird in the hand saves nine.

DON

I've never known what that means either. Trust me, he needs the dough. Has a wife and strife who hates him and a daughter that he loves more than anything. Y'know, piano players, they don't make much.

CARLO

Okay, Donnie, I trust you. Don't tell him much... because if he gives us a headache, you are going to have a rectum ache. I mean if I give you enough rope, you can dig a hole. Capiche? Bring him in!

Donnie looks even more confused at Carlo's confused idiomatic expressions. But his excitement over having his friend, Sam, meet Carlo takes over and he bounds to the door. Donnie walks back in with Sam and Carlo motions for him to sit. There's only one chair so Donnie stands beside Sam.

CARLO (CONT'D)

(quietly)

Donnie tells me that you play the piano.

SAM

Yes, I do.

CARLO

Well we have some work we need help with.

SAM

I told Donnie, I have a job playing piano.

CARLO

(to Donnie)

I thought he needed work.

DON

Well...

SAM

Sure I need to make some dough. I don't mind helping out with some heavy lifting.

CARLO

We already have plenty of muscle... and piano players. Besides, our muscle is much bigger than you are. I'm just sayin...

Carlo makes a motion with his index finger and his thumb and holds it up so he can see little Sam through them.

SAM looks askance at DONNIE.

SAM

Ummm...

CARLO

Listen, we need an eye on business and an ear on the street. Tell me you can't do that?

SAM  
I suppose I could...

CARLO  
You are in places we'd like to know more about. You must see stuff.

SAM  
I have a family, a little girl. I won't do anything illegal.

CARLO  
A man after my own heart, such as it is. We don't do illegal. We don't even do unkosher. Is it unkosher or ilkosher? (he laughs)

SAM  
What do you want me to do? When do I...

Carlo interrupts him and finishes this awkward business.

CARLO (LAUGHS)  
See the cashier on your way out. I'll send an employment contract around to you. Have your lawyer call my lawyer...  
(laughs again)

DON  
Thank you Mr. Ponti. C'mon Sam. I'll fill you in.

SAM  
Thank you.

CUT TO

15. INT - NOISY BAR - 1983 -EARLY AFTERNOON

Sam is chatting up two beautiful looking women at the piano. They are both paying way too much attention to him.

BARTENDER  
Hey, Piano guy! Piano guy!

SAM  
What?

BARTENDER

Phone.

Sam tears himself away from adoring women, to take call at the bar.

SAM (LOUDLY)

Sam here. (Pause) What? (Pause) Of course, I'll be right there.

SAM runs out of the bar.

SAM (CONT'D)

(to the Bartender)

I'll be right back.

BARTENDER

Hey, you'd better come back...or don't bother coming back.

SAM

It's an emergency.

Flings his coat on as he's running out.

DISSOLVE TO

16. EXT - JULIE'S PUBLIC SCHOOL -LATE AFTERNOON

SAM pulls up to the school in his car and runs in. Julie is waiting with her teacher. A young, cute woman with blonde hair.

SAM

Sparkle!

JULIE

Daddy! Mom was supposed to pick me up two hours ago.

They embrace, hug. Julie sheds a tear.

TEACHER

Thank you for coming, Mr. Christea. Is your wife okay?

SAM

It's MR. Johnson, Sam Johnson. Nice to meet you, Miss?...

TEACHER

It's Miss Conley. Is your wife okay?

SAM  
Yes. Yes. She got caught up. I'm  
sorry she didn't call. We're  
separated.

MISS CONLEY  
I'm sorry to hear that, Mr.  
Johnson.

JULIE  
Where is she? Where is Mom?

SAM  
I'm very sorry.

TEACHER  
That's okay. As long as Mrs.  
Christea is okay.

SAM (OFFHAND)  
Yes, yes, she's fine. Thanks very  
much.

Sam and Julie walk out together.

CUT TO:

17. INT - ANNA'S HOME IN THE SUBURBS - CONTINUOUS

Sam and Julie walk into the house and see Anna sprawled out  
on the couch, two empty scotch bottles on the floor.

JULIE  
Mom, wake up.

SAM  
She's tired, honey. Leave her  
sleep I'll make us supper.

Sam is so disappointed for Julie. He sees the hurt and  
sadness in Julie's face. Sam looks at his watch.

DISSOLVE TO:

18. A PUBLIC PARK NOT TOO FAR FROM ANNA'S HOUSE - AFTER DINNER

Sam and Julie are walking and Sam holds her hand.

JULIE  
I love you, Daddy.

SAM  
I love you, too, Sparkle.

No words are spoken as Sam knows that Julie needs him. Her Mom's alcoholism is getting worse and they both know it.

SAM (CONT'D)  
I know it's hard Sweetie. I think  
it's time to go home.

JULIE  
Can we stay Daddy? I don't want to  
go back.

SAM  
No honey. Your Mom is going to  
wonder where we are.

Julie's face tells us she doesn't want to go home. When they go back to the house, Anna is awake and feeling terrible. Sam hands her an envelope full of cash and Anna hugs him and kisses his cheek. Julie hugs him too and Sam leaves.

FADE TO BLACK.

21. INT. SAME SEEDY BAR IN DOWNTOWN MONTREAL - A FEW MONTHS  
LATER.

SAM is paying a jazzy piece on the piano. There's a beautiful YOUNG WOMAN who is sitting with him on the bench. It's hard to see what she's doing but it seems like they are having fun, even while Sam is playing.

GUS KOLIOS, friendly older man who owns the bar, is sitting talking to the BARTENDER behind the bar. He notices what's going on at the piano.

GUS KOLIOS  
Hey Piano Man, is she bothering  
you?

SAM  
No Boss...I can take care of  
myself. (laughs)

The YOUNG WOMAN just giggles and keeps doing what she's doing.

SAM (CONT'D)  
Just like Gus, you're good to me.  
He runs a smart club.



Donnie Turcotte, looking older and rougher, arrives at the bar. He isn't looking very happy and motions Sam to leave the young woman behind and come and talk to him. Sam untangles himself.

DON  
Can we talk somewhere?

GUS Looks at him and frowns.

SAM  
Step into my office. Back in a couple of minutes, Mr. Kolios, okay?

GUS KOLIOS  
Sure thing. Don't let the keyboard get cold though.

Donnie and Sam exit into an alley behind the bar.

EXT. AN ALLEY BEHIND THE BAR - CONTINUOUS

DON  
So whaddya know?

SAM  
The bartender is skimming. He's selling booze from his own personal bottles. All cash.

DON  
Very nice. You know that's not what I mean.

SAM  
Yeah.

DON  
So?

SAM  
Oh crap, Donnie.

DON  
You can't just go quiet. That won't play with Mr. Carlo, if you get my drift.

SAM  
Crissakes, Donnie! Gus Kolios has been decent to me!

DON

And so he should be. Between this place and ours, umm, you're making pretty good money

SAM

It's not about the cash. It's never been about the cash.

DON

Huh?

SAM

Look, we've been at this for what, a few months now? And I'm still playing sleazy joints.

DON

Hey, it's a living.

SAM

Well some of us want more. Some of us aren't happy with just enough to get by. Some of us dream of making it.

DON

Just what the hell do you want, Sam? I introduced you to Carlo, cut you a break. Why are you always moaning?

SAM

I dunno, Donnie. Maybe I dream of more... of being proud of my work, of having Julie see me perform on a proper stage, not in some sleazy dive.

DON

Can't you ever be happy? I got you some work after hours, Carlo gets you playing in these places and now more of them.

SAM

I want more gawdammit! I'm an artist man! Not just some shmuck hammering a piano!

DON

(faking a British accent)  
Well, your lordship - all we got today is Shepherd's Pie!

Sam bows his head. He's not feeling good about what he's doing.

DON (CONT'D)

So shut the hell up and give me the information. If you do, we can take up your concerns with Mr. Ponti. So spill it, willya!

SAM

Mr. Ponti? Eh?

DON

After!

SAM

Okay. Well, look, all cash is counted, bundled and transferred to the safe every night at 1 am. There's a slot in the top. The safe is in the closet in Gus's office. On Friday before lunch, they open the safe and he takes the take to the Chase Bank.

DON

Takes the take, eh? How does he go to the bank?

SAM

It's the branch three blocks away. He walks.

DON

With all that cash?

SAM

Yeah. So Donnie, you won't hurt the guy, right?

DON

Sure Sam. No worries. You know, I was right about you, Sam. You've always been a good guy. Thanks.

Sam looks uncomfortable. Don furtively hands him an envelope.

DON (CONT'D)

Say, how is your daughter?

SAM

Julie.

DON

Yeah, that's her name. How is she?

SAM

Never mind. I wanna talk to Carlo.

DON

Fridays, after lunch. After lunch.

SAM

Get me in to see Carlo

DON

Sure. Sure thing. Will do. Friday  
after lunch. In broad daylight.

Sam walks away and leaves Donnie in the alley.

22. INT. GUS KOLIOS'S BAR IN DOWNTOWN MONTREAL - A COUPLE OF  
NIGHTS LATER.

Sam is performing a song at the piano. Tonight, for some strange reason, there is hardly anyone in the place but he's singing with his incredible intensity and charm. He's playing a jazzy version of "Diamond Girl". He notices when a group of people walk into the bar and take a table near the piano. Sam is excited to see Carlo and few of his mob soldiers sitting near him. Grinning along behind them is Donnie. Sam finishes the song and takes a bow. Carlo seems pretty pleased.

SAM

It's a great time for music right  
now. There are so many wonderful  
songs by so many incredible  
artists. I wanna play a song sung  
by one of the greatest singers  
ever, Frank Sinatra called, "I've  
Got You Under My Skin".

Gus walks over to the table to say hi to Carlo and Carlo gives him a fake smile. Sam then does a soulful version of Sinatra's "I've Got You Under My Skin". To close the set, he sings, "Tell Her About It" by Billy Joel. He finishes his set and walks over to Carlo's table.

CARLO

Hey Sam. It's no wonder the girls  
love you. You are a charmer and you  
are an incredible musician and  
singer.

SAM  
Thanks Carlo. I'm so glad that you  
came down to the club.

CARLO  
You can thank Donnie. He's been  
bragging about you being the best  
around. You're gonna go far, young  
man. Just watch me.

SAM is on top of the world.

FADE TO BLACK.

EXT. A PHONE BOOTH ON ST. CATHERINE'S ST. NOT FAR FROM GUS'S  
BAR - A COUPLE OF DAYS LATER IN THE EVENING

Donnie is in a phone booth making a call. He's nervous and  
fidgety.

DON  
Sam , it's me.

SAM  
Donnie?

DON  
Sam, you don't know nothin'.  
Understand?

SAM  
Nothin' about what?

DONNIE  
You are as still and silent as the  
Statue of Liberty.

SAM  
What do you mean?

DONNIE  
Just sit at your piano and play.  
Capiche?

SAM  
What is it?

DONNIE  
A bit of a ruckus. Just remember  
you know nothin'. Got it?

SAM  
Sure.

DONNIE  
I'm countin' on you.

SAM  
Okay. Okay. I got it. Is it the  
cops?

DONNIE  
Worse.

Hangs up.

24. INT. GUS'S BAR - MOMENTS LATER

Sam is sitting at the piano when two plain clothes cops walk into the bar and start asking the bartender questions.

COP#1  
What time did you get here today?

BARTENDER  
The usual. About 11.

COP #2  
Have you been here since then? Did  
you step out?

BARTENDER  
No. I've been here all the time.

SAM  
(whispering to waitress)  
What's this all about?

WAITRESS  
You didn't hear? Mr. Kolios was  
shot on the street.

SAM  
Jesus! How is he?

WAITRESS  
They aren't saying.

One of the plain clothes cops, Detective RAY MCINNIS, 40's, slight in stature, a Colombo kind of guy, walks over to talk to Sam.

DETECTIVE MCINNIS  
(quietly)  
I'm Detective Ray McInnis from the  
Montreal Police Department. I need  
a word with you.

The waitress moves away.

SAM

Uh, okay.

The Detective points to a poster with Sam's picture on it.

DETECTIVE MCINNIS

You're him? The Piano Man?

SAM

That's me.

DETECTIVE MCINNIS

Where were you between 11 AM and noon today?

SAM

I was visiting with my daughter in Verdun. Her Mother, Anna, will attest to that.

DETECTIVE MCINNIS

In Verdun?

SAM

Yes. What's this all about?

DETECTIVE MCINNIS

Your boss, Gus Kolios, was shot an hour ago. Do you know any reason why someone might shoot him?

SAM

Has to be a mistake. Everyone loves that guy. How is he?

DETECTIVE MCINNIS

Not so good, as far as I know. Your bartender says Kolios was doing was weekly visit to the bank.

Sam hears Donnie's voice, "Don't say nothin'" in his mind.

SAM

Well Officer McNiece...

DETECTIVE MCINNIS

That's Detective McInnis.

SAM

I don't know about that. I'm just the piano player.

DETECTIVE MCINNIS

(wryly)

I've never heard that before. Look, I'm thinking this wasn't some random shooting. It has all the marks of a hit. Your bartender says Kolios left here with a plain brown briefcase of cash. We have a witness that told us that it was a robbery and that whoever did the hit, knew the pattern of Mr. Kolios going to the bank.

SAM

I sure hope not.

DETECTIVE MCINNIS

You see anyone suspicious or new hanging around here recently? You gotta see everyone coming and going?

SAM

No.

DETECTIVE MCINNIS

Is that your final answer?

SAM

No. Er, yes. I mean, I've never been through anything like this before. It's Montreal. C'mon.

DETECTIVE MCINNIS

Don't go anywhere, Piano Man. I'm gonna want to talk to you again.

SAM

I'll be here.

Detective McInnis and the other cop leave.

INT. SMALL DARK ROOM AT THE BACK OF GUS'S BAR.

Sam is calling Donnie from Gus's phone in the back room at the bar.

SAM

Donnie?

DONNIE

What?



SAM  
This place is crawlin' with cops.

DONNIE  
What did you say?

SAM  
Nothing. But Donnie, what did you do?

DONNIE  
None of your business.

SAM  
Look someone took a hit on Kolios and robbed him. That is my gawdamn business!

DONNIE  
I gotta go.

SAM  
Donnie. This is freakin' evil! Gus is a good man! Did Carlos do this?

DONNIE  
Gotta go.

SAM  
You better not be involved! I didn't buy in to being part of robbery and murder.

DONNIE  
Don't you start lecturing me.

SAM  
I love that guy.

Donnie tries to change the subject.

DONNIE  
I hear your career is doing good.

SAM  
What?!

DONNIE  
Yah! You're gonna be movin' up to a better quality joint.

Sam realizes that Donnie is trying to get him off the Kolios shooting.

SAM  
What did you have to do with this?

DONNIE  
Bye Sam.

Sam slams the phone down.

INT. ANNA'S LIVING ROOM IN HER HOUSE - A FEW DAYS LATER

Sam is visiting Julie at Anna's house. They are sitting in the living room having a very serious talk. Sam can't help but notice that she is turning into an amazingly beautiful young woman.

JULIE  
I know that you are trying but I need to see you more.

SAM  
I will, Sweetie. You are my whole life.

JULIE  
If I am your whole life, Dad, then why don't I know anything about your life? For example, you never come and ask me to stay with you... at your place?

SAM  
I know. My life is not very predictable and the people that I associate with, because i play in bars, would not exactly be the best influence on you.

JILIE  
I live with an alcoholic every day and...

Jule breaks down and cries softly. Sam pulls her close and consoles her.

JULIE  
(through her tears)  
It's just so hard, Daddy. There's no room for me. I'm looking after my Mom every day.... wondering how I will deal with her when she's so drunk, she doesn't eat.

SAM

I know, Sparkle. I know it's tough.  
Things are going to change, you'll  
see.

JULIE

Could I just come and live with you  
for a while, just to get a break  
from Mom?

Sam thinks about it before he answers. He realizes that  
Julie, even though she's growing up, is still a little girl  
in so many ways. He feels helpless.

SAM

I'm sorry that I have not been a  
very good Dad. I will do better. I  
live in a rooming house/hotel above  
a bar. Its pretty small so let me  
figure it out. Things are going to  
change. I just feel it.

Julie comes back to herself a little and gives her Dad a big  
hug. He hands her an envelope full of cash .

SAM (CONT'D)

Make sure you keep some for  
yourself. You're old enough to have  
your own money now.

Julie hugs him again.

DISSOLVE TO:

EXT. MONTREAL RESTAURANT - DAYTIME - NEXT DAY

Sam has heard that this is a place where Carlo sometimes  
hangs out. He paces on the sidewalk outside, getting up his  
nerve to go in. He's very motivated now, mostly by fear, to  
get out of the clutches of these people.

INT. RESTAURANT WITH DARK INTERIOR - CONTINUOUS

Sam walks in and acts surprised when he sees Carlo and Donnie  
and two other mob soldiers sitting at a table at the back of  
the fairly empty restaurant. He casually walks over to their  
table.

SAM

Wow, what a coincidence. I was just  
coming in for something to eat.

(MORE)

SAM (CONT'D)

I'm glad I found you because I just got interviewed by the cops about Gus Kolios. Somebody shot and robbed him. You know anything about that, Carlo?

Donnie tries to signal Sam to keep his mouth shut. Carlo sees him and waves him off.

CARLO

Sam, cool it. I have no idea what you're talking about.

Sam gets closer to the table and is almost in Carlo's face.

SAM

Lookit. Whatever happened, it's just a sign to me that I need to get away from you guys. I'm not like you. This stuff is scaring the crap outta me.

Carlo motions for Sam to sit down.

CARLO

Hey Sam, it's me, Carlo, you know, the guy that's been paying you...and you ain't doin' much. You... you...are a great little piano player and I've been talking to my very influential friend at a major record label in New York and he would like you to come to New York and meet him and perform a couple of songs for him at his studio. His name is Joe Grano and I have arranged everything.

SAM

(excitedly)

You're kidding, aren't you? I have just recently resigned myself to playing in sleazy bars for the rest of my life.

Carlo shrugs and explains the deal to Sam. Donnie is just smiling in the background.

CARLO

We appreciate all you have been doing and trust me, this isn't a free ride.

(MORE)

CARLO (CONT'D)  
We're gonna make lots of cash off  
you and your successful career. Now  
just say "Thank you Mr. Ponti" and  
go.

SAM  
(smiling)  
Thank you Mr. Ponti and go.

Sam laughs and Carlo laughs and Sam leaves. The table is  
quiet and Carlo looks over at Donnie.

CARLO  
Two things. It's better to have him  
gone with the cops sniffin' around  
and... you mentioned that his  
daughter is a looker.

DON  
You bet, Carlo. I got pictures.

CARLO  
Get them to me. We need leverage on  
this guy.

Donnie just nods.

INT. GUS'S BAR - EARLY EVENING

Sam goes in to talk to the bartender about what to do.

BARTENDER  
Hey Sam. How are you?

SAM  
I'm shaky still. You?

BARTENDER  
The same. I'm still in shock. The  
cops were in here again this  
afternoon.

SAM  
Really. What's going on?

BARTENDER  
Same questions. I don't know  
anything. I don't even know if I  
have a future here.

SAM

Same here. I don't think I should play. I don't know if I'll get paid.

BARTENDER.

I don't know either but this is the only job I have. Gus is in a coma and his wife hasn't said anything to me.

SAM

Well I hope it works out for you , Man. I'll keep in touch.

BARTENDER

Good luck, Sam. Best to you and your daughter.

Sam leaves the bar for the last time.

EXT. FRONT DOOR OF ANNA'S HOME IN THE SUBURBS - LATER THAT EVENING

SAM knocks at the front door and Julie comes to the door. He can see that she has been crying.

SAM

What's the matter, Sweetie?

JULIE

Mom didn't come home today. She left early this morning and didn't come home for dinner. It's not like her.

SAM pulls her in for a hug and pats her shoulder.

SAM

It'll be OK, Julie. She'll show up.

JULIE

I hope so, Dad. She's become more and more erratic. I can't help her. You know, she went into rehab and was better for a while. But now, it's worse then ever. I just want to help her get better.

SAM

It's not your job to help her. She's the adult.

JULIE

You know what I mean. I feel responsible.

SAM gets an idea and does his finger snap thing.

SAM

I've got an idea. You come and stay with me like we talked about and then tomorrow, we'll go to New York together.

JULIE

Really?

SAM

Yes, really! I'm going to play for this guy at a big record label in New York. When Mom gets home, we'll call and let her know where we are. We'll just say that I was worried about leaving you alone and she'll understand.

JULIE

I don't know, Dad. I don't feel right about leaving her alone.

SAM

It's not your responsibility and I need to make sure that you are looked after. Besides, we'll have fun and hang out in New York City. C'mon, grab some clothes and we'll stay at my place downtown.

Julie runs to her bedroom and Sam gets up and waits at the door.

INT. SAM'S ROOMING HOUSE/HOTEL ROOM - CONTINUOUS

Sam and Julie walk through the door and Julie looks around, scoping out the place.

JULIE

I see what you mean. This is real low-life, Dad

SAM

Thanks Sparkle. I needed that! What did I tell you?

JULIE

I'm sorry. I didn't mean that.

SAM

It's OK. I'm not proud of where I live but I wanted you to have a home. Things will get better now for me... And for you.

JULIE

Can we call Mom now? I need to reach her.

Sam points to the phone.

SAM

You call her, Sweetie. She' will be happy to hear from you.

Julie calls her home and waits. There is no answer and she looks over at her Dad, worried.

SAM (CONT'D)

It's OK. We'll call in the morning. You sleep in the bed and I'll sleep on that couch.

They both look over at the couch and laugh. It's definitely not big enough to sleep on. Julie lies down on the bed and goes right to sleep. Sam turns the lights down, lights a smoke, and sits quietly on the couch, listening to the sound of his daughter sleeping. She moans in her sleep.

FADE TO BLACK.

INT. SAM'S ROOMING HOUSE/HOTEL ROOM - THE NEXT MORNING

There's a loud knock on the door and Sam jumps up off the couch and opens the door. It's one of Carlo's guys. He pushes his way into the room, envelope in hand. Julie is waking up and he sees her in the bed and looks at her a little too long.

SAM

Why so early. I thought you guys worked late. (laughs at his own joke)

CARLO'S GUY

Havin' too much fun, Sam?

Sam gives him a dirty look.



SAM  
She's my daughter.

CARLO'S GUY  
Right.

He hands Sam an envelope. Sam takes it and opens it. Carlo's guy turns and leaves. These guys have as much personality as a slug. The door closes. Sam looks again in the envelope and his ticket, his hotel confirmation and whole lotta cash.

SAM  
Thanks anyway.

Julie is up now and Sam tells her how excited he is.

SAM (CONT'D)  
This so great, Julie. We are on our way to NYC. This is my break, didn't I tell you things were gonna change.

Julie isn't really hearing Sam. She's distracted.

JULIE  
Dad, can you call Mom again?

Sam dials and hands the phone to Julie. She listens for a long time and then hangs the phone up.

JULIE (CONT'D)  
She must be on a bender again, Dad. It's been happening more and I'm afraid for her. I don't know what to do.

SAM  
Why didn't you tell me, Sweetie?

JULIE  
I know how much you are trying to help Daddy, but most of the money goes towards the booze.

SAM  
I understand. Once I get enough money, lets try to get her into rehab. We will help her, Julie. Don't worry.

Julie gives Sam a big hug and Sam changes the subject.

SAM (CONT'D)  
Hey kid, let's cheer up now. We're  
going to New York today.

Julie jumps with joy and is clearly as excited as Sam is.

INT. SMALL BAR ON A SIDE STREET IN MONTREAL - SAME DAY

Carlo and Donnie are talking at a table when the Mob Soldier  
walks in.

CARLO  
Job done?

MOB SOLDIER  
Yup.

CARLO  
Thanks.

MOB SOLDIER  
That guy's a little off.

CARLO  
Whaddaya mean?

MOB SOLDIER  
He had a girl in his bed and I mean  
a girl. I'd say 18...19 maybe.

Donnie makes a motion at the guy like he's going to slap him.

DON  
That's his daughter, stupid.

MOB SOLDIER  
Well she's a looker.... A real  
beauty.

Carlo smiles at Donnie and Donnie has a pang of conscience  
about what he's doing and hangs his head.

EXT. NEW YORK CITY - SAME DAY - LATE AFTERNOON

Sam and Julie are in a cab coming in from La Guardia. Sam  
shows Julie the New York skyline.

SAM  
(excited)  
This is the Big Apple. A black  
philosopher Alain Locke, gave it  
that name.

(MORE)

SAM (CONT'D)

He was referring to Harlem, which he said was the fruit of the Garden of Eden. A sportswriter, Fitzgerald made it popular in the 20's and then the jazz musicians kept it going in the 1930's and it stuck. I always thought it was such a great name. Look over there.... There's the New York skyline.... Beautiful

JULIE

Amazing!

SAM

It is amazing. It's the centre of the world for music, art, fashion... everything creative. I know you and I will find our creative home here. I just feel it.

Sam does his finger snap roll and Julie laughs.

INT. MAJOR RECORD LABEL OFFICE IN DOWNTOWN NEW YORK - SAME DAY

Sam and Julie walk in to the record label's reception area. It's very fancy and Julie is looking around at all the gold records and the photos of famous people. The Receptionist tells them that he will let Mr. Grano know and is sure he will see them shortly. Sam is sitting, his fingers tapping nervously on the glass table in front of him. Julie tries to distract him by showing Sam the clothes she likes in one of the fashion magazines she's looking at. Sam looks at her with appreciation of the beautiful young woman that she is becoming. The Receptionist comes out from behind her desk and asks them to follow her. They walk down a hallway to a beautiful recording studio and she takes them on to the floor where there is a grand piano waiting for Sam.

INT. RECORDING STUDIO IN THE LABEL OFFICE - CONTINUOUS

RECEPTIONIST

Please wait here and Mr. Grano will join you shortly.

Julie is looking around in wonder and Sam walks around the piano, following the bell curve with his hand and then brushes the strings with his fingers, whistling at how beautiful the sound is. JOE GRANO, 50's, small in stature, but very handsome with a closely cropped beard. He's looks a bit like Arif Mardin.

JOE GRANO  
Hi, I'm Joe Grano and you must be  
Sam

He is very gracious and confident and asks about Julie.

JOE GRANO (CONT'D)  
And who is this beautiful young  
lady/

SAM  
(smiling)  
This is my daughter, Julie and this  
is her first time in New York.

Julie curtsies.

JULIE  
Hello Mr. Grano. It's very nice to  
meet you.

JOE GRANO  
Please call me Joe. As you can see,  
there's nothing formal about pop  
music. Sam, will you play for us?

He gestures at Julie as if she's part of the audience.

SAM  
Would you like to hear something  
familiar or something original?

JOE GRANO  
Anything you want, Man.

Sam tears into The Beatles song, "We Can Work It Out". Sam's version swings like crazy and he plays these piano riffs between the vocal lines that would make your toes curl. Julie is staring at him incredulously and Joe is closing his eyes and smiling away. Sam finishes that tune and transitions seamlessly into a Holly's tune, "Bus Stop". Again, it's such a unique arrangement and very emotional at the same time. Sam wraps up the song with a very clever quote from the Sinatra tune, "I Did It My Way". Joe laughs and comes around Sam and gives him a big hug. Julie has tears in her eyes.

JOE GRANO (CONT'D)  
Wonderful Sam. Great and I mean....  
Great! Would you play me something  
original?

SAM  
I have a tune that I just wrote for  
my daughter.  
(MORE)

SAM (CONT'D)  
It's called, "Father and Daughter".  
I haven't played it for anybody,  
not even Julie.

JOE GRANO  
I'd love to hear it.

JULIE  
(giggling)  
Me too!

Sam plays the tune and after the first chorus, both Joe and Julie have tears in their eyes. It's such a sweet tune and the lyrics are very emotional. Sam sings the song so sweetly and soulfully. Sam finishes and Joe is very quiet, really moved by the song. He regains his composure and sits down on the piano bench with Sam.

JOE GRANO  
Sam, may I be frank with you?

Sam nods, not sure what's coming.

JOE GRANO (CONT'D)  
You know, I get a few requests a year from guys like your our mutual friend, Carlo, to give an artist a few minutes and hear them out. Frankly, I'm usually pretty disappointed and it's usually a little awkward because I often have to tell them not to give up their day jobs.

Sam laughs and Joe stands up to finish his speech.

JOE GRANO (CONT'D)  
So I came here today to listen with some trepidation that it was going to be the same scene... and now, I am happy to tell you, that you are an incredible talent and that we here at this label, want to work with you. Just promise me that you won't go anywhere else and we will make this happen for you... and your daughter.

Sam gets tears in his eyes now and can barely speak. Julie is jumping up and down and Sam quietly stands and gives Joe a big hug.

SAM

Thank you so much, sir. I am beyond words. All I can say is thank you.

Sam lets Joe go and then hugs the ebullient Julie.

JOE GRANO

It's well deserved, Sam, and please let me take you and Julie out to nice restaurant tonight. We can talk contract and strategy. I'll send a car to the hotel to pick you up for dinner. Let's say 8 PM.

Sam and Julie say goodbye and several more thank-yous and leave like they are walking 10 feet off the ground.

INT. HOTEL BEDROOM IN NEW YORK - A FEW HOURS LATER.

Sam is still in shock and laying on one of the beds, his hands behind his head and his legs crossed, trying to absorb what just happened. Julie is sitting in the same position, Father and Daughter, with the same look and day-dreaming. They are both so happy and contented.

JULIE

This is the best day of my life, Dad, and also the best day of your life. Do you think we can move here? How long will this take? Are you as excited as I am?

Sam sits up on the side of then bed and starts to snap his fingers. Julie tries to do it like him. All he can do is smile and tries to get her to learn how. They end up in a tickle fight and both of them are laughing in a care-free way that they have not felt for a long time.

EXT. SIDEWALK OUTSIDE OF THE NEW YORK HOTEL - A FEW HOURS LATER.

Sam and Julie are getting into a limo that Joe Grano has sent for them. It's beautiful and luxurious inside and Julie is playing with all the buttons. Sam just laughs.

INT. A BEAUTIFUL RESTAURANT IN NEW YORK - CONTINUOUS

Sam and Julie are sitting at a very table in this very elegant and expensive restaurant.

His girlfriend, ANGELINA, late 20's, a total blonde knockout, and Joe are sitting across from them. It's a lively and happy scene. Sam and Julie keep staring at Angelina, who is dressed to the 9's.

JOE GRANO

The first contract is always a bit tougher for the artist because we have to put so much money and time into launching a new artist, but future deals get better for you if you're successful. Don't worry about the first one... it gets better.

SAM

I just appreciate the opportunity, Joe.

Julie and Angelina are having a side conversation about...you guessed it, clothes and fashion! They have really hit it off.

JOE GRANO

In terms of strategy, we'll sit down with Carlo and figure that out as he'll be in charge of the management and the finances of your career. We work with him on a few projects.

Sam is trying to follow both conversations when he hears Carlo" and "in charge" and that grabs his attention.

SAM

Can you go back a sentence or two. What was that about Carlo being in charge?

The table goes quiet as everyone feels the tone change. Joe lowers his voice and speaks slowly and directly.

JOE GRANO

You mean about Carlo?

Sam nods slowly.

JOE GRANO (CONT'D)

Carlo will be representing you and looking after management, touring, publishing and promotion. We will look after the music recording side and also all visual presentations like videos and EPKs.

SAM  
Does it have to be that way?

JOE GRANO  
(narrowing his eyes)

There is no other way. It's Carlo's deal and that's how it works. Remember Sam, we wouldn't be here discussing all of this if it were not for him... and he will do a lot for you, as he already has.

SAM  
(quietly)  
Understood.

This part of the conversation has certainly taken the shine off the evening and Sam can't help thinking about what's in store for him.... And for Julie. He smiles at her and she smiles back, unaware of what's really going on here.

EXT OUTSIDE ANNA'S HOME IN THE SUBURBS - THE NEXT DAY

Sam and Julie pull up in front of Anna's home the next morning after arriving back from New York. There are two police cars and an ambulance. Sam and Julie rush up to the front door where they are met by a POLICE OFFICER.

POLICE OFFICER  
Who are you?

SAM  
Sam and Julie Johnson. (pointing at Julie) Her Mom lives here.

Sam sees Julie's terrified face and squeezes her arm as she tries to hold it together. As they are talking to the Police officer, TWO PARAMEDICS emerge out of the front door with a body covered by a blanket. Julie falls on the dead body of her Mother, Anna, sobbing with a sound that would melt the hardest heart. The Paramedics are frozen.

JULIE  
Mommy, I'm sorry. I'm so sorry.

Sam holds her and tries to comfort her but she is just heartbroken. Sam can't find a word to say. He is frozen with grief for Anna and his daughter. The Police Officer tries to comfort her.



POLICE OFFICER

I know, Julie. This the hardest thing you'll ever go through, It's your Mom. We received a call about an hour ago from someone at this address. We're pretty sure it was her as she was incoherent but the desk managed to get this address. We got here right away but we couldn't find any vital signs, tried to resuscitate her but she didn't respond. We'll have to take her now to the hospital for a toxicology report. The house will remain a crime scene as there has been a fatality but you can stay here or go with the ambulance.

Julie won't let go of her Mom so Sam steps in and speaks to Julie and the rest of the crew.

SAM

It's OK, Sweetie. We'll go with her. Let's let the men put her in the ambulance now.

Julie stands and hugs her Dad. Sam walks with her, following the stretcher and the Paramedics. They put the stretcher with Anna's body in the ambulance and Sam helps Julie in, gets in himself and one of the Paramedics closes the back door. We see the ambulance pull away.

EXT. A MONTREAL CEMETERY - 3 DAYS LATER.

Sam and Julie are at Anna's funeral. Everyone is so sad as Anna was so young and had not had an easy life. Sam felt like he was in the Godfather movie. There were so many people he didn't know. Everyone seemed to be viewing him with suspicion. Anna's family from Romania came and they seemed especially angry with him and overly kind to Julie, the last trace of their family with Anna. Many of the mothers from Julie's school came and even they were giving him dirty looks. Carlo and Donnie were there with a whole assortment of goons...some of the guys he'd never seen before. Even Detective McInnis was there.

THE MINISTER

Julie and Sam, would you like to say a prayer now?

Julie Sam stand. She starts to say "The Lord's Prayer".

JULIE,  
Our Father, Who art in heaven.  
Hallowed be Thy name. The Kingdom  
come, Thy will be done, on  
earth....

Julie trails off and starts crying softly. Sam stands beside her and consoles her. He puts his arm around her and Sam continues her prayer.

SAM  
As it is in heaven. Give us this  
day our daily bread and forgive us  
our trespasses, even as we forgive  
those who trespass against us.

Sam stops on this line, feeling overwhelmed with guilt. He starts to cry with Julie and now the whole crowd is saying The Lord's Prayer.

CROWD  
Lead us not into temptation but  
deliver us from evil. For Thine is  
the kingdom, and the Power, and the  
Glory, forever and ever. Amen.

After the service, Detective McInnis is one of the first to come over to see Sam.

DETECTIVE MCINNIS  
Hi Sam. Just wanted to let you know  
that I'm real sorry to hear about  
your wife. I hope you and your girl  
will be OK. I'll give you an call  
in a week or so.

Carlo nudges Donnie when he sees the detective talking to Sam.

CARLO  
That's low class, showing up at a  
guy's wife's funeral. Low class.

DON  
No kiddin' Carlo. He's just puttin'  
pressure on him.

Sam and Julie are just staring at the casket. They are both devastated for different reasons.

SAM  
I loved your Mom, Sparkle. Just not  
enough. I'm so sorry.

JULIE

It's OK Dad. I understand. I loved her so much but I just couldn't help her. This is my fault, I should never have left her.

SAM

Don't do that, Julie.

Julie starts crying again.

SAM (CONT'D)

You have to remember that she was the parent.... you are the child. Even in illness, it's not something that you just give up. Just because we were separated, I couldn't just give up. I am still your Father. This is the toughest thing, Julie. We have to stay strong for each other. We have to walk into the light together.

Julie hugs him and Sam holds her close.

FADE TO BLACK.

INT. A HIGHWAY NORTH OF MONTREAL - THE NEXT DAY

Sam and Julie are driving in Sam's car north of Montreal. Sam is driving and Julie is curled up in the front seat, staring out the window. There is no music playing and they are not speaking. It's a time for silence for both of them, dealing in their different ways with what happened to Anna.

JULIE

Daddy, stop.

SAM

Why.

JULIE

I want to see those horses.

Sam stops the car on the side of the road and they both get out and walk over to a fence where there are several beautiful horses grazing in a pasture. Julie and Sam both lean on the fence and watch them as they walk towards them. There is beautiful music playing as they watch, not saying a word.

After a few silent minutes, Julie turns and smiles softly at her Dad and they walk back to the car.

INT. POLICE STATION IN MONTREAL 'A FEW DAYS LATER

Detective McInnis is sitting in the Chief's office and the CHIEF OF POLICE, 50's, a bit portly, bald-headed guy, are meeting.

DETECTIVE MCINNIS

I have pretty solid information on Carlo Ponti and Donnie Turcotte being involved in the hit on Gus Kolios. I've also got a guy, Sam Johnson, a musician who plays in the same bars that those guys hang out in, who I've had under surveillance for a few weeks.

CHIEF OF POLICE

So lets move on them. Kolios is unlikely to ever come out of his coma so we need to make progress here.

DETECTIVE MCINNIS

I think I can pressure the piano player to come clean. I went to his wife's funeral and they were all there so I can press him with a possible accessory to murder charge and get a wire on him.

CHIEF OF POLICE

It would be a great thing to nail Carlo Ponti, Detective. That's a big deal. Go get him.

INT. MONTAGE OF SAM AND JULIE - OVER THE NEXT FEW WEEKS

Montage of Sam moving in to Anna's house and he and Julie doing things together, moving furniture, shopping for groceries and Sam and Julie traveling to New York, where Sam is in the studio recording his songs and Julie is watching in the control room, sometimes sitting with Joe and Angelina. We see lots of people including musicians and arrangers, studio engineers with Sam singing and playing the piano in the studio and even shot of Carlo in the control room, enjoying the music. We see Joe talking to Sam on the talk back and Sam giving notes to the players. We also see Sam chatting up the receptionist at the studio and fooling around in the studio at night when no one else is there. The song playing through the montage is a big band arrangement of "I Got The Music In Me."

INT. SAM AND JULIE'S HOUSE IN THE SUBURBS - A FEW WEEKS LATER

Sam and Julie arrive home and are chatting as they bring suitcases in.

JULIE

I had so much fun, Dad. When do we go back?

SAM

Well now, that the recordings are done, we just have to wait and see when touring will start.

JULIE

(excitedly)

Angelina asked me to audition for a modeling job. Do you think I could do it?

SAM

It makes me a little nervous. You're dealing with very sophisticated people, Julie, and they are not exactly paragons of virtue. I'd be concerned about what kind of influence they'll have on you.

Julie looks at him for a few seconds and raises her right eyebrow before she speaks.

JULIE

You, Sam Johnson, are concerned about me and what kind of influence Angelina will have on me? Really?

Sam can't look at her.

JULIE (CONT'D)

You, Sam Johnson, Paragon of Virtue, (she pauses) who my Mom told me for most of my life, even before I knew what it was, that you were a womanizer.... And I suspect still are?

She is silent and just waits for his answer. The eyebrow is up again.

SAM

Where did you learn that?

JULIE  
Learn what?

SAM  
That eyebrow thing?

She does it again.

JULIE  
This eyebrow thing?

SAM  
Yah! That thing that you're doing.

JULIE  
I know you are trying to change the subject but I learned it for one of my school plays.

SAM  
Can you teach me how to do that. I could use that.

JULIE  
I'm not sure for what, but anyway, you just lift your eyebrow. It's better if you learn it on the side of your writing hand. It's easier.

Sam turns his right side to her, moves his right hand forward like he's presenting in a circus and tries to lift his eyebrow. His whole face twists but no eyebrow lift. Julie laughs so hard, she falls on the couch.

JULIE (CONT'D)  
Paragon of virtue, now that's funny.

Meanwhile Sam has gone off into the hallway to practise his eyebrow lift and it's not working. He hangs his head.

SAM  
(to himself)  
I'm a lousy one-eyebrow raiser.

INT. SAM AND JULIE'S KITCHEN IN ANNA'S HOUSE - THE NEXT MORNING

Sam and Julie are having breakfast when there's a loud knock on the door.

JULIE  
Who's that so early.

The loud knock comes again.

Sam gets up and walks to the door. He sees Detective McInnis through the sheer curtain on the front door window. He opens the door.

SAM

Detective McInnis, good morning.

DETECTIVE MCINNIS

Piano Man, you're a hard man to find. I've been wanting to talk to you. Firstly, how is your daughter doing. Tough thing to lose your Mom so young.

Julie comes out of the kitchen to see who's there. Sam sees her and introduces Them.

SAM

Julie, this is Mr. McInnis.

JULIE

Its nice to see you. You were at my Mom's funeral.

DETECTIVE MCINNIS

Yes, I was. I'm so sorry for the loss of your Mom. My Mom died when I was in my teens.

Sam is nervous. The last thing he wanted was to have Julie know about his other life.

SAM

I'm sorry to hear that but, we're just in the middle of breakfast and then I have to get Julie to an appointment. Can I come and see you at your office, Mr. McInnis/?

DETECTIVE MCINNIS

Sure, and please call me Ray. Well, I won't hold you up. I'll see you at my office tomorrow, Sam. 9:30.

JULIE.

Nice to see you again, Mr. McInnis.

Detective McInnis walks out the front door and Sam goes back to the kitchen, Julie follows her Dad quietly. Sam sits down at the table and starts eating.

Julie stands beside him and just watches him. He looks up at her.

SAM

What!

JULIE

Detective McInnis?

Sam stops eating and looks at her intensely.

SAM

Who said he was a detective?

JULIE

You did, when you answered the door.

SAM

OK, OK, I'll tell you.

JULIE

Are you in trouble?

SAM

No, I worked in a bar and the owner, Gus, was shot and is in the hospital, and because I was playing there regularly, they want to question me because they have not been able to find the people that did it. I just have to go and talk to them.

JULIE

Do you know?

Sam goes quiet. He doesn't want to lie to his daughter.

SAM

I went to school with a guy named Donnie Turcotte and I think he's involved. Your Mom knew him and didn't like him much. He's already been in prison and I've seen him in the bar a few times. I think it might have been a robbery.

JULIE

I remember Mom talked about him a couple of times. She talked about YOUR friends in not a nice way. She called them "lowlives".



SAM  
Nice. Really nice.

JULIE  
I love you Dad, and I want to tell  
you two things. One, if you know  
something, tell the police, and  
two, get better friends.

Julie turns and leaves the room. Sam just shakes his head.

26. INT - POLICE STATION IN MONTREAL - INTERROGATION ROOM - THE  
NEXT DAY

Sam is sitting in the room waiting for Detective McInnis.  
It's crappier than the rooms he's seen on cop shows in  
movies. He's obviously nervous and is tapping his fingers on  
the table. McInnis walks in and sits down on the other side  
of the table.

DETECTIVE MCINNIS  
So here's what we have here. We  
know you have a connection to Carlo  
Ponti and we know you've been  
talking to a convicted felon,  
Donnie Turcotte. And we're pretty  
sure that Turcotte was involved in  
the shooting and robbery of Gus  
Kolios.

Sam's heart is racing and his throat is getting drier.

SAM  
(with dry throat  
difficulty)  
Donnie and I went to high school  
together. We're old friends but  
I've only seen him a couple of  
times when he came in to the bar  
where I was playing. (he pauses)  
Can I get a drink of water, please?

Detective McInnis gets up, leaves the room and Sam waits.  
He's tapping again, playing some kind of song in his head.

Sam looks at the door a few times and is getting more  
nervous.

Detective McInnis comes back in. He's very calm and hands Sam  
the glass of water. Sam's hand is visibly shaking with the  
water spilling over the side as he brings it to his mouth.

McInnis smiles.

DETECTIVE MCINNIS  
Hey, save some for you.

Sam laughs nervously. McInnis sits down and resumes his line of questioning.

DETECTIVE MCINNIS (CONT'D)  
You probably know that Gus Kolios  
is in a coma still and the  
prognosis isn't good.

Sam jumps in.

SAM  
He's a good guy. I sure hope he  
gets better. He was good to me.

SAM (CONT'D)  
I sure hope he does.

DETECTIVE MCINNIS  
You know that if he does, then he  
will finger Donnie Turcotte and you  
could be considered as an accessory  
to attempted murder and robbery.

SAM  
As I said, I hope he gets better.

DETECTIVE MCINNIS  
Look, I have evidence that Carlo  
Ponti and Donnie Turcotte have been  
taking protection money from Gus  
for some time and there is a  
pattern that if the bar owners  
don't behave, they get smacked.  
That's what happened to Gus and I  
think I can prove that you were the  
inside guy that knew when Gus went  
to the bank every week. The  
bartender told me a few things. Get  
it?

Sam is really nervous and he says something really stupid.

SAM  
I don't have any evidence of that.

McInnis laughs.

DETECTIVE MCINNIS  
You mean "I" don't have any  
evidence.

Sam tries to cover his mistake.

SAM

You know what I meant.

DETECTIVE MCINNIS

I get it, you're nervous. This is not your world. Somehow you got tangled up with the wrong people. I understand. You're just a piano man, playing in sleazy bars and you saw a way out. I get it.

SAM

I am just a piano man. You're right.

DETECTIVE MCINNIS

But you've got to think about your daughter, Sam. She's a great kid and now that your wife is gone, if you end up in prison and she's all alone... it was just because you made a mistake in judgement. I can help you. (pauses) Please let me help you.

SAM

How?

DETECTIVE MCINNIS

It's simple. You become an informant for the Montreal Police Department and inform me of the activities of Carlo Ponti's "family business" and we grant you immunity and protection.

SAM

I understand. And I do appreciate the offer. Can I have a few days to think about it?

McInnis looks at him intently.

DETECTIVE MCINNIS

Sure Sam. You just gotta understand that I need to act here and one way or another, you're involved. Just don't wait too long.

Sam gets up, they shake hands and Sam leaves with McInnis watching him as he walks out.

FADE TO BLACK.

INT. LIMO ON THE WAY TO THE HOTEL IN NYC - THE NEXT WEEK.

Sam and Julie are together on their way into the city for Sam's first major concert to launch his new album.

JULIE

Thanks Dad, I love these surprises.  
I love New York.

Sam laughs.

SAM

Me too. This is the new beginning  
for us now. They've booked Studio  
54, a big club, for the launch of  
the record. I get to play with a  
big band.

JULIE

I know it's a new beginning, Dad,  
but you haven't said anything about  
the past... you know what I mean.

SAM

I know. I met with the Detective  
and they've asked for my help and I  
know that it's the best thing to  
do.

Julie smiles and hugs him.

JULIE

I know you'll do the right thing,  
Dad.

Sam looks at her adoringly and then sees something that  
tweaks his interest.

SAM

Are you wearing make-up?

JULIE

Yes!

SAM

When did you start doing that?

Julie laughs.

JULIE

You are truly the musical idiot  
savant that I know and love. I've  
been wearing make-up for 6 months  
at least and this is the first time  
you've noticed it?

Sam puts his face in his hands in mock shame.

SAM

I know, I know. I still think of  
you as a little girl.

JULIE

I know you do. I'm 19, Dad. I  
finished school last year....with  
high marks, by the way. I think  
that gives me a pass on make-up.

Sam is quiet and thoughtful.

SAM

I've missed a lot of your life,  
Sparkle. I'm not going to miss any  
more. I promise.

DISSOLVE TO:

INT. STUDIO 54 - PERFORMANCE STAGE - THE NEXT DAY

Sam is in his element. The club is jammed and there's a great  
energy in the room. Sam has his big band swinging behind him  
and he's finishing a tune called, "Lullaby of Birdland" in  
tribute to New York jazz sax player, Charlie "Yardbird"  
Parker and the jazz club named after him. The audience loves  
it. There are cameras everywhere and lots of flashbulbs going  
off. Joe Grano and Carlo have outdone themselves and we see  
them standing, clapping at their table in the front row.  
Julie and Angelina are sitting together there too.

Sam stands up from the piano and goes to a center-stage mic  
to speak.

SAM

Thank you, thank you! You're  
amazing. This is a special night  
for me and my daughter, Jule, who  
is here tonight.

Sam points to the table where Julie is sitting and holds both  
hands to his heart.

SAM (CONT'D)

I'd like to play this song for her.  
A tune by your very own musical  
genius, Stevie Wonder. This is my  
version of his song, "Isn't She  
Lovely". This is for you, Julie.

Sam counts it in and he sings at the mic with the big band playing soulfully behind him. Sam sings his heart out and when he finishes, the whole crowd stand to applaud him. He takes his bows and walks off the stage to hugs from Julie and toasts and cheers from everybody at the table. Joe pats him on the back.

JOE GRANO

Incredible show, Sam. We are all so  
excited and Carlo has the tour  
being set up now. You're off and  
running man.

Sam is just beaming.

INT. UPSCALE HOTEL ROOM IN NEW YORK CITY - LATER THAT NIGHT.

Julie and Sam are relaxed and chatting about the show and the night.

JULIE

What an amazing night. You sounded  
incredible.

Sam does his "aw shucks" look and holds up his hands as if he wants her to stop.

SAM

Stop, I mean keep going. (he laughs)  
It was an amazing night and I am so  
happy that you were part of it.

Julie mimics him and does the same "aw shucks" gesture.

SAM (CONT'D)

You're good.

Julie gets quiet and asks her Dad a quiet question.

JULIE

Dad, I need to ask you something.

Sam sits forward on the couch to listen.

SAM

Of course, Sparkle.

JULIE

I want to ask if you if it's OK for me to have my first major modelling opportunity. Angelina said it's a big client, but she didn't want me to be nervous tonight so I find out who it is tomorrow.... at the session. She has arranged everything and I didn't want to go ahead and just do it. I need to have your support.

Sam flinches at Angelina's name as he has his concerns and now is finding out that she has done this for Julie without talking to him, her Dad.

SAM

I wish she would have asked me before she committed you to this.

Julie is quick to her defence.

JULIE

I told you about this in Montreal a couple of weeks ago.

SAM

That was for an audition.

JULIE

I guess she made it happen without an audition.

Sam suddenly changes his tune.

SAM

(smiling)

Well that's amazing. That speaks so highly of you!

JULIE

Not sure about that. She has a lot of influence.

Sam gets quiet now.

SAM

Are you sure about this choice? I know that it's a very high pressure life and career and ... I guess...I just wonder if that's what you want? You're so young?

JULIE

Angelina told me that it's a young person's business and the younger the better. In fact, there's a saying in the fashion business, "If you have a 2 in front of your age you're 2 old".

Sam laughs.

SAM

Sounds like the music business.

JULIE

Dad, I'm gonna be 20 pretty soon and I need to get going. I don't want to be old... like you.... and trying to get my career going in my 40's.

Julie smiles, raises her right eyebrow, and Sam laughs at her brilliant dis.

SAM

I get it. I just didn't think you would be on your way so soon. I mean I know how amazing you are and I knew this day was coming. I just....

Sam is overwhelmed with emotion. Julie comes over and sits beside him and takes his hand.

JULIE

Yes, Daddy. It's OK. I understand.

Sam recovers and decides to take a more positive approach.

SAM

I can't believe it. You've Been discovered!

JULIE

You make me sound like a continent or a cure for a disease.  
"Discovered".

SAM

This is your break.

JULIE

Maybe it's just life settling an old score.



SAM

How do you mean?

JULIE

Face it, Mom was never really there for me. I've got no brothers and sisters. No family. Thanksgivings at our place were sad affairs.

SAM

Yeah. No family to fight with.

JULIE

Not true. Mom always picked fights, unless she was in a rare sober moment.

SAM

Julie, you're all the family I have and now, you're moving ahead with your professional life. You're going to fly away and I don't know what I'm gonna do.

JULIE

You know, Daddy, in some ways I'd rather stay with you but I also know how busy you are going to be. I saw the response tonight and couldn't help hearing about all the plans Joe and Carlo have for you and how much you will be touring. But this is the world of fashion... my calling, my future.

Pregnant silence. Both are emotionally overcome.

SAM

You have my full support, Sparkle. I will do whatever I can do to help you.

JULIE

We'll figure it out, Dad. We always do.

SAM

Agreed Sweetie. We'll walk into the light together... Forever.

They hug and Sam kisses her forehead.

JULIE  
Forever Daddy, Forever. I love you.

FADE TO BLACK

INT - PHOTOGRAPHY STUDIO NYC - THE NEXT DAY

Julie and Angelina are in the photography studio, surrounded by a PHOTOGRAPHER, a PHOTOGRAPHER'S ASSISTANT, a LIGHTING GUY, a FEMALE MAKE-UP ARTIST, a MALE HAIRDRESSER, a WARDROBE WOMAN and her MALE ASSISTANT. There are also three other YOUNG MODELS hanging out on the fringes. They look like the same age as Julie. Everyone is whirling around Julie, with Angelina giving advice and there's a fabulous energy and excitement in the room. Angelina introduces ERIC, a handsome young guy with a closely cropped blonde beard.

ANGELINA  
Hey Julie, this is Eric. He'll be helping you.... With almost everything. Think of him as your assistant, your helper, your confidante, even your pool-boy. He also keep the shoots moving.

Angelina pinches Eric's bum and they both laugh.

JULIE  
Nice to meet you, Eric.

Eric kisses her on the cheek and shouts orders at the team.

ERIC  
C'mon everybody, let's get a move on! We've got three hours.

VIVIAN, one of the three young models, interrupts Eric and puts her arm around Julie.

VIVIAN  
Hi girl. Nice to have you here.  
Love your vibe!

Julie laughs nervously. The second model, CHARLOTTE, interrupts and asks Vivian a question.

CHARLOTTE  
I brought you the stuff you asked for.

Charlotte quickly hands Vivian a small vial and Vivian quickly puts it in her pocket.

Julie watches the exchange with interest. Charlotte looks at her a little condescendingly.

CHARLOTTE (CONT'D)  
How ya doin', kid?

JULIE  
I'm fine, thanks. Nice to meet you,  
I'm Julie.

Julie reaches out her hand and Charlotte places her limp hand in Julie's. Vivian turns and almost runs into the bathroom nearby.

JULIE (CONT'D)  
Is it always this rushed?

CHARLOTTE  
Naw, this is regular speed. You'll  
see rushed when we do a runway.

The third model, KIM, walks into the conversation.

KIM  
Stop scaring her! (hand on shoulder)  
It's just a lot to get used to. Is  
this your first time?

JULIE  
It's OK. I'm not scared. Just  
trying to figure it all out.

Eric walks into the conversation next.

ERIC  
Can we pick it up, ladies? The  
crew is on the clock.

JULIE eyes trays of untouched veggies and fruits on a table nearby and then gets into her first wardrobe. She looks fabulous. We see her walked onto the set and the Photographer likes what he sees.

INT. HALLWAY LEADING TO SAM'S HOTEL ROOM DOOR IN NYC - SAME  
TIME

Sam is walking towards his room door and he has a bunch of clothes in bags and a suit-holder over his shoulder. He takes out his key as everything he is carrying falls on the floor. He mumbles something, manages to get his door open, and then grabs the stuff off the floor as he is holding the door open with his foot. He closes the door behind him and walks into the room.

INT. UPSCALE HOTEL ROOM IN NYC - MOMENTS LATER

Sam jumps as he realizes there is someone in the room. The sun is coming in so all he can see is the silhouette of someone in a chair near the window. He freezes. He shades his eyes and gradually sees that it's Carlo Ponti. Then he yells.

SAM

Why do you have to do that shit?  
How did you get here?

CARLO

I got here because my father was  
persistent and didn't care if my  
mother was always tired.

Sam turns on the light. Reveals Carlo no longer in silhouette in a chair waiting for him by the window.

SAM

You know what I mean.

CARLO

Your doorman. I knew this guy  
since high school.

SAM

Why are you here, Mr. Ponti?

CARLO

Why am I here?

SAM

I asked you.

CARLO

Well besides your lack of decent  
hospitality, you disappoint me for  
other reasons, Sam.

SAM

I do?

CARLO

Yes. I heard you've been talking to  
the cops.

SAM

Says who?

CARLO

Wrong answer.

SAM

Huh?

CARLO

You're denying it.

SAM

I deny it.

CARLO

You've got a face the girls love.  
You've got a voice that makes  
couples fall in love. You write  
music that makes people cry. So...  
Stop fucking with me!

SAM

What do you want from me?

CARLO

What did you tell that cop?

SAM

I didn't tell anything to any cop.

CARLO

Look Sam, I made your career...and  
like it or not, I can quickly break  
it. Besides, you know I have other  
leverage, don't you?

SAM

Leave my daughter out of this.

CARLO

Might be too late.

Carlo quickly changes the subject after he drops a hint.

CARLO (CONT'D)

Now tell me, what did that cop,  
McInnis want and what did you tell  
him?

SAM

He wants Donnie. He saw us talking.

CARLO

So what did you tell him?

SAM

What I know, which is nothing.

CARLO

What else did he want to know?

SAM

Who shot Gus Kolios. He thinks I'm involved.

CARLO

Well Piano Man, you are involved. But what he actually wants is Turcotte... and my family.

SAM

I'm not involved.

CARLO

I say you are. You don't think that my reach doesn't cover the Montreal Police Department? How do you think I knew that you were there? Did he mention me?

SAM

Uh... no.

CARLO

You certain? Don't lie to me.

SAM

Yes. He just wants Turcotte.

CARLO

So what's your deal with him?

SAM

No deal. He was just rattling my cage.

CARLO

Well, you are going to feed him some hand-picked information the next time he contacts you. I'll see to that.

SAM

OK... shoot. No, I didn't mean that.

Carlo laughs and continues his instructions to Sam.

CARLO

So here's what you tell that ugly cop. That the Kolios shooting had nothing to do with us.

(MORE)

CARLO (CONT'D)  
I mean if we want someone gone,  
they don't hang on to life support  
for months. And two, Donnie is  
"visiting" in Argentina.

SAM  
So that's why I haven't seen him.  
Yeah, Donnie always wanted to learn  
to tango.

SAM (CONT'D)  
How do I know all this?

CARLO  
You tell that white-bread-eating-  
mama's-boy of a Mick cop, that you  
asked me outright and I spilled all  
the noodles.

SAM  
Okay then. So we're on speaking  
terms, are we?

CARLO  
Now you keep things straight, okay?  
Don't make me get upset. And in  
the future, never keep these things  
from me. I'm here to help you with  
this stuff. You booked on for the  
full journey. Do you understand? I  
got a lot invested in your success.  
Tell him that, too. Play along and  
we'll deal with him

SAM  
Got it. I just want my daughter and  
me to be safe.

CARLO  
Who doesn't? It's up to you Piano  
Man. It's all up to you.

Carlo walks towards the door.

CARLO (CONT'D)  
I hope you are enjoying your new  
career.

SAM  
I'm having a blast and Joe and the  
label have been amazing.

Carlo goes out the door and walks towards the elevators.

CARLO  
So you're grateful for your  
success. That's good. I hope you  
are grateful for your daughter's  
success too.

On that ominous note, Carlo quickly exits by the stairs. Sam  
is left at the door, staring incredulously after him, a  
worried look comes over his face.

38. INT - DAY - POLICE STATION - CHIEF'S OFFICE - CLOSED DOOR  
MEETING - LATER THAT WEEK

Detective McInnis is sitting with the Chief of Police in the  
Montreal downtown office of the Chief.

CHIEF OF POLICE  
So what do we have?

DETECTIVE MCINNIS  
An informant deep inside.

CHIEF OF POLICE  
What do you mean?

DETECTIVE MCINNIS  
A man made for the taking down of  
the Ponti Family and all his  
surrogates.

CHIEF OF POLICE  
I don't want to know his name. But  
is he reliable?

DETECTIVE MCINNIS  
He will get us Donnie Turcotte and  
Carlo Ponti for the attempted  
murder of Gus Kolios.

CHIEF OF POLICE  
I know you like Turcotte for the  
Kolios shooting...

DETECTIVE MCINNIS  
Among four others.

CHIEF OF POLICE  
But where is this leading?

DETECTIVE MCINNIS  
My guy will wear a wire and we'll  
get all of them.



CHIEF OF POLICE  
You sound pretty sure of yourself.

DETECTIVE MCINNIS  
Watch the dominoes fall.

CHIEF OF POLICE  
Do you have anything on this guy?

DETECTIVE MCINNIS  
Yeah, he's like the guy who gives  
out towels in those European  
bathrooms. He's seen it all and I  
can prove he's getting paid.

CHIEF OF POLICE  
What's his motive?

DETECTIVE MCINNIS  
My snitch is old school. A family  
guy who wants to be a star and  
can't keep his hands off the  
broad.

CHIEF OF POLICE  
Sounds good.... Just be careful.

Detective McInnis just nods.

INT. SAM'S FANCY HOTEL ROOM IN NYC. - A DAY LATER

Sam and Julie are having dinner alone in the room they share  
as Sam wants to talk to her... alone. Julie is very excited  
and animated about what's going on in her career. Sam is a  
little nervous as he wants to try to find out about the  
people around her, especially after what Carlo said the other  
day as he was leaving.

JULIE  
It's incredible Daddy. It's like  
I'm pinching myself to see if it's  
real. It's what I always wanted and  
Angelina says that it can lead to  
other things, acting... even  
singing if I want.

Sam smiles at her enthusiasm.

SAM  
What kind of people are you  
meeting? Do you like them?

JULIE

I met three models on my first shoot. Vivian, Charlotte and Kim. Really sweet and they tried to make me feel comfortable.

Sam just nods and continues his line of questioning.

SAM

That's great. How about other people that Angelina introduced you to? Like managers?

Julie looks at him curiously.

JULIE

How did you know about that?

Sam wards off her suspicion.

SAM

I was just wondering if it's like the music business. You know.... Lots of middle men.

JULIE

Well, I did meet this guy that Angelina introduced me to named Eric. He's a kind of manager, all around guy that will help me.. Very cute, though

Julie smiles at her Dad.

SAM

Really. How cute?

Julie raises her eyebrow.

JULIE

That cute.

The doorbell of the hotel room chimes and Julie goes to the door.

JULIE (CONT'D)

I'll get that.

It's the BELLMAN, a young Spanish-looking guy in 20's, dressed in the hotel uniform, for the Hotel Concierge. He's standing there with a huge bouquet of flowers. He hands them to Julie and leaves quickly. She walks back into the room and puts them on the table near Sam and takes the card and starts to open it.

SAM  
Who are those from?

JULIE  
Probably one of your female fans.

Julie looks at the open card and flushes with embarrassment.

SAM  
So?

JULIE  
They are from Eric. Good timing,  
eh?

Sam get very quiet and Julie sees his change of mood.

JULIE (CONT'D)  
What's the matter?

Sam speaks very quietly.

SAM  
Maybe I just feel like this another  
step in losing you.

Julie comes over and gives him a hug.

JULIE  
It's OK Dad. Don't worry, I'm not  
going anywhere.

SAM  
(thoughtfully)  
You just need to be careful and try  
to surround yourself with good  
people who actually care about you  
and aren't trying to manipulate you  
or use you.

Julie looks at him curiously again, trying to understand what  
he is saying.

JULIE  
I'm not sure what you mean. You  
like Angelina and you've got great  
people like Joe around you. The  
only creepy guy is Carlo. I just  
can't figure him out.

Sam doesn't know what to say now. He just stares at Julie and  
tries not to show the fear that he feels for both of them.

FADE TO BLACK.

INT. MONTAGE OVER MUSIC - SAM PERFORMING ALL OVER NORTH AMERICA AND JULIE'S FASHION SHOWS/SHOOTS - THE NEXT FEW WEEKS

The song is by Stevie Winwood called, "Back in the High Life Again". Sam is performing in different venues around North America, intercut with Sam living the high life, wine, women and song. Sam doing a TV interview. Sam on the cover of Billboard. Sam at the Playboy Mansion. Julie is having the same experience except in the fashion world, with runway shows and shoots and Eric by her side, watching with pride. Julie on runway, flash bulbs. Julie on cover of magazine. Julie as celebrity on game show. Julie arriving on a red carpet at a big event with Eric on her arm. Julie with champagne at party. Julie sharing a laugh with one of the other models, Vivian. The last shot is Sam kissing a woman in his dressing room and we can only see the back of her but as the CAMERA pans the room, we see her face in the mirror and it's Angelina.

DISSOLVE TO:

INT. NIGHT - ANOTHER DRESSING ROOM IN ANOTHER CITY - A FEW WEEKS LATER MINUTES BEFORE HIS PERFORMANCE.

Sam is gripped in an embrace with a beautiful YOUNG WOMAN which can only mean one thing. They are both moaning and that sound is mixed in with the sound of the band warming up in the distance.

SAM

Tell me what you want... yeah, show  
me what you want!

YOUNG WOMAN

(still moaning)  
Urgh. Oh!

SAM

Am I making you speak in tongues?

WOMAN

You are an animal!

SAM

Tonight I'm your beast!

WOMAN

Do me...do me...do!

SAM

I know that song.

There's a knock at door

MUFFLED VOICE  
Mr. Johnson...five minutes.

YOUNG WOMAN  
Not til I'm done with your Johnson,  
Johnson.

SAM  
Very funny.

YOUNG WOMAN  
You don't know the nickname us  
girls gave you?

SAM  
I have a nickname?

YOUNG WOMAN  
(gesturing at his crotch)  
Johnson ...and Johnson.

She laughs Sam Laughs, zips up and hurries off.

DISSOLVE TO:

INT. APARTMENT IN NYC - A FEW WEEKS LATER - NIGHT

Julie is vegging on the couch in her sparsely decorated but  
beautiful apartment. She's partly dressed and hears the  
buzzer go for her door. (buzzer sound)

Julie goes to intercom and pushes the answer button.

JULIE  
Yes.

VOICE  
Mr. Eric to see you.

She depresses button and grabs her housecoat to cover up.

JULIE  
Please let him in.

She waits for the knock on the door. Eric knocks and she lets  
him in. He has a big bouquet of flowers.

ERIC  
Hey gorgeous.

JULIE  
I wish I felt gorgeous.

Eric kisses her on the cheek and hands her the flowers. She kisses him on the lips and takes the flowers to the little kitchen off the living room in her new apartment.

ERIC

So you aren't answering your phone?

JULIE

I had a bit of a weepy evening.

ERIC

Why?

JULIE

I don't know.

ERIC

What's bothering you?

JULIE

I don't know. I just don't think I can keep up.

ERIC

Nonsense.

JULIE

Seriously Eric.

ERIC

Ok. OK. Tell me what's going on.

JULIE

I'm tired. I haven't had a break and I'm drained. I didn't think it would be this hard.

ERIC

You want to go away?

JULIE

No. I'd actually like to see some of New York for a change. You know, get back to being me.

ERIC

But this IS you.

Eric gestures at her beautiful apartment and the amazing view.

JULIE

How does everyone do this? Keep going day after day, year after year?

ERIC

It pays good.

JULIE

No. The constant work. Endless appointments. The hair. The nails. The face. The tiny meals. NO... the skipped meals. The hunger. How does anyone do this without cracking?

ERIC

You should just take a break.

JULIE

I feel like I can't breathe. I feel like I'm being smothered.

ERIC

You get used to it.

JULIE

After how long? It's been just a few weeks and I'm totally exhausted.

ERIC

That long, eh?

JULIE

And I look at Vivian, she's been at this for what ...almost 10 years? How?

ERIC

I can explain Vivian.

JULIE

Oh yeah!?

ERIC

(touches his nose)  
She has a friend...a little booster.

JULIE

What?

ERIC  
You know... a little bit of powder.

JULIE  
Is she snorting, too? Can't be.

ERIC  
Sez who?

JULIE  
She looks too healthy.

ERIC  
That's WHY she looks healthy,  
honey.

Julie gives him a look. She looks sad. Eric walks over and gives her a hug. Julie buries her head in his chest and hugs him back. Eric hesitates and then kisses her.

INT. RESTAURANT IN NYC - UPPER EAST SIDE - A FEW DAYS LATER -  
EVENING

Carlo and Eric are sitting at a table having an intense conversation.

CARLO  
How's it going with the girl? I'm  
seeing her everywhere.

ERIC  
I've got her under control. Nothing  
to worry about.

CARLO  
She can't know I'm involved. She'd  
run and hide. I only needed her for  
leverage and now she's become a  
significant business asset.  
Silence, you know?

ERIC  
(smiles wryly)  
As the Statue of Liberty.

CARLO  
Sees everything, says nothing.  
Right?

Eric nods.



ERC

Got it Carlo. She's hooked now but  
I control the flow.

CARLO

Last thing. No attachments, right?

ERIC

It's all very professional.

CARLO

You know that I know that it hasn't  
always been professional with some  
others, yeah?

ERIC

Trust me Carlo, that won't happen  
again.

CARLO

Good boy. No attachments, right?

ERIC

No attachments.

Carlo gets up to leave and pats Eric on the shoulder. Eric sits quietly and then there's a flash of a photographer's bulb flash. Eric remembers handing an exhausted Julie a vial of cocaine "To deal with the pressure".

INT. HOTEL IN DALLAS, TEXAS WHERE SAM IS PERFORMING - A FEW  
DAYS LATER - LATE NIGHT

Sam is in his hotel room in Dallas where he performed earlier. A beautiful blonde-haired woman, CHRISTINA, in her late 20's, is lying naked in the bed. She's looking at Sam, who is sitting in a chair by the window, smoking a cigarello.

There's music playing in the room, the Bee Gees song, "How Deep is Your Love". Sam is lost in the music.

CHRISTINA

Hey Sammy, come back to bed.

She pats the bed and beckons with her index finger.

SAM

This was the song that was playing  
on the radio as I was driving to  
the hospital the morning that my  
daughter, Julie, was born.

He's looking out the window and Christina pats the bed again. Sam ignores her. The phone rings and Sam picks up the receiver.

SAM (CONT'D)

Hello?

JULIE

Hi Daddy.

Sam is so excited to hear her voice.

SAM

Hey Sparkle! I'm so glad to hear your voice. I was just thinking about you as this song, "How Deep is Your Love" was playing in my room and it brought back all these memories about the morning you were born and your Mom called me to come to the hospital. That was the greatest day of my life.

There is silence on the phone and then Sam hears Julie crying softly on the other end of the line.

SAM (CONT'D)

Why are you crying, Sweetie?

JULIE

(through her tears)

I messed up.

SAM

It's OK, Kiddo, we all mess up along the way. Please don't cry. Just tell me what's goin' on.

Christina is listening and then to show her displeasure with Sam's "distraction", she rolls over, her face to the wall and pulls the covers over herself. Julie is pouring her heart out to Sam

JULIE

Its just been so stressful and I started using cocaine to get me through the tough days. I feel like I'm a coke addict now. I can't get through a day without it. I'm so sorry but I need your help.

SAM

Can I just ask you where you got the coke?

JULIE

From Eric.

Sam sees red. He is seething with anger at how cruel these people are.

SAM

I knew it. He's an idiot.

JULIE

All the girls are using it.

SAM

Yeah, I know. It's the drug of choice but you're a teenager, Julie. He should know better. I'll kill him.

Julie starts crying again and Sam decides to take a more measured tone.

SAM (CONT'D)

It's OK Sweetie. Don't worry, I'll take a break from touring and come and see you.

JULIE

Don't do that, Daddy. I know how important your concerts are to you. This is my problem and I'll come to you.

SAM

OK. I understand. Let's meet in Chicago. I'm playing at the Palmer Room in a couple of weeks and there will be less pressure cause I'm there for a few days. We can stay together and hang out. I can help you with this, Sparkle. We'll work through it.

JULIE

Thanks Daddy. I really appreciate you being so supportive. Can't wait to see you.

SAM

Me too, Sweetie. Two more things....

JULIE

Anything!

SAM

One, no Eric! You come alone. I'll arrange transportation. There will be a car to pick you up. Two... just say no. Until I see you, no coke. You can do it. You might feel miserable but start now and be strong. Do it for your Mom too. Her life was misery because of addiction. You can change course, Julie.

JULIE

Thanks Daddy. I will. I love you.

SAM

I love you, too. Good night, Sweetie.

Sam hangs up and Christina emerges from the covers.

CHRISTINA

Finally.

She pats the bed again. Sam gets up, puts his coat on and walks towards the door. He's still very angry.

SAM

Sorry Christina. I'm not taking this out on you. I just got some bad news and I have to walk it off. Maybe you should be gone when I get back. Goodnite.

Sam walks out the door and Christina just stares after him.

EXT. SIDEWALK OUTSIDE OF SAM'S HOTEL - THE NEXT MORNING

Detective McInnis is getting out of cab and paying the driver. He walks into the lobby of the hotel and goes to the front desk. He's walking like a man on a mission. He steps up to the desk and asks a question to the YOUNG MAN at the desk.

DETECTIVE MCINNIS

Good morning. I'm looking for a guest named Sam Johnson. I understand that he's staying at your hotel.

YOUNG MAN

Of course, let me look.

The YOUNG MAN looks through the register and nods.

YOUNG MAN (CONT'D)  
Yes, he's here. How can I help you.

DETECTIVE MCINNIS  
May I speak to him in his room,  
please.

YOUNG MAN  
Of course, sir. May I have your  
name, please

DETECTIVE MCINNIS  
Ray. Ray McInnis.

The Young Man at reception dials Sam and he answers.

SAM  
Hello?

DETECTIVE MCINNIS  
Hello Sam. It's Ray McInnis.

SAM  
It's you. I wasn't expecting you.

DETECTIVE MCINNIS  
I'm sure you weren't. Can you meet  
me downstairs in 10?

SAM  
Just woke up but sure, I'll meet  
you in the coffee shop.

DETECTIVE MCINNIS  
Great see you in 10.

INT. SAM'S HOTEL ROOM - CONTINUOUS

Sam is awake now. He jumps out of bed and looks furtively for his clothes. He dresses quickly and stops himself to look in the mirror and fixes his hair. The guy that he sees looks worried. He runs out the door.

INT. COFFEE SHOP IN THE LOBBY OF THE HOTEL - CONTINUOUS

He walks into the coffee shop, and sees McInnis. He tells himself to be calm as he walks up to the table

SAM  
This one of your favorite joints?

DETECTIVE MCINNIS  
No, but I did find you, with a  
little help from my friends. Get  
it.

SAM  
I got it. You must have a lot of  
friends.

DETECTIVE MCINNIS  
No, you're the one that's famous  
now.

SAM  
Am I?

DETECTIVE MCINNIS  
I can't get away for the  
commercials and the billboards and  
the magazines about your new album.

SAM  
Buy one. I need the money.  
Apparently, I've been helping the  
cops for FREE.

DETECTIVE MCINNIS  
Don't feel badly. They barely pay  
me and I'm a lifer.

The cute YOUNG WAITRESS comes over and the look on her face  
tells us she recognizes Sam.

SAM  
(to the waitress)  
Coffee please, black.

She walks away with a smile.

SAM (CONT'D)  
So why are we here?

DETECTIVE MCINNIS  
I suppose this hunk of rock was  
caught by gravity the right  
distance from the sun. A bit of  
water, some slime and just let it  
sit for a few billion years et  
Voila! McInnis and Johnson.

SAM  
I think you should have been a  
scientist.

DETECTIVE MCINNIS

So you think I'm too smart to be a cop? Well here's one for you. You're not smart enough to be successful on your own.

Sam bristles.

SAM

So you don't believe in my talent?

DETECTIVE MCINNIS

C'mom Sam. We both know that talent means squat. How else can you explain Tony Orlando and Dawn? You think it took you 20 years in gin joints to develop your talent? You were talented when you started.

SAM

Got a theory? Better tell me.

DETECTIVE MCINNIS

Carlo likes you. You made a deal with him. I don't know what's in it for him. Maybe you keep an eye on his joints? Maybe you keep quiet about your boyhood chump, Donnie Turcotte, and where he might be? Maybe Carlo is boosting your kid's career?

SAM

This has NOTHING to do with my daughter! Leave her out of it.

DETECTIVE MCINNIS

Daughter or not, I'm guessing Carlo has given your career a boost. Maybe he figures you're the next Sinatra?

Sam stays quiet.

DETECTIVE MCINNIS (CONT'D)

Well?

Sam still says nothing.

DETECTIVE MCINNIS (CONT'D)

Good. I came here because I need something from you.

SAM  
I got nothin' for you. Period.

DETECTIVE MCINNIS  
Oh you will, Sam. You will because  
you won't want me to connect you to  
the murder of Gus Kolios.

Sam looks shocked. He hadn't heard.

SAM  
Gus is dead? When?

DETECTIVE MCINNIS  
Two weeks ago.

He pauses for effect.

DETECTIVE MCINNIS (CONT'D)  
You need me, Sam. Carlo is not your  
friend and he's not your daughter's  
friend either.

Sam is looking off in the distance.

DETECTIVE MCINNIS (CONT'D)  
You need to keep yourself and your  
daughter safe, Sam. You're dealing  
with a guy that could have both of  
you end up in a dumpster. Listen to  
me.

SAM  
(resolved)  
What do you want me to do?

DETECTIVE MCINNIS  
That's better. I want Carlo Ponti  
and his associates, especially  
Donnie Turcotte.

SAM  
I only heard things. I never saw  
anything that would be evidence of  
them killing Gus.

Detective McInnis looks at him closely to see if he's telling  
the truth.

DETECTIVE MCINNIS  
I've got another witness that's  
just come forward. Once he found  
out that Gus had died, he will  
testify.



Sam looks relieved.

SAM

So why do you need me?

DETECTIVE MCINNIS

I just need a safe way to arrest him and I think you can give me that. If you do, I will leave you alone. You don't need him anymore for your success. It's no harm to you. Also, you may need protection. We can offer that after the arrest.

SAM

It still sounds dangerous and how are you going to do this in the US. I'm not back to Montreal for a while.

DETECTIVE MCINNIS

Carlo's operations go well beyond Canada. I can get the cooperation of the FBI and local police in the US. I just need a venue, a public venue where we won't have a shootout.

Sam sees a way out and he's thinking.

SAM

I still have a lot of concert dates and I just don't know enough about what you're talking about to suggest one.

DETECTIVE MCINNIS

I know the dates already. Your record label gave them to me. That part was easy.

SAM

So pick one.

DETECTIVE MCINNIS

We will but it's better that you not know. You'll know when we're there. When we move in, you move out. It's simple.

SAM

It doesn't sound simple. How will you know if Carlo and his mob soldiers are there that night?

Detective McInnis laughs.

DETECTIVE MCINNIS

You just play and sing, Sam. We'll look after the rest. One night, we'll just show up.

SAM

That sounds like the Mob.

DETECTIVE MCINNIS

Trust me Sam. We're the good guys. We want the best for you and your daughter. You'll see.

He gets up to go and leaves some money for the coffee on the table.

DETECTIVE MCINNIS (CONT'D)

Enjoy your coffee, Sam. We'll be seeing you soon. Don't leave for a few minutes. Could be eyes on us.

He walks out and Sam sits there, takes a deep breath and sips his coffee.

EXT. O'HARE AIRPORT IN CHICAGO - EVENING - A COUPLE OF WEEKS LATER -EVENING

Julie is just walking out the airport door and sees a guy with a card with her name on it. The DRIVER gets out and takes her bag and opens the door. She's looking at the Chicago skyline getting closer and closer as the car brings her into the city. It's a beautiful night.

INT. PALMER ROOM IN CHICAGO - CONTINUOUS

Sam is playing and singing the Sinatra song, "It Was A Very Good Year" that we heard at the beginning of the film. Sam and his big band finish the song with a big ending and Sam takes his bows and walks off the stage to tumultuous applause. Sam walks to the front table where Carlo and his thugs are sitting. They are all cheering and raising their glasses to him. He bows and takes a seat at the table. They are all in a big party mood. A beautiful young black woman, RUBY, early 30's, very smartly dressed in a business suit, walks up to Sam at the table and whispers something in his ear. He nods and smiles.

CARLO

Amazing, Sam. You just get better and better and I love that last song. One of my favorites.

SAM

Thanks Carlo. I appreciate that. Sinatra won a Grammy for that his recording of the Ervin Drake song in 1966.

CARLO

I don't know anything about that, I just know what I like.

One of the GUYS pushes a drink at Sam. He politely refuses.

SAM

Sorry, but I have another set to play. Can't drink and remember lyrics. Thanks anyway.

Sam sees Detective McInnis at a table not more then 20 yards away. They make eye contact and Sam looks nervous.

CARLO

Are you OK, Sam. You look like you seen a ghost.

SAM

I'm OK. My daughter, Julie, is coming to see me play tonight and I'm hoping she gets here safely. I'm always nervous when she comes to here me play.

Sam sees Julie walking into the Palmer Room. She looks fabulous and when she sees him at the table, she waves happily at him and veers through the crowd to join him.

He's going to have to figure out how to keep her out of this.

Julie walks up to the table and hugs her Dad. Sam thinks she looks pretty good and gives her a big hug. He whispers in her ear.

SAM (CONT'D)

Hi Sparkle. I love you and I'm so glad you came. I have to sit with these people but not for long. Let me introduce you.

JULIE

I'm here to see you, Daddy. Don't worry. I love you.

Carlo stands to say hello. Sam introduces them.

SAM

Carlo, this is my daughter, Julie. He came with his friends tonight to see the show.

CARLO

Hi Julie. Nice to see you again. Your Dad forgot that I met you at the Studio 54 Launch. Your Dad is very talented. He's always talks so much about you.

Julie is very gracious and acknowledges carlo's compliment.

JULIE

Thank you Mr. Ponti. I'm a lucky girl. I love my Dad. Do you have any daughters?

CARLO

I have two and they like you, are the light of my life. I would do anything for them. Anything.

Carlo doesn't introduce the other people at the table and julie feels a little uncomfortable so she waves at them.

JULIE

Hi guys. I'm Julie.

They all nod and one of them stands to give up his chair near Sam.

Before they even get settled in their chairs, Sam sees Detective McInnis walking over to the table.

DETECTIVE MCINNIS

Hi Sam. Hi Julie. Nice to see you both.

Sam is frozen. He wasn't expecting this. Julie keeps looking at Sam, wondering what Detective McInnis is doing here, and senses the tension at the table.

DETECTIVE MCINNIS (CONT'D)  
Good evening, Mr. Ponti. My name is  
Detective Ray McInnis and I'm here  
on official business from the  
Montreal Police Department and have  
the support of the Chicago Police  
Department.

CARLO  
(smiling like ice)  
Welcome, Detective McInnis. Ray, is  
it? I'm so glad you could join us  
for the concert. Please have a  
seat.

Detective McInnis ignores Carlo's invitation and proceeds to  
let him know why he's here.

DETECTIVE MCINNIS  
I know all about your "family  
business" and it's not being a  
concert promoter and artist  
manager. I have sufficient evidence  
to convict you for the murder of  
Gus Kolios in Montreal and Sam here  
will be cooperating along with  
other witnesses.

SAM  
I don't know....

Carlo yells at him.

CARLO  
Shut-up Sam. I'll talk to our guest  
here.

Julie is stunned and Sam is sputtering.

SAM  
Don't tell me...

The thugs at the table are now in the push mode and stand up  
and surround Detective McInnis. They have their guns at the  
ready underneath their coats. Carlo motions them to sit down.  
Julie, who is already in territory that she never could have  
anticipated, grabs a drink from the table and downs it. Sam  
puts his hand on hers as if to say, "Don't do that."

CARLO  
Listen to me, you dumb flatfoot! I  
have a legitimate business here and  
Sam is my artist. You have nothing  
on me. Show s a little respect.  
(MORE)

CARLO (CONT'D)

This is a public place so leave us alone.

Detective McInnis doesn't back down. He wades in further.

DETECTIVE MCINNIS

Here's the truth. Sam is afraid of you. He's just a musician and he doesn't know what he's got himself into. We also have evidence that you are using his daughter here as leverage to keep Sam from disclosing what he knows. That's the truth.

Julie looks stunned and Sam just hangs his head. This couldn't be worse for him. Julie is staring at him and whispers intensely.

JULIE

Is this true? Daddy, is it?

Sam can't even respond.

JULIE (CONT'D)

Mr. Ponti, is this true?

Carlo doesn't respond to her but tears into Detective McInnis.

CARLO

If you don't shut up and leave of your own free will, I will have you removed! You're upsetting my guests!

Julie grabs another drink and downs it. Sam tries to hold her hand under the table and she pulls it away. Detective McInnis doesn't back down.

DETECTIVE MCINNIS

Sam and Julie are not your guests. They are just your tools that you hide behind while you conduct your criminal operations.

Carlo stands up suddenly and goes face to face with Detective McInnis. His three goons quickly pull their guns on the Detective, still concealing them under their coats. Detective McInnis holds his hands up in front of his face and motions for calm.

CARLO

OK, OK. We'll calm this down... for now. We don't want a big scene in front of all these people. We'll settle this at the end of the show.

Detective McInnis obviously has nerves of steel and doesn't back down. Instead, he tells Carlo and his men what's going to happen.

DETECTIVE MCINNIS

It's pretty simple, Mr. Ponti. I have a warrant for your arrest and the support of the Chicago Police department who are waiting for us outside. Neither of us want a big scene and you don't want the blood of these innocent people here on your hands. That won't be good for you or your family.

Carlo is defiant.

CARLO

First of all, I am a Canadian citizen so you don't have jurisdiction here. So, you're bluffing. Sam will do his last set and we'll see what happens when it's over.

Julie gets up from the table in tears as she realizes what this all means to her and her career. She runs for the exit. Sam glares at Carlo and McInnis and runs after her. Sam catches her in the lobby and Julie is completely distraught, sobbing, and tries to get away.

SAM

Please calm down, Julie. I can explain. You need to listen. You can't just hear their side of the story.

Julie hesitates. She's still sobbing.

JULIE

OK. I'll listen.

Sam guides her towards the elevators and tries to take her hand but she pulls it away. They walk into Sam's room and Julie starts hitting Sam with her fists, pounding on his chest as he tries to calm her.

JULIE (CONT'D)

(through her tears)

I hate you. I hate what you've done to me. How could you let this happen to me? You're a failure and so am I. They bought us. They bought our success. It has nothing to do with being worthy... we didn't earn any of it.

She breaks down and just falls in a heap on the floor. Sam gets down on the floor with her and holds her and rocks back and forth as she cries helplessly.

SAM

I didn't know, Sweetie. I didn't know that Angelina was part of this. I just found out that Carlo was involved and was going to tell you when you got here, but not this way. I'm so sorry. I'm just so sorry, Julie. Please forgive me.

Sam is crying with her now. He just keeps rocking her back and forth and saying he's sorry.

EXT. SIDEWALK OUTSIDE THE PALMER HOUSE HILTON IN CHICAGO -  
CONTINUOUS

Detective McInnis walks out the front door of the Hotel and sees the significant police presence outside the hotel. He walks up to the OFFICER IN CHARGE, LIEUTENANT O'MALLEY, and chats with him for a minute.

DETECTIVE MCINNIS

He's here. I just had a difficult conversation with him but he thinks that I'm bluffing that your men are here. He's agreed to "talk" when the concert is over. He knows that I have a warrant but I want to serve it after so there will be less danger to the patrons and staff.

LIEUTENANT O'MALLEY

I agree, detective. Let's wait it out. I suggest that you take 3 officers inside and sit at the table near them so they know you're not bluffing.



The Lieutenant goes and asks the 3 POLICE OFFICERS to join Detective McInnis and they walk back into the Palmer Room and sit near Carlo and his men. Carlo pretends to ignore them. The people around them know that something is up. This place is famous for being the spot where Al Capone was arrested. There's a buzz in the room and a PA announcement from Ruby that the next set will start in 10 minutes.

RUBY (V.O.)

Ladies and Gentlemen. Sam Johnson's final set of the evening will start in 10 minutes. Please take your seats.

INT. SAM'S ROOM IN THE PALMER HOUSE HILTON - CONTINUOUS

Julie has crawled on to the bed and Sam comforts her.

SAM

You have to remember how wonderful you are and you are so young. No matter what, it is your talent and your beauty, inside and out, that people recognize. I know I messed up and we can deal with these problems together. We will walk into the light together and since I got you into this mess, I can get us out. You'll see.

Julie can't hear him. She just sobs and sobs. It's heartbreaking. The phone rings. It's the Palmer Room manager, Ruby, who came to Sam's table after his first set.

SAM (CONT'D)

Hello?

RUBY

Sam, we're waiting for you down here. Please come down now.

SAM

I get it. I'll be down in a couple of minutes.

He hangs up, obviously stressed and impatient, and afraid to leave his daughter.

SAM (CONT'D)

He Sparkle, I have a plan. Please just trust me and I will make everything right.

(MORE)

SAM (CONT'D)  
Just rest and I'll be back as soon  
as I'm finished.

Sam hugs her and runs to the door. He stands waiting for the elevator, tapping his fingers on the door. Meanwhile, Julie sits up on the bed, looks around, stumbles to her purse, rummages through it and finds her vial of cocaine. She lines it up on the glass table beside the couch. She snorts several lines and falls back onto the bed. It's way more than she's ever snorted. That in combination with the alcohol at the table downstairs is a lethal combination. She's mumbling in her haze.

JULIE  
It's my stupid life. Stupid fucking  
life.

INT. LOBBY OF PALMER HOUSE HILTON - A FEW MINUTES LATER

Sam gets downstairs finally and starts to walk to the Palmer Room. He gets a sudden sense that something is not right and that he should go back. The feeling literally stops him in his tracks. He runs into the Palmer room, and finds Ruby, waiting impatiently for him, Stressed at how late his set is starting.

RUBY  
We've got to go now, Sam.

SAM  
I'm so sorry, Ruby. My daughter is  
here and she's so sick. I need  
another 5 minutes. Will you please  
call a doctor to go to my room so  
someone is with her while I'm doing  
my set.

Ruby gets it and pats his arm.

RUBY  
Go. I'll make an announcement. I'll  
get the hotel doctor to go up to  
your room with one of the bellboys  
so he can let him in. It may take  
10 minutes. Don't worry.

SAM  
Thanks Ruby. I owe you one.

Sam rushes up to his room and fumbles with the key. He rushes into the room and sees the coke paraphernalia on the table and Julie mumbling incoherently.

She is so out of it and he sits down on the bed beside her and tries to comfort her. He rubs her arm and she moans.

JULIE

Eric, I need you.

She pulls Sam towards her, trying to be amorous. Sam jumps up in horror. Julie is crying again.

JULIE (CONT'D)

You don't want me.

SAM

Julie, listen to me. I'm your Father. I'm going to get you help. There's a doctor coming to the room and we'll get you to a hospital. There's something I need to do and I'm fixing this now.

He pulls the covers up over her and leaves the room. He runs through the lobby and runs into the Palmer Room, sees Ruby and gives her the thumbs up. The lights go down, the big band is ready and the spotlight finds Sam running on to the stage.

RUBY

Ladies and gentlemen, please welcome back to the stage of the Palmer Room, Sam Johnson and his Big Band!

There is thunderous applause as Sam sits down at the piano and without a word, kicks off his version of the Stevie Wonder song, "Sir Duke". It's a swingin, rockin, version of the song and the band is smokin'. Sam sings his heart out with all his passion and emotion for this amazing song about MUSIC and Duke Ellington.

The song finishes and Sam gets up from the piano to the wild enthusiasm of the audience. Sam bows and walks to the mic at center stage. There is a single spot on him as the room goes quiet and Sam speaks from his heart to the audience.

SAM

I want to tell you all something. I have not been a very good Father to my daughter. I was too selfish and trying to make my music career happen. I let her down and I let her Mom, Anna, down.

A complete hush comes over the audience. We see a close-up of carlo's face, wondering what sam is going to say.

SAM (CONT'D)

Along my way, I met a man who said he could make my life easier and help me have money for my family, especially for my daughter. You know, I was struggling to be able to give her any kind of life. I know now that I should have never accepted the easy path and I regret what I have done with all my heart. That decision led me to be involved with the Ponti Crime Family in Montreal and despite the fact that they helped me to grow my career, I made a big mistake.

The CAMERA cuts to Detective McInnis listening to Sam carefully and then to Carlo's face, who looks on stone-faced. Sam continues his story.

SAM (CONT'D)

Now they control both me and my daughter. I am here tonight to set the record straight and start over. I need to help my daughter, who is my whole life, and we need to escape their clutches. She has become one of the top ten models in the world and I'm on the front cover of Variety with a top ten album on the Billboard charts so we will survive this and build a new life. But even if we can't continue, her health and happiness are more important than all this.

Sam gestures to the stage and the big band.

SAM (CONT'D)

Whatever happens, we'll have each other. So... (takes a deep breath) Carlo, we'll never see YOU again. I will get my daughter off the drugs you got her hooked on. Detective McInnis, you've got your man, so you won't need me anymore.

Both men are looking at Sam, Carlo glaring and Detective McInnis, smiling wryly at Sam's words.

SAM (CONT'D)

To you, such a wonderful audience,  
my last song in this unbelievable  
evening, my Independence Day-Night,  
this is a song I wrote for my  
daughter, Julie. It says everything  
I want to say to all of you.... To  
my friends and enemies, I did all  
this for her... "All for Julie".

Sam sits sown at the piano, the lights come down with a solo spot on Sam and he plays the intro. The band joins in softly and he sings his song for Julie.

SAM (CONT'D)

All for Julie, she's my little  
girl. All for Julie, she's my whole  
wide world. For when she smiles at  
me, my whole world comes true. And  
when she holds my hand, my whole  
world turns misty blue. Now all I  
can say is that I love her so, and  
all I know is that one day she'll  
grow. And when she reaches for me,  
she will always be.... All for  
Julie. One day she will see, how I  
love her... endlessly.

Sam reprises the last line with just piano and voice.

SAM (CONT'D)

One day she will see, how I love  
her.... Endlessly.

He breaks down with emotion at the end of his song for Julie and stands to take his bows as the audience stands and applauds. Tears are streaming down his face. Ruby comes up on stage and walks him off the stage quickly. She whispers in his ear as she's walking beside him through the appreciative crowd.

RUBY

We need to leave, Sam. The  
ambulance is here for your  
daughter.

Sam looks at her, shocked and picks up the pace. Detective McInnis and the 3 Chicago Police Officers are walking with him to Carlo's table. Sam is running to the front door of the hotel and Ruby is waving goodbye.

EXT. JUST OUTSIDE THE FRONT DOOR OF THE PALMER HOUSE HILTON -  
CONTINUOUS

Sam sees the ambulance at the front door and the back door is open and he can see Julie lying inside with a PARAMEDIC, a YOUNG MAN in his 30's, sitting beside her. The HOTEL DOCTOR, an older short man in his 50's, speaks to Sam at the ambulance.

HOTEL DOCTOR

They will be waiting for you and  
your daughter at emergency. It's  
about a 10 minute ride. Hang in  
there. She'll be OK.

Ruby is at the door too and Sam thanks them both. Ruby hugs him and he jumps into the ambulance. The doctor closes the doors and the ambulance takes off, siren screaming.

EXT. BACK DOOR OF THE PALMER HOUSE HOTEL - CONTINUOUS -  
MONTAGE

The police vans and a whole herd of Chicago POLICEMEN are at the back loading door of the hotel. Carlo and his men are being escorted in handcuffs into one of the vans. Detective McInnis is supervising with the Lieutenant and Carlo has that "This isn't over look on his face" as he stares down Detective McInnis. Once they are in, Detective McInnis shakes Lieutenant O'Malley's hand and we see a big overhead shot of the police cars and vans leaving.

INT. INSIDE OF THE BACK OF THE AMBULANCE - CONTINUOUS

Sam is sitting beside Julie, holding her hand. Her eyes are closed and then she squeezes Sam's hand and opens her eyes, smiling weakly. Sam smiles. Finally, we see Sam walking beside the stretcher into the hospital as the PARAMEDICS wheel her into the Emergency Department. The song, "All for Julie" starts over this scene and it's the duet version with Father and Daughter singing.

As the credits roll, we see pictures of Sam and Julie through the years, from childhood to current photos as the song plays out.

FADE TO BLACK

THE END



