

54

8

54-61

62

Cindy:

Woke up in Brook - lyn with a frown up - on my face.

Mindy:

Just left Wis - con - sin where there's cheese e - nough to start this rat race.

Cindy:

Cindy & Mindy:

Cindy:

But thanks to the broth - ers Wright we don't know where we'll sleep to - night. Yeah,

Mindy:

Kellie:

I'm a bird in the skies and to - mor - row when I rise I'll

78

wake up in Par - is with a new love in my heart.

Shellie:

Or may - be Ger - ma - ny with that brand new pet I met in Stutt - gart.

86 **Nellie:** 87 88 89 **Jane:**

Sky's the lim - it, s'time to play, I'll put down roots some oth - er day. No

90 91 **All Stewardesses:** 93 **Jane:**

need to be a lone - ly Joe. The jet set is the on - ly wa - ay

94 95 96 97

to go.

98 8 8

98-105 106-113

114 7 **All Stewardesses:** 121

114-120 121

Would - 'ja like new

122 123 124 125

mu - sic and mys - t'ry each and ev - 'ry day? Lose the same old

126 127 128 129

mu - sic and his - t'ry, make a new friend then fly a - way. And

Jane:

130

131 132 133

wake up in Tex - as where they treat their wom - en right

134 135 136 137

and then try Hol - ly - wood where the stars — get lit out in broad day - light.

138 139 140 141

An - y cit - y near — or far feels twice as good as where — you are. When

142 143 144 145 3 3

you're sick of the sta - tus quo — the jet set is the on - ly wa - ay —

146 147 148 FRANK JR: (spoken) 149

— to go. — My Pan Am pi - lot's badge! How cool is that?

150

7

150-156

7

157-163

164

#4 - Jet Set

Paula, Frank Sr.

Don't Be A Stranger

13

Poco Rubato ♩ = 126

15 A Tempo - Bossa ♩ = 127

19 Paula: 20 21 22

I'd al - ways knew I'd see this day. I can't say it's a shock.

23 24 25 26

What's that ex - pres - sion? Qu'est - ce que c'est? He's "a chip off the old block."

27 28 29 30

But if you see him please pass on this plea Don't be a

31 32 33 34 35

stran - ger Tell him that for me.

36

Safety

59 **Paula:**

My Frank - ie had a clev - er mind. He could spend hours — all a - lone. —

I would - n't have been sur - prised to find — he changed his dia - per on his own. —

Could I have been there more? Well, c'est la vie. — Don't be a

stran - ger — Tell him that for me. —

4 x's

79

Though I tried, I could - n't hide when' love had flown a - way.

#13 - Don't Be A Stranger

CATCH ME IF YOU CAN

83 3 84 3 3 85 86

Chil - dren close their eyes, but still they see. I

87 88 89 3 90

took a chance, a new ro - mance. Is it a crime to say I

91 92 3 93 94 95

made a choice and chose what's best for me?

96 **6** **Safety** **On Cue**

96-101 102 103

136 **Frank Sr:** 136 137 138 3 139

I used to be a prince to her — This prince has — lost his crown

140 141 142 3 143

I brought her laughs, she want - ed fur — no won - der — love fell down — Ar -

144 145 3 146 147 3

rest the clown who said the best things in life are free. — Then, don't be a

#13 - Don't Be A Stranger

148 149 150 151

stran - ger tell her that for me.

152 153 154 155

One more round at the lost and found, that's if you've got the dough.

156 (Frank Sr.) 157 158 159

Hap - py hour is sud - den - ly last call.

Paula:
My

160 (Paula) 161 162 163 **Both:**

eyes are dry, I said good - bye so man - y tears a - go The

164 165 166 167

past is just a pho - to on the wall

168 Frank Sr: 169 170 171 **Paula:**

I guess to you I seem a schmuck Well, I'll just bide my time.

in love all's

Brenda
3 Women (Backup)

Fly, Fly Away

17

Swing ♩'s ♩ = 95
Colla Voce

1 Brenda: 2 3 4

When I was a child my eyes were clear, I saw the good side.

5 6 7 8

That's the kind of second sight that doesn't last too long.

9 10 11 12

But when I was lost I heard a voice that brought me healing.

13 14 15 16

That's the kind of special hope he brought me with his song.

17 Tempo

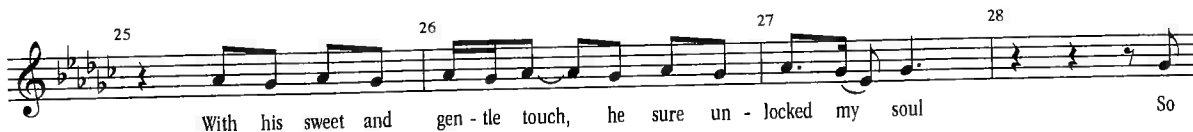
18 19 20

Peo - ple on - ly saw the doc - tor, law - yer In - di - an chief

21 22 23 24

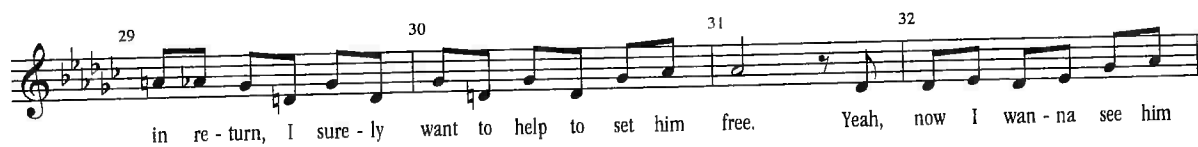
But he was just a lone - ly lit - tle boy to me.

25 26 27 28



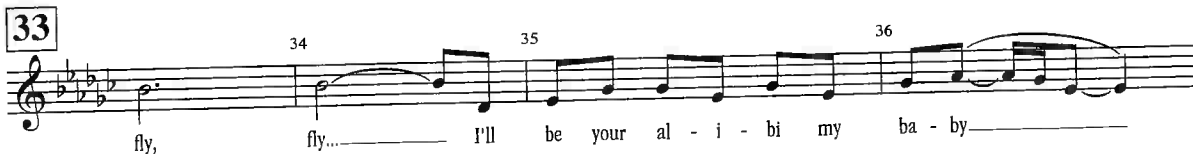
With his sweet and gen - tle touch, he sure un - locked my soul So

29 30 31 32



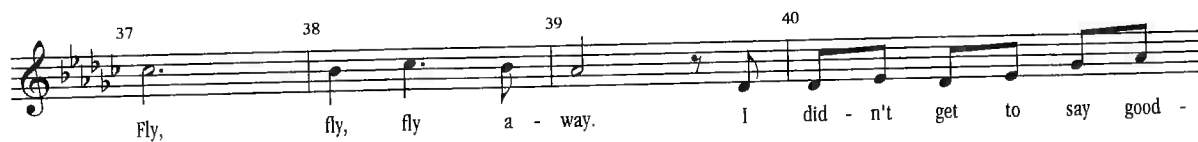
in re - turn, I sure - ly want to help to set him free. Yeah, now I wan - na see him

33 34 35 36



fly, fly... I'll be your al - i - bi my ba - by

37 38 39 40



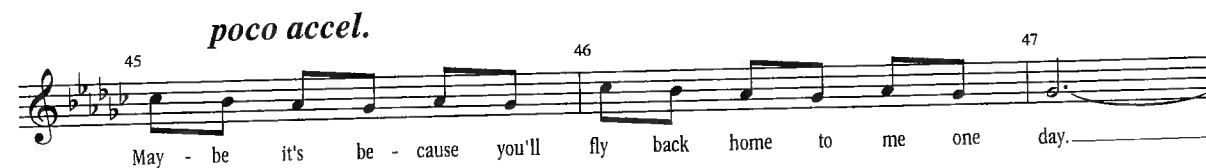
Fly, fly, fly a - way. I did - n't get to say good -

41 42 43 44



bye, good - bye no need to tell me why my ba - by

poco accel. 45 46 47



May - be it's be - cause you'll fly back home to me one day.

CATCH ME IF YOU CAN

48 49 50

3 Women:
Oo mm oo ah

51

4 52 53 54

Men who they call real were real - ly fakes and left me noth - ing.

mm

55 56 57 58

But this man they call a fake gave me some - thing real.

ah ah mm

59 60 61 62

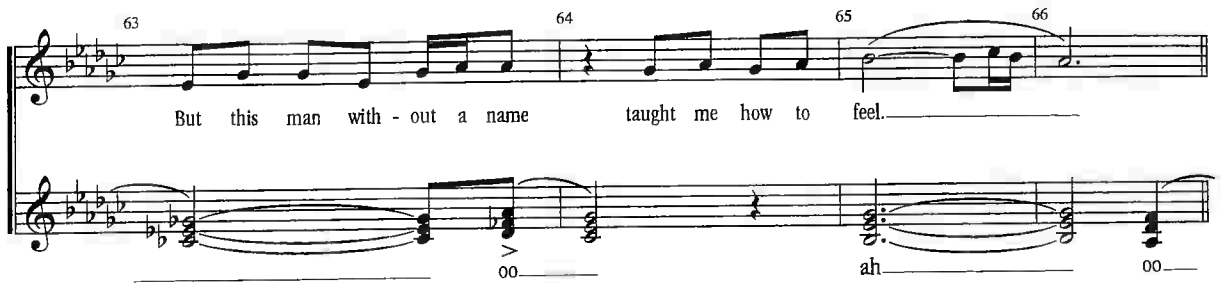
I've known cruel, cruel men with Christ - ian names who taught me man - ners.

oo

63 64 65 66

But this man with - out a name taught me how to feel.

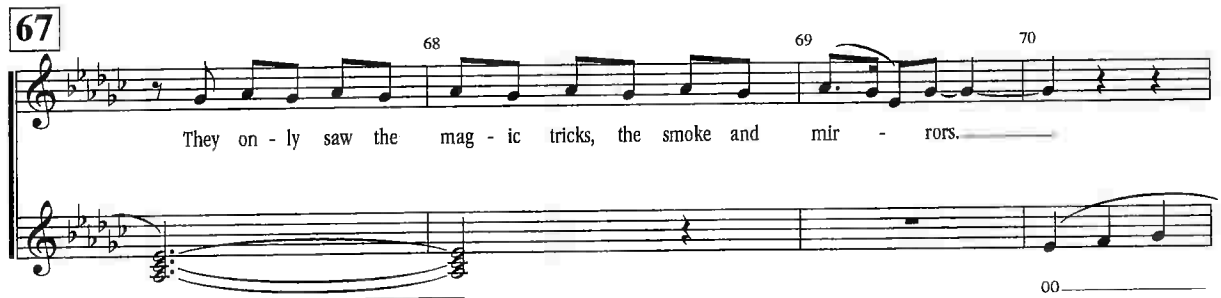
ah oo



67 68 69 70

They on - ly saw the mag - ic tricks, the smoke and mir - rors.


oo



71 72 73 74

Was I the on - ly one to ev - er see the boy.

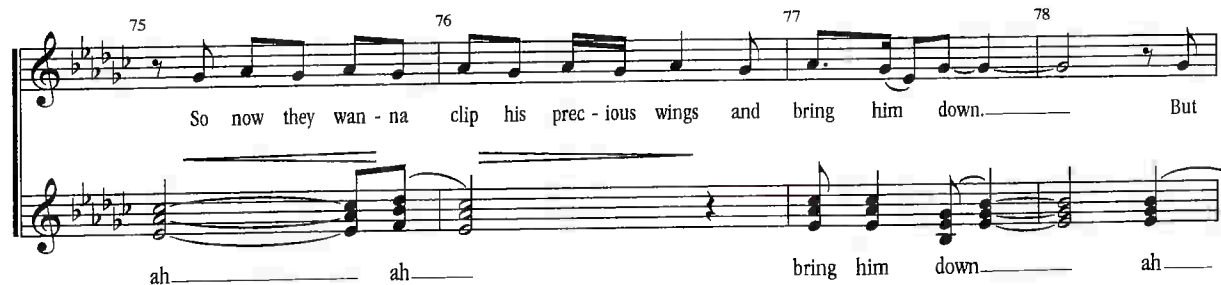
p boy ah



75 76 77 78

So now they wan - na clip his prec - ious wings and bring him down. But

ah ah bring him down ah



#17 - Fly, Fly Away

CATCH ME IF YOU CAN

79 80 81 82

in his heart and soul's the kind of good they can't des - troy. Yeah, now I wan - na see him

00 00

Detailed description: This block contains the first system of music, measures 79 through 82. The top staff is a vocal line in treble clef with a key signature of two flats and a 4/4 time signature. Measure 79 starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 80 has a quarter note D5, followed by eighth notes E5, F5, and G5. Measure 81 features a triplet of eighth notes G5, A5, and B5. Measure 82 begins with a quarter note C5. The bottom staff is a piano accompaniment in treble clef, showing chords and melodic lines. The lyrics are written below the vocal staff.

83 84 85 86

fly, fly... I'll be your al - i - bi my ba - by

fly

Detailed description: This block contains the second system of music, measures 83 through 86. Measure 83 is a whole note G4. Measure 84 is a half note G4. Measure 85 is a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 86 is a quarter note D5, followed by eighth notes E5, F5, and G5. The bottom staff shows piano accompaniment. The lyrics are written below the vocal staff.

87 88 89 90

Fly, fly, fly a - way. We did - n't get to say good -

fly a way

Detailed description: This block contains the third system of music, measures 87 through 90. Measure 87 is a whole note G4. Measure 88 is a half note G4. Measure 89 is a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 90 is a quarter note D5, followed by eighth notes E5, F5, and G5. The bottom staff shows piano accompaniment. The lyrics are written below the vocal staff.

91 92 93 94

bye, good - bye no need to tell me why my ba - by

good - bye

Detailed description: This block contains the fourth system of music, measures 91 through 94. Measure 91 is a whole note G4. Measure 92 is a half note G4. Measure 93 is a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 94 is a quarter note D5, followed by eighth notes E5, F5, and G5. The bottom staff shows piano accompaniment. The lyrics are written below the vocal staff.

95 96 97 98

May - be it's be - cause you'll fly back home to me one day.

May - be it's be - cause 00

99 100 101 102

Ba - by when you're in the clouds please keep a look - out

ah 00 00 00

103 104 105 106 *cresc.* 107 *poco rit.*

May - be dar - ling find a hide - a - way for you and I You and I Now I'll see him

ah you and I 00

108 **A Tempo** 109 110 111

fly, fly... I'll be your al - i - bi my ba - by

fly fly

CATCH ME IF YOU CAN

112 113 114 115 *poco rit.*

Fly, fly, fly a - way. we did - n't get to say good -

Fly. fly, fly a - way.

Detailed description: This block contains the first system of music, measures 112 through 115. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo marking is *poco rit.* The lyrics are: "Fly, fly, fly a - way. we did - n't get to say good -".

A Tempo

116 117 118 119

bye, good - bye no need to tell me why my ba - by.

good - bye

Detailed description: This block contains the second system of music, measures 116 through 119. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo marking is **A Tempo**. The lyrics are: "bye, good - bye no need to tell me why my ba - by." and "good - bye".

120 121 122 123

May - be it's be - cause you'll fly back home to me one day.

oo oo ah

Detailed description: This block contains the third system of music, measures 120 through 123. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "May - be it's be - cause you'll fly back home to me one day." and "oo oo ah".

124 125 126

May - be it's be - cause you'll fly back home to me one day.

Detailed description: This block contains the fourth system of music, measures 124 through 126. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "May - be it's be - cause you'll fly back home to me one day.".

rit. **Colla Voce**

127 good -

128 May - be it's be - cause you'll fly back home to me one

129

ah ——— 00

Rubato al fine
Slower

130 day. ———

131 And I'll be wait - ing for you there you will

132

133

00 ——— 00

rit.

134 fly back home ——— to me one day. ———

135

136

137

Dictated

Fly, fly, a - way.

Scene 6: The Strong House, New Orleans

(As the Strong Family Dining/Living room forms around them, Frank Junior and Carol Strong have a moment. Brenda and her father, Roger Strong enter a few steps behind and take their seats at the dinner table)

#15b - Intro to Strong Family

CAROL STRONG

Family is important to us, Dr. Connors. You might say it's everything. Brenda's great grandmother, Anna Mae Lulu Jean Abernathy, was married in the front parlor to her great grandfather, Jean Paul David Abraham Fort, f-o-r-t, which is French for "strong". We're an old New Orleans family with just a dab of Jewish. How else do you explain the Abraham? Brenda is our only child. We are very particular about who she brings home.

BRENDA

So is Brenda, mother.

(Frank Jr and Carol are seated)

ROGER

So, before Atlanta, you were in California?

FRANK JUNIOR

Yes, sir. Death Valley Children's Hospital.

ROGER

They have a Children's Hospital in Death Valley?

FRANK JUNIOR

Yes, sir. Right behind the Macy's.

CAROL

Well goddamn and gumbo, Brenda, I think you landed one this time. Much better than that ratty little Delacroix boy. This one's a hunky hunk of you-betcha.

BRENDA

Mother.

ROGER

Doctor Connors. Do you come from a large family?

FRANK JUNIOR

Please, sir, call me Frank. I'm an only child, but I hope to have lots of kids. Family is the most important thing.

CAROL

Ding ding! Correct answer. But now the make-or-break round. Don't lie to me, now. Are you. A Lutheran?

FRANK JUNIOR

Why, yes, I am a Lutheran.

ROGER

Well then, Frank, would you like to say grace?

(off Frank Junior's hesitation:)

Unless you're not comfortable.

FRANK JUNIOR

Oh, no, absolutely.

(folds hands, bows head, thinks)

Two little mice fell into a bucket of cream. The first mouse quickly gave up and drowned but the second mouse, he struggled so hard that he eventually churned that cream into butter and he walked out. Amen.

ROGER & BRENDA

Amen.

CAROL

Amen and God damn! That was just beautiful. Where did you learn that, you pious piece of cutie-pie?

FRANK JUNIOR

The, ah, First Lutheran Church of Death Valley.

ROGER

Frank, have you decided which hospital you want to work at here in New Orleans?

FRANK JUNIOR

Well, to be quite honest, I'm thinking about getting back into law

ROGER

Are you a doctor or a lawyer?

FRANK JUNIOR

Before I went to medical school, I passed the bar in California. I practiced law for one year, then I decided, why not try my hand at pediatrics.

BRENDA

You're just full of surprises.

FRANK JUNIOR

(a look to us: he's surprised himself)

Yes I am

ROGER

Awfully young to be a lawyer, aren't you?

FRANK

I get that a lot.

CAROL

Sakes alive, the yummy Yankee is a doctor and a lawyer! Oh, Brenda, darlin', you hit the jackpot with this one!

ROGER

Where did you go to law school? Harvard, Yale, Columbia...?

FRANK JUNIOR

Berkeley.

BRENDA & CAROL

Berkeley!

BRENDA

That's where daddy went!

FRANK JUNIOR

Oh! Wow. Fantastic.

ROGER

So. Frank. Was that snake Hollingsworth still teaching there when you went through Berkeley?

FRANK JUNIOR

Hollingsworth...yes. Grumpy old Hollingsworth, right? I tell ya, meaner than ever.

ROGER

And that dog of his? Tell me Frank, what was the name of his little dog?

FRANK JUNIOR

(works the problem, then:)

I'm sorry. The dog was dead when I got there.

ROGER

How unfortunate. A doctor, a lawyer, a Lutheran. So what are you, Frank? 'Cause I think you're about to ask my daughter's hand in marriage, and I have a right to know.

FRANK JUNIOR

Know what, sir?

ROGER

The truth. What are you doing here? What is a man of your accomplishments doing with Brenda?

FRANK JUNIOR

Brenda's the best girl I've ever known, sir.

ROGER

But who are you Frank? If you want my blessing...If you want my daughter...I'd like to hear the truth from you now.

FRANK JUNIOR

The truth? The truth, sir...is...The truth is I'm not a lawyer. I'm not a doctor. I'm nothing, really. I'm just a kid who's in love with your daughter.

ROGER

No. I know what you are.

(pause)

You're a romantic.

FRANK JUNIOR

I am?

ROGER

Yes you are. Men like us are nothing without the women we love.

FRANK JUNIOR

Well goddamn and gumbo! May I hug you?

(All laugh.)

BRENDA

Oh, Frank!

(Brenda and Frank kiss, at length. Roger clears his throat to no avail. Finally, Carol jumps up.)

CAROL

Oh, Daddy!

ROGER

Oh, Mommy!

CAROL

Would you look at the time!

ROGER

Is it seven-thirty already?

BRENDA

Is it time for Mitch?

FRANK JUNIOR

Mitch, who's Mitch?

ROGER

Mitch Miller

#16 - (Our) Family Tree

CAROL, ROGER & BRENDA

And the Sing Along Gang!

(They all head for the couch and click the TV on.)

ROGER

Take it, Mother.

(PROJECTIONS of The Strong Family Singers "singing" along as Carol sings.)

CAROL

I FEEL A MIGHTY QUAKE
THE SOUTH BEGINS TO SHAKE
UNDER OUR FAMILY TREE

THE LEAVES BEGIN TO BLOW
GONE WITH THE WIND THEY GO
ALL THROUGH OUR FAMILY TREE

UP TOP MAGNOLIAS BLOOM
THEY SPREAD THEIR SWEET PERFUME
FOR THIS ANCESTRAL JUBILEE

NOW EVERY BOUGH MUST PULL ITS WEIGHT
ITS TIME TO PRUNE AND PROPAGATE
SO WELCOME TO OUR FAMILY TREE

Come on Daddy!

ROGER

Oh no I coul—alright then I will!

Scene 3

The Barnes House and A Bar, New Rochelle

PAULA

I haven't seen Frankie, since he ran away.

I ALWAYS KNEW I'D SEE THIS DAY
I CAN'T SAY IT'S A SHOCK
WHAT'S THAT EXPRESSION? QU'EST-CE QUE C'EST?
HE'S "A CHIP OFF THE OLD BLOCK"
BUT IF YOU SEE HIM
PLEASE PASS ON THIS PLEA
DON'T BE A STRANGER
TELL HIM THAT FOR ME

HANRATTY

If I could just look at a photo...

PAULA

I don't have a recent one. Here...his junior class yearbook...

(One of the Handsome Dancing Men hands her the yearbook. She opens the book up, and Hanratty grabs it.)

HANRATTY

That's him. Heavens to Betsey, that's him.

(reads from yearbook)

Class Treasurer?

PAULA

Is my Frankie in some sort of trouble?

HANRATTY

Ma'am, your son's in a great deal of trouble. He's passing bad checks, forging government documents—

(Paula takes the yearbook back from him and gives it back to one of the Handsome Men.)

PAULA

Half of the kids his age are on dope but you chase after Frankie because he made a little mistake? *Tant pis.* Tell me how much, I'll write you a check—

HANRATTY

So far it's one-point-four million dollars.

PAULA

Ce n'est pas possible.

HANRATTY

Oh, it's possible. Unlikely, but *possible*.

PAULA

He must be good at this.

HANRATTY

If you were trying to raise a crook, you should be very proud.

PAULA

MY FRANKIE HAD A CLEVER MIND
HE COULD SPEND HOURS ALL ALONE
I WOULDN'T HAVE BEEN SURPRISED TO FIND
HE CHANGED HIS DIAPER ON HIS OWN
COULD I HAVE BEEN THERE MORE?
WELL, C'EST LA VIE
DON'T BE A STRANGER
TELL HIM THAT FOR ME

HANRATTY

You haven't heard from him since you left your husband?

PAULA

I'm to blame. Is that what you're saying?

HANRATTY

I don't do blame, ma'am. I just catch the bad guys.

PAULA

Frankie was the result of a night of passion in a fourth rate hotel in Normandy. Two adults who should have known better. Nobody wins. Least of all Frankie.

THOUGH I TRIED, I COULDN'T HIDE
WHEN LOVE HAD FLOWN AWAY
CHILDREN CLOSE THEIR EYES
BUT STILL THEY SEE
I TOOK A CHANCE, A NEW ROMANCE
IS IT A CRIME TO SAY
I MADE A CHOICE
AND CHOSE WHAT'S BEST FOR ME

HANRATTY

How might I locate your son?

PAULA

Ask his father. He says Frankie writes to him.

HANRATTY

And where can I find his father?

PAULA

Check the bars in town.

HANRATTY

Okay then.

(Split scene: The Barnes living room splits the stage with a dive bar and Frank Senior on a barstool.

Paula continues to dance with the THREE ATTRACTIVE MEN in the background.)

FRANK SENIOR

I USED TO BE A PRINCE TO HER
THIS PRINCE HAS LOST HIS CROWN
I BROUGHT HER LAUGHS, SHE WANTED FUR
NO WONDER LOVE FELL DOWN
ARREST THAT CLOWN WHO SAID
THE BEST THINGS IN LIFE ARE FREE
THEN, DON'T BE A STRANGER
TELL HER THAT FOR ME

(Both parents are isolated in spots)

ONE MORE ROUND AT THE LOST AND FOUND,
THAT'S IF YOU'VE GOT THE DOUGH
HAPPY HOUR IS SUDDENLY LAST CALL

PAULA

MY EYES ARE DRY, I SAID GOODBYE
SO MANY TEARS AGO

BOTH

THE PAST IS JUST A PHOTO ON THE WALL

FRANK SENIOR

I GUESS TO YOU I SEEM A SCHMUCK
WELL, I'LL JUST BIDE MY TIME

PAULA

IN LOVE, ALL'S FAIR

FRANK SENIOR

'CAUSE I BELIEVE THAT LADY LUCK
CAN STILL TURN ON A DIME

PAULA

COMME A LA GUERRE

FRANK SENIOR

AND MAYBE ONE
WILL ONCE AGAIN BE THREE

PAULA

C'EST C'QUE J'AI TOUJOURS DIT

FRANK SENIOR

DON'T BE A STRANGER
TELL THEM THAT FOR ME

PAULA

DON'T BE A STRANGER
TELL HIM THAT FOR ME

BOTH

DON'T BE A STRANGER
TELL THEM THAT FOR ME.

HANRATTY

Do you have any idea where your child is?

FRANK SENIOR

He's always in the air. He's a pilot with Pan Am! What a life!

(He lifts an envelope from the bar, toys with it.)

HANRATTY

He's not a pilot anymore, Mister Abagnale. Never was. He's a counterfeiter and con man.

FRANK SENIOR

I knew that. I just wanted to see what you knew.

(looks Hanratty over)

You expect a father to give up his son.

HANRATTY

Yes. I would expect a father to do that. People get shot in my line of work. Real guns. Real bullets. I'd like to bring him in alive.

FRANK SENIOR

Okay. Here's the truth.

(waves the envelope)

Got a letter from him just today. He joined up. He's over in Viet Nam, serving his country.

HANRATTY

Can I see that letter?

FRANK SENIOR

(shakes his head, puts letter away)

No return address. He's in uniform, risking his life for you and me. Not a bad way to leave his troubles behind, I'd say. He got out of the game at just the right time.

HANRATTY

The game?

FRANK SENIOR

You know, the game. Don't let the bastards get the best of you. Look out for yourself, when the banks and the government and the big boys try to rob you blind.

HANRATTY

Is that what you taught your kid?

FRANK SENIOR

A man should go after what he wants in life.

HANRATTY

A man should face up to what he's done.

(Frank Senior throws back his drink and sings. A standoff, and then they turn back to their drinks. The BARTENDER turns to pour them another.)

Mister Abagnale.

FRANK SENIOR

Please - Frank.

HANRATTY

Frank. Your kid needs you now.

FRANK SENIOR

What can I do for him that he can't do better for himself?

HANRATTY

You can tell him to come in. You can tell him it's time to stop. You may be the only one who can.

FRANK SENIOR

Then I think we're all in trouble, Carl. Hell, the kid used to see me as Frank Sinatra, Jesus Christ, and JFK all rolled into one. I couldn't live up to that. I did the best I could. I told him I loved him—every day.

HANRATTY

Maybe you should've told him not to commit grand larceny.

#14 - Little Boy Be A Man**FRANK SENIOR**

Way of the world, Carl. Our fathers screw us up, we turn around and do the same to our kids. It's the eternal cycle.

HANRATTY

Until someone breaks it.

FRANK SENIOR

LITTLE BOY, BE A MAN
YEAH, THAT WAS POP'S ONLY PLAN

(Frank Senior slams his glass on the bar; Hanratty switches glasses, giving Frank Senior the full drink.)

HE NEVER KISSED ME
OR SANG "BABY MINE"
SURE, I'D HAVE LOVED A HUG
BUT HEY, I CAME OUT JUST FINE

AND IF I EVER WOULD CRY

HANRATTY

I bet I can guess what happened next...

FRANK SENIOR

HE'D SMACK THE TEAR FROM OUT MY EYE

HANRATTY

Badda-boom

FRANK SENIOR

HE TOLD ME "GROW UP, KID, YOU'RE NO PETER PAN.
LITTLE BOY, BE A MAN."

(Frank Senior throws back the second drink, and Hanratty signals for the two more.)

Scene 7**The Plaza Hotel, Manhattan**

(In the hotel corridor, Cheryl Ann senses Frank Junior and stops and turns.)

CHERYL ANN

Nice uniform.

FRANK JUNIOR

Um. Do I know you from somewhere?

CHERYL ANN

Maybe. I was on the cover of Seventeen...a few years ago.

FRANK JUNIOR

Oh, wow, yeah—you're that model! Cheryl Ann—something—in the Plaza. Gee, d'you think I could get an autograph?

CHERYL ANN

Do you have a pen...in your room?

FRANK JUNIOR

Um. I think I do.

CHERYL ANN

So. Captain.

FRANK JUNIOR

Oh—call me Frank.

CHERYL ANN

Frank. Are you going to make me an offer?

FRANK JUNIOR

I — I'm sorry — an offer for what?

CHERYL ANN

A man like you can buy anything he wants. What's a night worth? With me?

(She opens her fur coat to reveal to FRANK JR that she's naked underneath)

FRANK JUNIOR

I — gosh, I really don't know, Cheryl. Um. Three hundred?

(She closes her coat)

Five hundred?

(She starts down the hallway.)

A thousand?

(She stops. Turns.)

CHERYL ANN

One thousand dollars.

FRANK JUNIOR

(he reaches in a pocket and grabs a wad of checks)

I have to cash a check.

CHERYL ANN

You think this hotel is going to cash a thousand dollar check at three a.m.?

FRANK JUNIOR

(rifling through the checks and pulling one out)

They've done it for me before. It's a cashier's check.

CHERYL ANN

(she takes it and inspects it)

Endorse it over to me.

FRANK JUNIOR

It's for fourteen hundred.

CHERYL ANN

You give me the check...

(pulling cash from her bust)

...and I'll give you four hundred dollars.

(She hands him the check and the cash and turns to go)

FRANK JUNIOR

Even better.

(MUSIC. He follows her off.)

#4b - Transition to Firing Range