



A CONJUGAL VISIT

Original Screenplay

by

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Prison is a wonderful place to fall in love...

A CONJUGAL VISIT

FADE IN:

EXT. STONEBRIDGE PENAL INSTITUTION-UPSTATE NEW YORK-DAY

A forbidding prison compound built in the 1930's. Sections of cell blocks have been added on to keep up with the demand. There's now a women's prison next door to the men's detention building.

There is a traditional GUARD GATE and on beyond that another ELECTRIFIED FENCE. Atop the concrete WALL stands the GUARD TOWER patrolled by ARMED SENTRIES.

Outside the walls, a group of PICKETS march back and forth in the hot sun carrying placards demanding more pay and benefits. These are disgruntled prison guards out on strike.

They jeer at a weather-beaten 1982 Cadillac as it pulls past the picket line to the drive-in gate.

The GUARD on duty checks his clipboard and directs the DRIVER to a parking space. The car looks like it's been in and out of quite a few repair shops. The color of the hood doesn't quite match the rest of the vehicle.

INT. CADILLAC - DAY

Our first look at FLORA, who appears to have had a bit of reconstruction herself. Her nose looks too good to be the original and her sensous lips could well be artificially inflated.

She parks carefully and checks her appearance in the mirror above the dashboard, primping a bit before sliding over to the passenger side of the car in order to get out. It's obvious the door on the driver's side must be jammed.

EXT. CADILLAC - DAY

as she carefully locks it, thrusting the keys back into her oversized purse which appears weighty as she hoists its strap over her shoulder. It looks like she's got all her worldly possessions in that bag.

CAMERA FOLLOWS her as she crosses to the rear of the vehicle in her three inch heels. The tight-fitting suit she wears is just out of the store. We can tell because one of the price tags still hasn't been removed and it dangles from the back of her skirt, where Flora hasn't yet noticed it.

She opens the trunk and takes out a small suitcase. Then she proceeds back toward the main guard's station and identifies herself.

FLORA

Mrs. Niles Coogan.

GATE GUARD

Follow the white line directly to Building Six. Ask for Captain Munsey.

FLORA

Thanks, I'll find it just fine.

GATE GUARD

You forgot to put your window up.

FLORA

It doesn't go up.

GATE GUARD

Then don't leave anything valuable in the car.

FLORA

You think it could get stolen here? I thought you keep all the bad guys locked up.

GATE GUARD

With this wildcat strike going on, stuff disappears. I can't be responsible for watching your car. I got other troubles.

FLORA

Such as?

GATE GUARD

We had an escape early this morning. Not on my watch, mind you.

FLORA

Didn't they catch him yet?

GATE GUARD

The prisoners are taking advantage of our labor dispute. We're not supposed to talk about it. You're gonna be late.

FLORA

Don't get so sensitive. It's no reflection on you.

Flora begins to follow the white line on the concrete which leads her toward a row of wooden buildings. This is a "processing area." In fact, the sign proclaims PROCESSING.

INT. THE BUILDING - DAY

as Flora enters. A jovial overweight guard greets her from behind a desk.

FLORA

I was told to ask for Captain Munsey.

BREEDLOVE

And who might you be?

FLORA

Flora Coogan, Niles Coogan's new wife.

BREEDLOVE

Congratulations are in order. I wish you all the happiness.

FLORA

Awful nice of you to say.

BREEDLOVE

I'm Sergeant Breedlove, have a seat, read a magazine. I'll let the captain know you're here.

(beat)

Then I'll have to go through your handbag and your suitcase.

FLORA

I figured.

BREEDLOVE

You can't imagine some of the things we find. I mean what the women bring in. Sexual enhancers...erotic toys. All the accoutrements.

FLORA

I thought accoutrements weren't allowed?

BREEDLOVE

Actually it's no problem. As long as there isn't anything that can be used as a weapon.

FLORA

Just about anything can be a weapon if you stick it in the wrong place.

BREEDLOVE

We're mostly concerned with items that come to a point. Most sex tools are rounded on the end.

FLORA

Shit. I wish I'd thought to bring something.

Breedlove proceeds to the inner office which bears the name "Nathan J. Munsey, Captain." He knocks and enters.

BREEDLOVE

Otis' wife showed up.

MUNSEY

Right on time. How's she look?

BREEDLOVE

I thought you'd seen pictures of her.

MUNSEY

I mean in person?

BREEDLOVE

Every bit as good as the photos.

MUNSEY

Tall?

BREEDLOVE

Way above average. Long, trim legs.

MUNSEY

I bet she's got on those three inch heels.

BREEDLOVE
At least.

MUNSEY
Great tits?

BREEDLOVE
Huge.

MUNSEY
Real ones?

BREEDLOVE
Can't tell.

MUNSEY
Terrific ass?

BREEDLOVE
Tight.

MUNSEY
Voice kind of husky like it sounds
on the phone calls?

BREEDLOVE
Don't you want to see for
yourself?

MUNSEY -
(nervous)
Give me a minute. How do I look?

BREEDLOVE
You'd think she was coming to
spend the night with you.

MUNSEY
My bald spot showing?

BREEDLOVE
You'd never know it was there,
Captain.

MUNSEY
Let me go brush my teeth. I'll be
right along.

Breedlove returns to the waiting room.

BREEDLOVE
He'll be right with you, ma'am.

INT. MUNSEY'S BATHROOM - DAY

as he brushes and flosses in a hurry. He's so nervous he drips a glob of toothpaste on the crotch of his uniform pants.

MUNSEY

Now how did I do that?

He scrubs furiously to get it all off. This only makes it worse and leaves a much bigger stain.

MUNSEY

And great aim! What's she gonna think it is?

Further scrubbing leaves a big, wet spot visible on the pants just to the right of his fly.

He decides to get rid of it with the hair dryer.

He carefully aims the dryer at the cursed spot and flips it on.

WHOOSH! It comes on full blast with a flood of hot air -- scalding Munsey in a very sensitive area. He screams, dances in agony.

And the wet spot is still there.

Holding the fabric of the pants as far away as he can from his crotch, he continues blow-drying his pants without taking them off.

He grimaces because it burns. But he can live with it.

MUNSEY

Goodbye already. That ought to do it.

The spot has faded. But the thick flannel trousers of the uniform have dried stiffly.

The newly dried section sticks out now giving the distinct impression of a sizeable erection.

MUNSEY

What's she gonna think that is?

Munsey pats it down flat but it pops back up.

He flattens it down with both hands. Then releases it. For a moment, it works fine. Then the fabric pops straight up again.

He squeezes his body up against the wall using all his weight to press the bulge into oblivion.

He backs up and thrusts his pelvis hard against the tile wall of the bathroom rubbing back and forth, hoping the pressure will flatten the garment out and eliminate the bulge.

MUNSEY

It's getting there!

Then Breedlove's head pokes inside the bathroom.

BREEDLOVE

Jesus, Captain. I've never seen it done that way before.

MUNSEY

I'm not doing what you think!

BREEDLOVE

It's easier if you at least use one hand.

MUNSEY

I got toothpaste on it.

BREEDLOVE

Shit. You gotta be a contortionist to do that.

MUNSEY

The toothpaste dripped. Do I make myself clear?

BREEDLOVE

So what's that? It looks like...

MUNSEY

I know what it looks like. It's the goddam pleat! You've got to assist me.

BREEDLOVE

Depends what you've got in mind.

Munsey hands him the dryer.

MUNSEY

I'll smooth it down. You hit it with the dryer.

Munsey flattens the fabric. Taking him literally, Breedlove hits it -- more than just a tap. Munsey doubles up.

MUNSEY

Turn the damn thing on.

BREEDLOVE

You're positive that's only the pleat? I wouldn't want to take responsibility.

MUNSEY

That's an order.

BREEDLOVE

I'm not real handy with appliances.

MUNSEY

Just do it!

Breedlove flips on the dryer full force. Munsey yelps and dances in agony.

MUNSEY

Are you totally insane? Not so close. Back it up.

BREEDLOVE

You need a beautician to do this.

MUNSEY

Just pay attention. Not all over -- you're just taking the crease out.

This time, Breedlove takes more careful aim.

MUNSEY

Wiggle it.

BREEDLOVE

Like this?

MUNSEY

You're getting the knack. Jiggle it more.

BREEDLOVE

Is that the same as wiggle it?

We can see Breedlove does not enjoy blow-drying his captain's crotch.

MUNSEY

Now make circles.

BREEDLOVE

Just this one time I'm doing this.

MUNSEY

Maybe you better stop. I think my boxers are about to burst into flame.

BREEDLOVE

Honest, Captain, you can't hardly see anything now.

MUNSEY

No stain?

BREEDLOVE

Well, if you crouch down real close -- in a certain light, from this angle --

MUNSEY

For God's sake, get up!

BREEDLOVE

Actually, if I may say so, Captain...up to now I've never felt really comfortable around you. But now I feel like we've kind of -- bonded.

MUNSEY

I don't see that we did anything of the kind.

BREEDLOVE

I was just pleased to have been there for you at an embarrassing moment in time.

MUNSEY

We won't refer to this incident again. Now let's go see the lady.

They both exit into the anteroom where Flora awaits them.

INT. RECEPTION AREA - DAY

where Flora waits patiently.

Munsey looks Flora over in wonderment. She stands up out of respect and he circles around her. She's obviously living up to his expectations.

BREEDLOVE

Mrs. Coogan, Captain Munsey.

FLORA

Hi.

Munsey now adopts a business-like attitude.

MUNSEY

May I ask you a pertinent question, young lady?

FLORA

Fire away.

MUNSEY

You're not required to answer this, of course, but why would a young woman like yourself choose to marry a virtual stranger who's going to be locked up for the next thirty odd years?

FLORA

He's no stranger to me. We've been pen pals for eighteen months.

MUNSEY

Yes, I've reviewed some of the letters. It's part of the job.

FLORA

I guess I really let myself go.

MUNSEY

I'll say.

FLORA

English was never one of my best subjects in school. I even hated writing postcards until I started corresponding with Niles. Maybe not knowing him was what really turned me on. I could say anything I wanted to him. Who cares? I didn't figure I'd ever even get to meet him.

MUNSEY

Much less marry him.

FLORA

I always imagined I'd want to have a real big wedding. The bridesmaids and the long gown and the whole shmear. Instead I end up doing it over the telephone. I even had to pay for the call. Thank God I've got MCI.

BREEDLOVE

I was there. I was the best man.

FLORA

Oh, were you? I didn't know that. Did he cry? For a minute it sounded like Niles had a tear in his eye.

BREEDLOVE

He seemed pretty cheerful to me. Will you unsnap this suitcase now, please?

She agreeably unhooks the straps and snaps the suitcase. Breedlove carefully goes through the contents. There's a sheer robe, some furry slippers, a nightie, a toothbrush and a tube of toothpaste, a hair dryer, a few sets of pink towels, washcloths, a bar of perfumed soap and a bubble bath.

FLORA

I didn't know what was available so I brought my own toiletries.

BREEDLOVE

I'm afraid there aren't any bathtubs, only showers.

FLORA

We'll make do.

BREEDLOVE

You can't take any scissors in.

FLORA

I was just going to give him a manicure. That's what I used to do. Now I'm a colorist. You'd look ten years younger if you'd get rid of that gray.

BREEDLOVE

I don't want people to laugh at me.

FLORA

Let them laugh. That's what I always say. I just laugh back. A lot of them at the salon were making fun of me since I got married to Niles. But you know something? When they're all separated or divorced, Niles and I will still be together. Do you know why? Because we'll be apart. That's why. Being apart is what keeps you together. That's what I think. It gives you more to look forward to.

MUNSEY

So as long as Niles stays locked up, you'll live happily ever after.

BREEDLOVE

What if he were to get out?

FLORA

That can't happen. Can it?

MUNSEY

Nowadays with the system so overcrowded, you can never tell.

FLORA

The lawyer assured me that he wouldn't be eligible for at least twenty years.

MUNSEY

Relax. I'm not trying to ruin anything for you.

FLORA

Not that I don't want what's best for him. He's spent most of his life in jail, and he agrees that's where he belongs. He's an institutionalized person.

MUNSEY

If you'll sign these papers, I'll walk you over to the bungalow. Please read them first.

FLORA

I don't have to read anything. I trust you.

MUNSEY

Don't.

Finally she scans the documents, nodding her head at every paragraph.

FLORA

Uh-huh, yes, absolutely, that's perfectly okay by me. It's nice to know all the parameters ahead of time.

Meanwhile, Breedlove is going through her purse, placing everything out on his desk. There's plenty of used Kleenex stained with lipstick and make-up. There are dozens of make-up articles, eyeliners, lip gloss, eyebrow pencils -- most of them worn all the way down.

At that moment, they're interrupted by the arrival of a lumpy-looking young black man named OTIS HOWELL, who dashes in as if late for an appointment.

Otis is dressed in a loose fitting suit with shirt and loud tie. His carefully trimmed moustache and thin goatee seem somehow out of place.

OTIS

Excuse me. The name's Otis. Otis T. Howell, Jr. to be exact. Exactly on time for my conjugal rendezvous with my missus. The lovely Sunshine Howell.

MUNSEY

Women's Division tried to reach you earlier, Mr. Howell, but there was no answer at the number they had on you.

OTIS

I was already on route. There's nothing wrong, is there?

MUNSEY

It so happens there is.

OTIS

Sunshine's not sick or anything?

MUNSEY

She's perfectly well. But the female prisoner whose nose she bit is still in the infirmary. There might even be some reconstructive surgery required.

OTIS

Well little Sunshine must've been provoked.

MUNSEY

Yes, the recipient of the bite is a known troublemaker.

OTIS

There you are!

MUNSEY

But we're still required to take disciplinary action.

OTIS

You mean I'm not going to see her?

MUNSEY

Her rights to a conjugal visitation have been temporarily suspended.

OTIS

Couldn't we just have a nice half hour? An old-fashioned quickie?

MUNSEY

Sorry, it doesn't work that way.

OTIS

You're sorry! Imagine how I feel!

Otis notices Flora --

OTIS

Spending the night with your husband?

FLORA

Our first time together. Kind of a honeymoon.

OTIS

Sunshine and I been married six years July, and that girl worked hard to earn this opportunity to be alone with me.

MUNSEY

She should've waited a few days more before biting people!

FLORA

Captain, can't you do anything for this poor man?

MUNSEY

It's out of my hands. He'll have another opportunity in ninety days.

OTIS

Can't I even just see her? In the cafeteria like I usually do?

Munsey decides to make a grand gesture to impress Flora.

MUNSEY

Well, it'd be stretching things... but...there might not be any harm in letting you have a cup of coffee together. Only no physical displays of affection.

OTIS

I can restrain myself.

MUNSEY

See that your wife does. She seems to be a creature of impulse.

OTIS

That's what got her in here. She never meant to knock over that convenience store. She just went in to buy her regular Lotto. But when she seen how much they was raking in -- the jackpot was up to 174 million that week and people was all lined up pissing away their welfare money.

MUNSEY

And she just happened to be armed.

OTIS

Shit, in our neighborhood you got to be. So instead of picking her usual number, she just whipped it out and emptied the till. But she give it all back except for a few hundred when she got caught. The rest she'd bet on the Lotto at some gas station. Don't you see -- they had her so hooked on the lottery she lost all control of her own behavior.

MUNSEY

(scribbling)

Take this pass to inner gate number five. I'll personally call the women's barracks and arrange for your wife to be brought down.

OTIS

Man, I do appreciate this.

MUNSEY

Remind your wife we're not all against her.

Otis takes the pass and exits.

FLORA

That was such a nice thing you just did, Captain.

BREEDLOVE

Yeah. I thought the same thing.

MUNSEY

I must be in a good mood today.
(to Breedlove)
Finish up with the lady's handbag.

Breedlove resumes his examination of Flora's purse.

BREEDLOVE

We'll hang on to the eyelash curler and the nail file.

MUNSEY

Now I'll walk you in. If any of the other inmates should hurl indecent remarks, please try to ignore them.

FLORA

Hey, I've got a thick skin. Soft, but thick.

EXT. STONEBRIDGE PRISON GROUNDS - DAY

CAMERA FOLLOWS as Captain Munsey escorts Flora toward the temporary structures that have been set up between the two electrified fences. These are prefabricated one-bedroom modular bungalows built particularly for the conjugal visits that have recently become legal in this state.

FLORA

I kind of felt you were extra nice to that man because you wanted to impress me.

MUNSEY

What made you think that?

FLORA

A woman can tell.

Her warm smile encourages him to finally speak out.

MUNSEY

I sure liked that letter where you talked about what you were going to do to him on that black sand beach in Bora Bora in the warm tidepool with the colored tropical fishes circling your naked bodies.

FLORA

I'd been reading a travel magazine while I was writing that. I enjoy browsing travel guides, don't you?

MUNSEY

I've never been anywhere.

FLORA

How long have you been cooped up in Stonebridge?

MUNSEY

Eleven long years, January.

FLORA

And you didn't even commit a crime. At least you go home at night.

MUNSEY

I live alone.

(beat)

I used to take your letters home.

FLORA

You gotta be kidding me.

MUNSEY

I don't have time to do all the reading that's required of me during the day.

FLORA

Admit it, you got off on my mail! I think maybe that's an invasion of privacy.

MUNSEY

There's no right to privacy in here!

FLORA

So you know all about us?

MUNSEY

Only that you initiated the relationship by putting an ad in some magazine.

FLORA

I bet you never considered taking an ad anyplace.

MUNSEY

Me? For what purpose?

FLORA

But you do read the 'personals,' don't you?

MUNSEY

How can you avoid them? Nowadays you can even phone up and hear the actual voices panting back at you.

FLORA

Do you?

MUNSEY

Never.

FLORA

There were a couple of letters Niles claimed he never got. Now what could have happened to them?

MUNSEY

Wouldn't know.

FLORA

Isn't that a federal offense, tampering with people's mail?

They have now reached the bungalow. Captain Munsey takes out his ring of keys and unlocks the door. He opens it for Flora.

MUNSEY

Please. Step in.

She enters.

INT. ONE-BEDROOM CONJUGAL BUNGALOW - DAY

The furniture is sparse and generic. There are a couple of landscape pictures on the walls framed without glass. There's a tiny kitchen and coffeemaker and a toaster. There's a vintage TV set and a radio and in the bedroom, a double bed with a couple of folded blankets on it. The closets have no doors. There are shades at the windows that can be pulled down but no curtains.

FLORA

Behold the honeymoon suite.
Couldn't you spring for something
floral?

MUNSEY

Notice the telephone. ~~If~~ you're
in any trouble, just dial eight
and I'll be right there.

FLORA

I bet you probably got the entire
place bugged anyhow. Isn't that
how you boys get your jollies?

MUNSEY

We're not permitted to do that.

FLORA

I wouldn't put it past you.

MUNSEY

Listen, Flora, if I may call you
that. I never borrowed anyone
else's letters. It was just that
yours were so... descriptive. You
definitely have your own style...
of writing that is. Not to
mention excellent penmanship.
And you were always grammatically
correct and your spelling was
impeccable. That's what first
impressed me. Along with the
rather graphic descriptions, of
course.

(beat)

You haven't really done all those
things?

FLORA

What do you think?

Munsey is lost for words. He takes out his cellular phone.

MUNSEY

(into phone)

All set at Bungalow Five. You can escort Coogan on over.

He hangs up. There's a long silence between them.

FLORA

If you'll excuse me, I'd like to freshen up.

MUNSEY

Your time is your own until eleven tomorrow morning. Your dinner meal will be brought to you about six o'clock. That's the only time the door will be unlocked until breakfast. For your information, the windows are fitted with alarms and there's video surveillance of the bungalow outside Your husband knows all of this but he might need you to remind him.

FLORA

Still -- I heard somebody escaped today. Is that why you're so nervous?

MUNSEY

When I get him back, that inmate will be made an example of.

FLORA

I wouldn't want to keep you from tormenting your other prisoners. Goodbye, Captain.

Munsey crosses to the door and quickly exits without looking back.

EXT. CONJUGAL BUNGALOW - DAY

as Munsey locks the door then walks away, CAMERA TRUCKING with him. We can see he's visibly upset. He's revealed too much of himself to this young woman and he's angry at himself for letting it out.

INT. CONJUGAL BUNGALOW - DAY

Alone now, Flora watches Munsey through the window as he walks off.

FLORA

And he thinks I'm weird.

She pulls down the shade. She opens her suitcase and begins unpacking her stuff.

EXT. STONEBRIDGE FEMALE PRISONER'S CENTER - DAY

INT. VISITOR'S CAFETERIA - DAY

Inside the main building of the female wing of this prison.

Situated on the first floor adjacent to the entrance, this is a strictly supervised area consisting of a dozen food vending machines that dispense sandwiches, fruit, ice cream and beverages for the convenience of visitors to the penitentiary who may consume these snacks in the company of the female inmate they've come to see.

Approximately two dozen wooden tables with hardback chairs are situated in the large room which is watched over by a uniformed WOMAN GUARD seated on a slightly raised platform.

The women convicts here are minimum security risks. Many are being visited by their own mothers who have brought children along.

The female convicts have the opportunity to feed and interact with their own kids. We see small babies as well as pre-schoolers and a few eight and ten year old children as well.

The smaller kids run freely around the room, playing with their toys and munching on junk food. The female convicts wear loose-fitting orange uniforms.

They all must pass through metal detectors in arriving and leaving this section of the prison.

All visitors are similarly put through the detector and searched before entering. Loose change is permitted to operate the vending equipment.

A men's bathroom and a women's toilet stand side by side to the left. Female prisoners often use this facility for the purpose of changing kids' diapers.

Many women convicts are busy feeding their infants and some hold sleeping children on their laps. Somewhere there's always a baby crying.

Into the midst of this steps Otis Howell, Jr. carrying the pass he got from Captain Munsey. He's now wearing thick glasses with heavy rims. So thick the magnification distorts his face.

WOMAN GUARD

Take a seat. She'll be along.

OTIS

She's going to be happy to see me.

WOMAN GUARD

Just watch what you do with your hands.

OTIS

Oh yes ma'am.

Otis takes a seat in the midst of the family groups. There's a small Puerto Rican boy with a runny nose standing close by so Otis changes his seat. The kid follows, staring at him.

Then Sunshine appears in her prison uniform. She looks rough. A no-nonsense black babe. Passing through the metal detector, she then approaches him -- without much enthusiasm.

SUNSHINE

Never seen you with facial hair before.

OTIS

Like it on me?

SUNSHINE

Put on weight, didn't you?

OTIS

Some.

SUNSHINE

And where'd them awful glasses come from?

OTIS

You'll understand soon.

SUNSHINE

Heard what came down?

OTIS

That bitch had it coming. You hardly ever bit me when I didn't deserve it.

SUNSHINE

I could've let it pass. But I started thinking about spending twelve long hours in the sack with you and next thing I was fucking her up bad.

OTIS

I thought you was looking forward to our little time together?

SUNSHINE

Fuck you. I wouldn't even be here if you'd stood a decent lookout.

OTIS

Don't keep throwing that up to me!

SUNSHINE

You ain't gonna deny it?

OTIS

Shit, I was in my medicated state at the time. I dozed off.

SUNSHINE

You woke up in time to haul ass and leave me behind when the cops came.

OTIS

Okay, I let you down. I wanna make up for it.

SUNSHINE

So how you plan to go about doing that?

OTIS

It oughta be me in here doing time.

SUNSHINE

Well it ain't!

OTIS

Every damn day I wish I could trade places with you.

SUNSHINE

You wish! I'm still looking at twenty-eight months. And my prospects of getting time off for good behavior are not promising.

OTIS

'Cause you're too free with your hands. And your teeth.

(a beat)

But what if you could escape? Just walk straight out of here?

SUNSHINE

Fat fucking chance.

OTIS

But there is. Move up closer.

(he checks on the guard who's busy looking elsewhere)

I got this all worked out.

SUNSHINE

Another brilliant "shit for-brains" scheme.

But she leans closer and he starts to whisper. Her eyes widen as she reacts.

CUT TO:

EXT. STONEBRIDGE PRISON YARD - DAY

A stocky GUARD escorts the prisoner, NILES COOGAN, in the direction of the conjugal bungalow. Coogan's uniform is washed and freshly ironed. His hair is slicked back. He's generously tattooed on every available spot.

Niles is strolling with an extremely cocky attitude alongside the serious-looking guard. Apparently everybody knows that he is to experience his first conjugal visit with his blushing bride and he's strutting like the cock of the walk, mugging, waving and enjoying his celebrity.

They reach the only door to the bungalow. The guard unlocks it.

NILES

(to the guard)

We won't be needing you.

Niles knocks twice on the door, then makes his entrance.

We remain with the guard outside as the door slams in his face. The guard locks up and departs.

INT. CONJUGAL BUNGALOW - DAY

The afternoon light giving an almost orange glow to the entire room.

Niles waits inside the door as his new wife Flora makes her appearance stepping out of the bedroom. Still dressed as we saw her last but with her hair brushed and her make-up refreshed.

NILES

Look at you.

FLORA

We're alone for the first time.
You're my husband. You can touch
me all over.

NILES

I'm just holding off a bit.
Drawing it out, you know. Makin'
it last.

They slowly approach each other but still don't touch.

NILES

The video you sent me of your end
of the wedding was special. You
really looked fine.

FLORA

I brought the same dress in case
you want me to put it on for you.
I thought we could re-enact the
nuptials.

NILES

A lot of people say it's a
mockery, but to me, it couldn't be
more real.

FLORA

Most couples nowadays have been going together, fucking each other's brains out for years before they even get engaged. By the time they finally marry, they're all used up. Worn out.

NILES

We've just been doing it in our heads.

FLORA

The real thing'll be better.

NILES

Yeah, but suppose it's not?

FLORA

It'll be different.

NILES

All that stuff you wrote me, you've never practiced those routines with anyone else?

FLORA

Why does everybody ask me that?

NILES

Don't bullshit me. I'm asking you a question, straight out. Were you describing what you've already tried with other men?

FLORA

Naturally I've shacked up with guys off and on, without going into ancient history, and don't ask me for a head count. As if I could even remember.

NILES

I've never been with a woman who seemed to know exactly what she wanted like you do.

FLORA

It's not like I come with instructions or anything. They were just supposed to be helpful hints!

NILES

I've been confined nine-and-a-half years. That's a long time between drinks, lady.

FLORA

Aw, you're not getting intimidated now at the last minute.

NILES

What the fuck does that mean? I gave as good as I got in those letters.

FLORA

Yeah. I could warm my lunch over them. Can't you talk to me the way you wrote to me?

NILES

Well, I had time to compose that material at my leisure. Sometimes I'd wake up in the middle of the night and jot down a few thoughts. Although most of it came to me when I was in the shower.

FLORA

With all the other guys?

NILES

I wasn't paying no attention to them.

FLORA

I hope you didn't let yourself get aroused there in front of other inmates.

NILES

I'd get a thought and try and hold it until I got back to the cell and could scribble it down. When you latch onto a certain literary turn of phrase you gotta act fast or it just goes.

FLORA

How I know what you mean. I'd be blow-drying some old babe in the salon, but in my head I'd be there with you doing it on the floor behind the counter at a Baskin Robbins with all that soft Vanilla Swiss Almond melting around our thighs.

NILES

Yeah, the Rocky Road, too, I remember.

(a beat)

I love what you do with food. Everything but eat it.

FLORA

I never was much of a cook or a big eater, but I love the way food feels...all sticky and clingy.

NILES

Still think sex will be that good when we do it for real?

FLORA

You've developed a mental block on this.

NILES

I'm just building up to it gradual. After all, we got ourselves twelve hours. Even I can't go for twelve hours straight.

FLORA

You won't need to. They're interrupting us with a meal. Two meals I think. So why don't we try working up an appetite?

She approaches him but he's evasive, moving around the room, still avoiding full physical contact.

NILES

Bring cigarettes? Let's sit down and have us a smoke.

FLORA

I got you a few extra packs.

He won't come any closer so she tosses him the pack. He opens them and lights one.

While across the room she uses one of her own Camels. At this point, they don't even smoke from the same pack.

A strange silence settles in between them. Things are definitely not going well between them.

INT. WOMEN'S WING - THE CAFETERIA - DAY

TIGHT ON OTIS AND SUNSHINE

SUNSHINE

You're wearing me out with all your apologies and your stupid schemes.

OTIS

(whispers)

If you could get loose, you could catch a train and be across into Canada inside of a few hours.

SUNSHINE

Well I got no chance of that.

OTIS

Just listen. I'm not as heavy as I look. I got another outfit on underneath. Women's clothes.

SUNSHINE

You're into women's clothes now? I should've figured on that eventually.

OTIS

I even got a pair of wigs stuffed inside my pants.

SUNSHINE

You were really planning on some kinky party.

OTIS

No. It was always my plan to switch places with you. This moustache is a fake. So's the goatee.

SUNSHINE

Are you out of your stone cold mind?

OTIS

We would've had more time in one of the cottages, but it'll work here just as good because it's so crowded. I'll go in the toilet and take the suit off and leave it. Then you walk in and change into it. It's your disguise.

SUNSHINE

That's so fucked up!

OTIS

Look, half the regular guards are out on strike. The replacements won't know the difference.

SUNSHINE

If they were blind, maybe!

OTIS

See, I even got on the exact same type sneakers you wear.

SUNSHINE

Okay, I might pass for a guy but who's gonna believe you're me?

OTIS

I only gotta pass for half an hour. Long enough for you to be off the grounds.

(looking around)

I been practicing how to do all the moves. That sassy way you walk. As long as the head count's the same, they won't get suspicious.

SUNSHINE

Every time I ever listen to you, I get in deeper shit.

OTIS

I'll do five to ten for aiding and abetting, but I don't care. Long as you're free. I can't live with this guilt weighing me down.

SUNSHINE

You don't deserve to.

OTIS

But if this works, you'll finally forgive me, right?

SUNSHINE

Stop the bullshitting and just go do the deed.

Otis departs the table leaving Sunshine alone and wanders to the candy machine which stands beside the bathrooms.

When the guard is momentarily distracted, Otis dashes into the ladies' room, quickly shutting the door.

The little Puerto Rican boy sees this and looks curious. He tries to tell his mother, who's busy with the baby.

INT. BATHROOM - DAY

It doesn't lock so he has to work fast.

Otis strips down. He's wearing another outfit under his suit. It's an exact replica of a female prisoner's jumpsuit. The same color -- orange -- the same stenciled number as Sunshine on the back. He pulls on the long curly wig he brought -- and slaps on thick lipstick after pulling off the fake moustache and goatee.

He leaves his male attire piled on the toilet -- along with a short male wig and the facial hair.

He opens the bathroom door a crack. Sunshine is just outside at the vending machine protecting the door lest any woman try to venture inside.

The guards are changing. A new one is coming on.

Across the room a toddler falls down and skins her knee. The mother convict asks the guard for a band-aid.

The distraction is all Sunshine needs. She ducks into the toilet as Otis slips out, back into the cafeteria.

From the distance, nothing seems out of order. One woman coming out -- another going in.

Otis keeps his back to the guard -- seeing his reflection in the glass of the vending machine. He doesn't look good, but he's seen worse.

INT. PRISON TOILET

Sunshine sees the men's clothes Otis left -- plus the wig, moustache, goatee -- even sideburns and eyeglasses.

SERIES OF JUMP CUTS:

She rapidly puts the pants and shirt on over her jumpsuit. Then the jacket and tie. She stuffs her hair up under the short wig -- then sticks on the sideburns, moustache, goatee and thick glasses that magnify her eyes out of proportion.

She looks at herself with surprise and satisfaction. Shit -- this might even work!

INT. PRISON CAFETERIA - DAY

The same Puerto Rican boy sees Sunshine emerge as a man.

Again he reacts oddly -- tries to tell his mother in Spanish, but she's too busy with the baby and barks at him to shut up. whacking him when he persists.

Sunshine and Otis resume their places at the table. No one around them shows any indication of knowing there's been a switch.

SUNSHINE

Not bad. I like you better this way.

OTIS

The pass is in your left pocket. You'll need to surrender it on the way out. Don't speak.

SUNSHINE

I'm on tier five. My cellmate is Big Gwen. She'll keep quiet, if you make it worth her while.

OTIS

Time to go our separate ways,
honey.

(gets up)

And baby. I still love you.

SUNSHINE

Your lipstick's crooked.

She hugs him, but only for the benefit of the guards. She then heads for the main exit. He proceeds to the re-entry door to the cell block, doing his best to saunter like a genuine female.

Moments later, each of them has vacated the cafeteria. One heading to freedom, the other to a prison cell.

CUT TO:

BACK INSIDE THE CONJUGAL BUNGALOW - DAY

Niles and Flora.

They still keep their distance.

NILES

So? Do you think they've got the
place wired?

FLORA

I asked the captain about that.
He denied it.

Niles gets a chair and climbs up on it, examining the space behind the pictures on the wall and the areas above the doors and windows...any places where a bug could be planted. Even inside the light fixtures.

FLORA

Wouldn't it excite you if you knew
they were listening in. Give you
a chance to show off.

He finally sits down on the sofa, strangely distant to her. Flora moves close beside him.

FLORA (CONT.)

Put your arms around me. Be an
exhibitionist. So what!

NILES

Oh, I forgot. I wrote you another note.

FLORA

We don't need letters to communicate anymore.

NILES

But this is a particularly juicy one.

FLORA

Can't we just act it out?

NILES

It might lose something.

FLORA

Niles, we don't need this to be entirely scripted.

NILES

But I express myself better on paper.

FLORA

Come on, try winging it.

She begins fondling him and planting kisses on his face -- as he continues to unfold the long handwritten letter he had in his pocket.

NILES

I'll read it to you.

FLORA

Actions speak louder.

NILES

Ain't you ever heard of foreplay?

FLORA

This is foreplay.

She grabs the letter out of his hand and tosses it. The sheets of paper flutter all over the room.

NILES

I don't think I numbered the pages.

He crawls around, salvaging the pages while she starts to strip.

FLORA

I'll put on some music.

She switches on the radio, fiddles with the dial until she locates a station she likes.

FLORA

Old Blue Eyes. Nice and mellow.

Then she unzips her skirt and steps out of it. The sweater goes next.

NILES

Forget microphones! How do we know they haven't got hidden cameras? Maybe that's how the guards get off -- by watching!

FLORA

How about I get off? Let's give them something worth looking at.

NILES

I'm serious. I got to search again.

Once again he begins looking everywhere.

NILES

That could be a two-way mirror with a video set-up back of it.

FLORA

They wouldn't dare. It's a violation of your constitutional right to fuck.

NILES

There's such a right?

FLORA

Our founding fathers were a bunch of prudes. They called it 'The Pursuit of Happiness.' It sounded nicer. But they must've meant fucking.

NILES

Flora, I can't go through with this.

FLORA

If you're not attracted to me, how could you get so explicit? I mean you seemed to know your stuff.

NILES

Truth is, I copied most everything out of 'Sizzling Encounters' magazine and some out of 'Sexual Couplings Monthly.' I mean I added a few embellishments -- like your name for instance.

FLORA

I would never even pick up a dirty magazine like that.

NILES

I've got me a subscription. Soon I started answering letters in the 'Personals' with letters I copied out of my magazines. And you answered.

FLORA

You still didn't have to go and marry me.

NILES

I thought we could be happy together as long as we didn't ever have to be alone together. And then the state had to institute this program of spousal visits.

FLORA

(depressed)

Well what are we going to do now? Play cards?

NILES

Aren't you even gonna get mad?

FLORA

That's my problem. I have trouble expressing anger.

NILES

At least get a little pissed off.

FLORA

Wish I could.

NILES

At least try.

FLORA

You can't screw -- I can't get mad. We are what we are.

NILES

Try calling me names.

FLORA

I can't think of any.

NILES

How about pervert?

FLORA

That goes without saying.

NILES

Hurl certain invectives at me.

FLORA

Would that turn you on?

NILES

Probably not.

FLORA

I haven't got the energy left You wore me out.

NILES

You were full of pep a minute ago.

FLORA

Suddenly I'm experiencing a profound depression.

NILES

I feel like such a lowlife prick bastard.

FLORA

I wish I'd said that.

NILES

You're such a generous, giving person.

FLORA

Tell me about it.

NILES

It's not right that you should be so badly fucked over...

FLORA

My life story.

She decides to give it another try. She grabs his hand and puts it on her breast.

FLORA

Now that it's all out in the open, you've got nothing to lose by trying to make love. I won't make fun of you if you strike out.

NILES

It wouldn't be right.

FLORA

Sure it would. If you can't be honest with your wife, who can you trust? I promise it won't hurt.

NILES

It's not such a good idea.

FLORA

Aw, take a shot. If necessary, I'll call you every dirty name I can come up with. I'll throw stuff at you. I'll claw the shit out of you with these nails.

NILES

Are they real?

FLORA

Damn straight. I take gelatin supplements to get them this long. I'll mark you up for life.

NILES

Promise?

She runs her nails up and down his spine.

FLORA

Now we're getting somewhere.

NILES

I'm starting to experience some definite activity.

FLORA

I got eyes. Now hold me up close and tell me how good I smell.

NILES

(seizing her)

You do smell good.

FLORA

Shower me with compliments. Am I soft?

NILES

You are really soft in a lot of different places.

FLORA

Then touch all those nice places. There are a few more. Go looking. You're getting warmer. Cold, cold -- warmer. Hot. Very hot. Boiling hot. I'm about to burst into flame. Stay put.

NILES

I'm getting into this.

FLORA

Now how do you like your little wife?

NILES

I do, I do.

Stripping their clothes off, they fall upon the rough carpet and continue on the floor.

FLORA

Every living creature knows how to perform sexually. Don't even think about it -- it's like breathing. In and out.

NILES

Feels awful natural to me.

CAMERA PANS back to the sofa. It seems to have developed a life of its own. It's heaving and shuddering and then the cushions rise up and tumble off. The sofa begins to unfold. We realize it's a sofa bed and it appears to be opening by itself. Then as the inner spring mattress comes into view, we become aware of a person who's been stuffed in there. Someone has hidden himself inside. It's a small, skinny convict named LEROY BREWER and he's emerging like a larva from its cocoon. He glares over in the direction of the bed on which Flora and Niles are cavorting.

LEROY

That's enough of that shit.

WHIP PAN to the conjugal couple. Flora pulls her blouse up to cover her nakedness.

FLORA

Who in the hell is that? How'd you get in here?

LEROY

I been here all along listening to your bullshit.

NILES

Jesus, I thought you went over the wall.

LEROY

That's what I wanted them to think. I just took up residence in this bungalow 'cause I knew you had it booked for the honeymoon. And if anybody belongs on a honeymoon with you, it's yours truly.

FLORA

Who is this guy?

LEROY

Guess he never wrote none about me! Leroy Brewer?

FLORA

Never heard the name before.

LEROY

Sometimes he calls me Liz or Lizzie.

NILES

I do not. He asks me to. But I won't.

FLORA

You two are a pair?

NILES

He won't leave me alone.

LEROY

Six years now February, he been taking advantage of my affectionate nature.

NILES

(to Flora)

But I was thinking of you, honey. Even before I met you I made you up in my head.

LEROY

I never cared who he had in mind. And it wasn't his business who I had in mind.

FLORA

But you still object to his getting married to me?

LEROY

Strenuously.

NILES

Well, it's a fact of life you'll have to adjust to.

LEROY

He deceived both of us, lady. But I got seventy-two good months invested in this relationship -- to your paltry ninety days.

FLORA

Only I happen to be his only legal wife.

NILES

Absolutely! We just now
consummated the relationship.

LEROY

It didn't look like much to me.

FLORA

How would you know what's good?
Ever been with a woman?

LEROY

Have I? Before my first
conviction I was a straight arrow.
Jail brought it all out in me.
Maybe that accounts for my
recidivism. Men on the outside
just ain't quite the same species.

FLORA

Well, in the future keep your
hands off my husband.

LEROY

I just might kill the both of you.
I'm three strikes. I got nothing
to lose.

NILES

He ain't the homicidal type.

LEROY

You pushed me to the edge.

Leroy has got a spoon with the handle filed down to a
dagger sharp point.

FLORA

Look out. He's got a spoon.

LEROY

I had it worked out what I'd do to
you. Both!

FLORA

More fantasies!

NILES

What else a man got to do in jail
but fantasize? That and TV.

LEROY

And this institution don't even got cable. No CNN, nothing! And rotten reception on Two and Four. What's left but to fester evil thoughts? Evil dreams! Rising like a pimple on the fucking tip of your nose.

NILES

He ain't never killed anybody.

LEROY

Never had the provocation. This is a fucking territorial infringement!

FLORA

What good will come of killing us?

LEROY

I'll be making a statement. Matter of pride, you know. Everybody in the joint's been making mockery of me since your wedding day. I got to live with these people on a day to day. And in here, everything's respect. On the outside, nobody's got any fucking respect for anybody. Not the people they do business with. Not their own family. Money's all that counts. But in here, that's all there is -- 'respect.' If you don't get it or give it -- you're fucked up. And fucked up is worse than dead.

NILES

Kill me. You don't have to kill her. Go on. I'll make it easy for you.

(turning his back)

You don't have to look me in the face.

Instead, Leroy comes up behind Niles and hugs him in a rather passionate embrace -- to which Niles responds.

FLORA

Hey, maybe you'd like to have the bungalow to yourselves.

NILES

That's awful generous of you.

(to Leroy)

Thank the lady, Leroy.

LEROY

Not that I don't appreciate it,
but she can't go outside. It's
locked.

FLORA

Then why don't you boys take the
bedroom.

LEROY

How come she's being so nice about
it?

NILES

She doesn't get mad.

FLORA

I am very mad. I just have
trouble expressing anger so I seem
nice. But believe me, I'm
furious.

LEROY

Then why do you keep on smiling?

FLORA

That's my natural expression.

LEROY

Happy?

FLORA

Smiling doesn't mean I'm happy.
I'm usually unhappy if you must
know. Miserable sometimes.

LEROY

You'd never know.

FLORA

All my life I've had that. Why
can't I be as hostile and anti-
social as every other miserable
son-of-a-bitch? Why did I have to
be the sweetest kid in class?
Shit, that wasn't how I felt. But

(MORE)

FLORA (CONT.)

I could never wipe that stupid smile off my face. I was so fucking refreshing I could puke. Pert, perky and bubbling over, like I lived in a coke commercial.

NILES

Beats having no personality. That's what they always said about me. I worked in the same factory six months and every few days the foreman would say 'Oh, you're the new man.' Nobody could remember me. That's how come I turned to robbery. I figured witnesses wouldn't pick me out of the line-up. It worked for a while. Those police sketch artists couldn't get me down on paper. I was a perfect blank.

LEROY

They had to nab him in the act. Robbing a post office.

NILES

Then I just walked out of the Federal Courthouse during the arraignment, right past the guard -- who didn't recognize me as the defendant.

FLORA

That could be depressing.

NILES

Tell me about it. To this day, my photos even come out blurry.

LEROY

He could've had himself a great career in crime if he hadn't wanted to get caught.

NILES

Like I said, I liked men. But only in a prison situation. Out in the general population, I had no sex drive whatsoever.

FLORA

I don't really need to know all the details. You've both got a big night ahead of you -- so get started.

NILES

You're just going to sit there and read a magazine?

FLORA

I'll find something to do.

She's still smiling that patented smile that's so much a part of her. Niles and Leroy withdraw to the bedroom.

NILES

We'll try not to make too much noise.

FLORA

Good. I wouldn't want anybody outside to think it was us.

They close the door. Instantly, Flora goes to the phone and dials.

FLORA

Hello. Captain Munsey please.

There's a pause.

FLORA

Yes, this is Mrs. Niles Coogan, Niles Coogan's cute little wife in Bungalow Five. No, it's not an emergency exactly but I need to talk to him.

(a pause)

Oh, hello Captain. No, I'm not in any imminent danger but could you come on over anyhow? I so enjoyed our chat. Soon as you can, please.

She hangs up, primps in front of the mirror, then fixes her make-up. She looks toward the bedroom door. So far they've been quiet in there. She quickly straightens the bedclothes on the fold-out bed that stands open and waiting. She puffs a few pillows and waits!

CUT TO:

INT. STONEBRIDGE WOMEN'S PRISON - DAY

As Otis is escorted by a bulky female guard up the metal stairs to tier number five -- back to Sunshine's cell.

Otis pretends to be suffering a crying jag -- not unusual for a female inmate who's just visited with her family.

His face is partially hidden by the handful of kleenex pressed to his eyes and nose as the weeping continues.

WOMAN GUARD

Take it easy, will you? You're breaking my heart.

But Otis continues the sniffing and nose-blowing routine until he's safely inside the cell.

Big Gwen is balanced precariously on the upper bunk which buckles under her weight, which must exceed three hundred fifty pounds. She never gives Otis a second glance as he climbs into the lower bunk and faces the wall.

The guard locks the cell. So far so good!

CUT TO:

EXT. STREET OUTSIDE THE PRISON - DAY

Sunshine disguised as Otis boards a city bus as it makes a routine stop outside the walls.

The bus doors hiss shut and the vehicle carries Sunshine away. Free as a bird.

For once, Otis' plan has worked out.

We see her in the window of the bus grinning to herself, hardly able to believe she's getting away with it.

CUT TO:

INT. CONJUGAL BUNGALOW

Flora responds to the knock on the bungalow door. It's long overdue.

MUNSEY'S VOICE

May I come in?

FLORA

Is that you, Captain?

MUNSEY'S VOICE

You said to hurry.

FLORA

Let yourself in.

Munsey unlocks the door from the outside and enters a bit tentatively.

MUNSEY

A problem?

FLORA

Not necessarily anything bad. I mean all problems have a solution. One way or another. If a person displays a degree of flexibility, that is.

MUNSEY

Despite what one might expect of a man in my profession, I'm not a terribly rigid person.

FLORA

I could tell.

MUNSEY

Could you?

FLORA

The way you came right out and told me you'd intercepted my letters and how much they meant to you.

MUNSEY

I was taking a big chance speaking up.

FLORA

Well, it's paid off. Your frankness, I mean.

MUNSEY

In what way?

FLORA

Well, my husband is preoccupied you might say.

MUNSEY

Where? Inside?

FLORA

He's not alone.

MUNSEY

How could he be with somebody?

FLORA

Leroy -- your escapee?

MUNSEY

He went over the wall!

FLORA

No, he didn't.

MUNSEY

You mean he's there? With Coogan?

FLORA

A conjugal visit. Didn't you know about them?

MUNSEY

Sure, but I don't tell tales. Particularly to the wives.

FLORA

I thought I was sort of special.

MUNSEY

It's unethical. I thought you were in love with him.

FLORA

His letters were copied out of sex publications. Mine were original.

MUNSEY

You married a plagiarist. A gay plagiarist.

FLORA

They could be in there for hours.

MUNSEY

You must be in a lot of pain.

FLORA

I'm deeply wounded but I'm holding up. Trying to think of how I could get even.

MUNSEY

That's important, isn't it? Getting even.

FLORA

I'm starting to think revenge is part of the healing process. But it's not in my nature to be mean. Maybe I could get revenge by being sweet. Sweet revenge.

(a beat)

Are you needed anywhere?

MUNSEY

Not as much as I'm needed here.

He kisses her suddenly. His hands are all over her and she reciprocates.

FLORA

I love a man in uniform.

MUNSEY

How's about a man out of uniform?

She assists him in stripping down to his shorts. She's quickly in bra and panties as they slide under the sheets of the fold-out bed which stands open to receive them.

FLORA

Is this your first time -- with the wife of an inmate?

MUNSEY

Wife yes. But there have been a few sisters or daughters or girlfriends. You know, they come up every week. You get to know them. They're lonely people. And I'm lonely.

FLORA

I can see how it could happen.

MUNSEY

Sometimes I think maybe those women dally with me hoping to get more favorable treatment for a relative. It doesn't work.

FLORA

The only favor I want from you is for me.

MUNSEY

Granted.

And they both disappear beneath a clump of covers.

DISSOLVE TO:

INT. SUNSHINE'S CELL

Big Gwen drops down from her bunk up above and pokes Otis in the back.

BIG GWEN

Never seen you shed no tears before.

OTIS

(fake sobs)

Lemme alone.

BIG GWEN

What did that man do to you?

OTIS

Just wanna sleep.

BIG GWEN

Come on, honey. You can tell Gwen about it.

Gwen rolls Otis over like a bear turning over a log.

BIG GWEN

Do you ever get butt ugly when you cry!

Otis tries the bit of hiding behind the clump of Kleenex. It doesn't work.

BIG GWEN

Let me see your face.

OTIS
Keep it down, willya!

BIG GWEN
Shit! Who in hell are you?

OTIS
What's the difference? Sunshine's
making a break.

BIG GWEN
The hell she is!

OTIS
We've got to give her more time.

BIG GWEN
They're gonna take us down to the
recreation yard in ten minutes, so
talk fast.

OTIS
We pulled a switch. Didn't you
ever read 'A Tale of Two Cities'
by Charles Dickens? I didn't
think this up. I saw it on 'Movie
Classics.'

BIG GWEN
Yeah. I saw that old flick.
Black and white. The cutting off
people's heads was the best part.

OTIS
I kinda owed it to her.

BIG GWEN
Can I ask you a question?

OTIS
Sure.

BIG GWEN
Is you a man?

OTIS
Yes, of course I'm a man.

BIG GWEN
You're not that good for nothing
shitheel husband of hers?

OTIS

That's me!

Big Gwen starts laughing.

OTIS

Hey, don't laugh. I fooled the guards. I should be able to fool the other inmates for a while.

BIG GWEN

Who cares if you fool 'em? Who's gonna tell?

OTIS

What?

BIG GWEN

You're the only man locked up with twelve hundred love-starved women. And you think anybody's gonna blow the fucking whistle?

(thinks a moment)

Fact is, everybody's gonna wanna blow your fucking whistle.

OTIS

Forget it. I'm a married man.

BIG GWEN

You come here for conjugal visitation privileges, didn't you? Well, the line forms here.

With that, Big Gwen gets him in a bear hug planting a sloppy kiss on his painted lips.

BIG GWEN

Give us some tongue for starters.

OTIS

It's the middle of the afternoon. Couldn't this wait 'til it gets dark?

BIG GWEN

No chance. You're gonna be all wore out by then. Now give it up, sweetlips. Gwen ain't been close to a man in eight long years.

She throws her full 320 pounds on top of him -- knocking the breath out of him.

OTIS

Get off. You're going to bust something.

BIG GWEN

I was only 136 pounds stripped at the time of my incarceration. But I can trim down again for you, baby. Now that I got me some incentive.

OTIS

You work on that.

BIG GWEN

Come on. Give us some encouragement.

She's all over him, pulling down the uniform trousers to get at him.

Then a BUZZER SOUNDS and the cell doors automatically slide open. It's happening all along the cell block and the prisoners are emerging and forming up along the tier.

BIG GWEN

Shit if it ain't recreation! We got to drag our asses down to the yard and run laps.

(she gets off him)

Fix yourself up. Straighten that wig. Tuck that blind man back in.

OTIS

Do I have to go?

BIG GWEN

Stick close to me.

(feels his cheek)

Shit, I'm gonna have to shave you twice a day.

In a moment he's outside the cell and jammed in line with Gwen and several dozen other female convicts.

A WHISTLE BLOWS, signalling them to move out, and they descend by the steep metal staircase, single file, as the female guards supervise from the distance.

We take specific note of SERGEANT SALLY, one particularly mean-looking correctional officer.

She's the ranking guard in the women's barracks and clearly the one to look out for.

SGT. SALLY

Hustle along, bitches! It's 98 degrees out in that hot sun. A fine day to sweat the old cellulite!

This form-up is a daily routine and as long as it proceeds in an orderly manner, no one will be paying much attention to the individual prisoners. Except perhaps Sally, who is always looking for trouble.

Otis keeps directly behind Big Gwen, using her girth to shield him from view.

When he passes Sergeant Sally, he ducks behind Gwen and escapes closer scrutiny. None of the other inmates have discovered the impersonation yet.

BIG GWEN

(whispers)

Look. That's the kitchen entrance up to your left. When we pass by, we're ditching the line.

TRUCKING SHOT

As the procession passes the narrow doorway to the kitchen, Gwen steps through it, pulling Otis in after her.

The rest of the prisoners continue filing into the yard.

CUT TO:

INT. CONJUGAL BUNGALOW - DAY

TWO SHOT - CAPTAIN MUNSEY AND FLORA asleep in each other's arms after an exhaustive session of lovemaking.

TILT UP TO BEDROOM DOOR opening a crack. Niles Coogan peers out.

TIGHTER SHOT - NILES

He can't believe what he sees.

NILES' POV

The Captain of the Guard and his new wife asleep in the fold-out bed. Sections of Munsey's uniform spread across the carpet in piles.

INT. BUNGALOW BEDROOM - DAY

Leroy lies in the bed groggy but happy.

LEROY

Coming back?

NILES

Soon as I take a much needed leak.

LEROY

That wife of yours is a wonderful understanding woman. You know how to pick 'em.

NILES

Yeah. She's overflowing with love for her fellow man. Be right back.

Niles exits the bedroom wearing only his jockey shorts.

INT. LIVING ROOM - THE BUNGALOW - DAY

as Niles acts quickly, gathering up Captain Munsey's uniform, jacket and slacks, his shoes and socks.

Munsey shifts position without waking up. Flora's eyes flutter open for an instant, then she readjusts herself in the crook of his arm and goes back to sleep.

ANGLE OUTSIDE BEDROOM DOOR

Niles hastily getting dressed in the uniform.

INT. BUNGALOW LIVING ROOM - DAY

Niles tiptoes back, helping himself to Munsey's cap and keys. He takes note of Flora's purse and opens it.

INSERT SHOT - her purse as he pinches her car keys and wallet.

WIDER SHOT -

Niles removes the phone wire from its jack and disconnects it from the receiver, taking it along. Then Niles heads for the door and departs, using Munsey's passkey.

EXT. THE BUNGALOW - DAY

He pauses to lock the bungalow from the outside as it was before. Now Munsey is locked inside without a key. He tosses the detached phone wire in the nearby trash bin.

TRUCKING SHOT - Niles as he adjusts the cap on his head, puts on Munsey's sunglasses and strolls across the outer yard in the direction of the visitor parking lot.

He passes other convicts and guards but no one takes notice of him. All is going well.

INT. BUNGALOW BEDROOM - DAY

Leroy is getting impatient. He gets up and goes looking for Niles.

EXT. THE YARD - DAY

Niles approaches the last guard gate, beyond which the picket line of strikers is still visible.

GUARD ON DUTY

Hold it up there.

NILES

Need something?

GUARD ON DUTY

You're one of the new 'temps?'

NILES

Yeah. On account of the strike.

Once again, Niles' nondescript personality comes to his aid. Nobody recognizes his face.

GUARD ON DUTY

I don't know what they're bitching about. Conditions ain't that bad.

NILES

Any news on that one that went over the wall this morning?

GUARD ON DUTY

Rumor is he heisted himself a car out at the mall and he's well on his way.

NILES

Yeah. They do usually steal a car. We won't be seeing him for a long while.

GUARD ON DUTY

Somebody's ass is grass. Glad it wasn't on my shift.

NILES

Be seeing you now.

Niles walks past the guard station to the visitor's parking lot.

CLOSE UP - FLORA'S KEYS. A tag is attached with the license number of the vehicle.

ANGLE ON NILES

He located her yellow coupe, unlocks it and gets behind the wheel.

Moments later, he drives out, past the line of jeering pickets who give him the finger.

Niles leans out the window and yells to the protestors.

NILES

I'm on your side. I won't be coming back!

INT. THE CONJUGAL BUNGALOW - DAY

Leroy wanders curiously into the living room and sees that Flora is in the fold-out bed with a man. The covers are pulled up high so he thinks it's Niles. He reacts to this supreme act of betrayal.

LEROY

(seething quietly)
Where's my fucking spoon?

Then he gets his anger under control without waking anybody up.

LEROY

Why fight 'em? Join 'em!

Leroy quietly slips under the covers on what he believes to be Niles' side of the bed. Slowly he ooches up close to the male figure in the bed until he's snuggled up against him. Then he looks happy again.

CUT TO:

INT. PRISON KITCHEN - DAY

Deserted between meals.

Big Gwen has Otis stashed between two huge freezers, safely out of sight.

She returns, escorting two of the inmates she can trust: LUCILLE and ROSE MARIE -- neither of them too unattractive -- who now stare at Otis in absolute wonderment.

ROSE MARIE

Shit, and I thought you were putting us on.

LUCILLE

Tell us your real name, honey.

OTIS

Otis T. Howell, Jr.

ROSE MARIE

Oh, yeah. Sunshine talked our butts off about you. According to her, you're one total scumbag.

OTIS

Didn't I finally do the right thing by her?

LUCILLE

Who's complaining?

ROSE MARIE

You're married to all of us now. And you better treat us decent.

BIG GWEN

(interrupts)

Don't get over-anxious. We got business to transact first.

LUCILLE

Two cartons is okay with me.

OTIS

You're putting my ass up for sale?

BIG GWEN

In the joint, everything's got a price on it.

OTIS

You ain't turning me into no 'ho.'

BIG GWEN

What do you got to complain about? On the outside, you'd be lucky to get laid on an annual basis. In here, it's a matter of supply and demand. Now whip the rooster out. These ladies ain't got all day.

LUCILLE

And don't tell us the situation don't turn you on.

Rose Marie is already fondling him joyously.

ROSE MARIE

Go easy, woman! The man definitely has the goods!

BIG GWEN

Leave some for the rest of us.
(heading off)
I'm going back to the yard and drum up business.

The two female convicts are all over Otis and he makes no effort to resist. He just stands there and enjoys it.

Then he sinks out of sight onto the kitchen floor.

CUT TO:

INT. CONJUGAL BUNGALOW - DAY

ANGLE BEDSIDE --

Captain Munsey is now tightly sandwiched between Leroy and Flora and still snoozing. Then he feels oddly uncomfortable. He shifts one way -- then another. Then back the other direction. Much to Leroy's enjoyment.

MUNSEY

Flora, is that you? That can't be you. I hope not.

Flora wakes up -- staring him in the face. Munsey is afraid to look behind him. Then he rolls over, coming nose to nose with Leroy, whose big grin quickly fades.

Leroy had not expected to find himself in the sack with the Captain of the Guards. And Flora had not anticipated being bedded with both of them.

Everybody screams at exactly the same time! Leroy recovers from the shock first.

LEROY

What kind of prison are you running? That's Coogan's wife you're rubbing up against.

MUNSEY

I know whose wife it is. What's your flabby naked ass doing in here?

FLORA

Where's my husband?

LEROY

Where's my man?

MUNSEY

Where's my uniform? Shit -- where are my shoes?

(he runs to the door)

Sonofabitch got my keys.

LEROY

Did I bust out when I had the chance? But the first shot he gets -- men are such total shits!

MUNSEY

Even the phone wire's disconnected. He didn't miss a trick.

LEROY

You can say that again.

MUNSEY

There goes all my pension and
major medical --

FLORA

(to both)

I'm sorry, fellas. It's all my
fault.

LEROY

Then why do you look so happy
about it?

FLORA

I can't help it.

CUT TO:

EXT. PARKWAY FAR FROM PRISON - DAY

as Niles drives along checking the rear view mirror. No
one is in pursuit. It's a clean getaway.

CUT TO:

EXT. THE RECREATION YARD - WOMEN'S PRISON - DAY

Both Lucille and Rose Marie emerge into the general
population of the prison with big smiles on their faces.
They seem to glow. The bulldogish dyke guard in charge
gets curious.

SGT. SALLY

What've you two bitches got going?

LUCILLE

You'll never know, Sarge.

Totally invigorated, they can't wait to share their good
fortune with their few closest friends among the inmates.

ROSE MARIE

(to inmate)

No, honey, I'm not scoring
anything. This is better than
dope. But we gotta keep a low
profile on it.

JUMP CUTS --

The reactions of other women convicts. It's the biggest
news to hit the yard in recent memory.

MULTIPLE SHOTS --

We watch the word spread amongst a small select group. The ordinarily sullen faces break into a grin of anxious expectation.

MORE CUTS --

Certain female convicts sprucing up in the yard, putting on lipstick, pulling their hair back, exchanging make-up. Suddenly there's the promise of an active sex life to contemplate.

INT. REAR OF PRISON LAUNDRY - DAY

where Big Gwen has set Otis up for the second wave of clients.

BIG GWEN

How you holding up?

OTIS

(huge grin)

No complaints. Bring them on.

Otis' demeanor has altered dramatically. He's obviously had a good deal of success with Lucille and Rose Marie and it has encouraged him. Suddenly he's cock-of-the-walk and he's playing the part to the hilt.

OTIS

You know, you're selling me short. My services are worth a hell of a lot more than two lousy cartons of Camels.

BIG GWEN

Really getting into it.

OTIS

Once in my life it's nice not to have to chase after women. All of a sudden I'm doing them a favor.

(displaying a gift)

Lucille even gave me a fresh lipstick as a tip.

BIG GWEN

Just keep enjoying yourself.

(to clients)

This way, girls.

Two more potential lovers round the corner, their eyes full of longing.

LULU

Lord, my prayers have been answered.

OTIS

One at a time, ladies. And let's make it last. Slow and gentle.

(to Gwen)

Be a doll and get me a sandwich and a coke. Gotta keep my strength up.

BIG GWEN

You've got it, sweetlips.

(to clients)

You're second, you're up third.

A Spanish woman pulls Gwen aside as she passes.

ZARZUELA

So how long you think this miracle can continue?

BIG GWEN

'Til his dick falls off. They're not looking for anybody to be sneaking into the slammer.

ZARZUELA

Maybe you're forgetting today is Thursday. At five o'clock everybody on your tier goes to the showers. And Sgt. Sally gets her kicks watching.

LULU

She wouldn't know what a cock looks like.

BIG GWEN

Some way or another, I got intend to protect my vital interests.

(a beat)

Now what're we gonna do with the damn thing?

CUT TO:

INT. THE CONJUGAL BUNGALOW - DAY

Leroy is on a laughing jag.

LEROY

Seems like we all got fucked. You the worst.

MUNSEY

When I get you back inside, I'm gonna throw you in the hole forever!

LEROY

You're more likely to get locked up along with us. And you know what they do to screws who become cons.

FLORA

Why don't we make up a story? How Niles jumped the captain from behind. How you both did. They'd buy that.

LEROY

Why should I bust my hump to help him?

FLORA

Did he ever do anything bad to you?

LEROY

He just now threatened to put me in solitary. Forever!

FLORA

He didn't mean that.
(to Munsey)
You didn't mean that!

MUNSEY

Of course not.

FLORA

We could say I lured you in here and the two of them jumped you.

MUNSEY

They'd arrest you as an accomplice to the escape.

FLORA

But you'd be in the clear.

MUNSEY

You'd do that for me?

LEROY

How about some sympathy for the incarcerated for a change?

MUNSEY

Can you just keep out of this conversation?

LEROY

Mister, you're not giving no orders -- least till you get your pants back.

He picks up the prisoner's uniform which Niles abandoned and tosses it at Munsey.

LEROY

Try this on for size. You're going to be wearing one just like it soon enough.

FLORA

(to Munsey)

Don't worry. It's our word against his.

LEROY

If you're so damned sure of that, why don't you start shouting for help -- pounding on the goddam door. Somebody'll hear you and come.

Leroy runs to the door and commences beating on it with both fists himself.

LEROY

(yelling)

Help! Breakout! We need help in here!

Munsey grabs him and pulls him away from the door.

MUNSEY

Just hold on! We got to think this out.

LEROY

Every minute you waste, Coogan is getting further away.

MUNSEY

Calm down. What kind of deal are you looking for?

LEROY

No matter how you handle it, this'll add years to my time.

MUNSEY

You brought that on yourself when you escaped yesterday.

LEROY

I never even vacated the premises. How is that an escape? The most anybody can say is that I relocated for a few hours... looking for a slight change of scenery.

MUNSEY

Maybe it can be handled.

LEROY

I just want a guarantee me and Coogan will be put back on the same cellblock after he's caught.

MUNSEY

You want him caught?

LEROY

I want everything just like it was before. I was content. I had everything I wanted -- right where I wanted it.

MUNSEY

Any idea where he might be headed?

LEROY

I thought he was happy here too -- that is, until she came along with her fancy penmanship and letter-writing skills and got him all worked up.

FLORA

If I'd known about you two, I would've stopped corresponding immediately.

LEROY

I can't figure out why women like you want to bother with convicts anyhow. You must be sick.

FLORA

Look who's calling who sick!

MUNSEY

Does he have friends on the outside?

LEROY

Nobody! Not a living soul that I know of. Niles Coogan is going to be the loneliest man in the world out there.

CUT TO:

EXT. TURNOFF FROM PARKWAY - DAY

Flora's car with Niles Coogan at the wheel still dressed as a prison guard. He takes the next exit off. He's taken the exit that leads to the train depot.

EXT. LOCAL TRAIN STATION - DAY

Niles pulls into the parking area behind the station. A few commuters wait on the platform for the arrival of the next train bound for the city.

INT. THE PARKED CAR - DAY

Niles goes through Flora's wallet locating about fifty dollars and change. He also takes a snapshot of his recent wife as a memento. He tosses the wallet on the floor of the back seat. Then he gets out.

EXT. TRAIN STATION - DAY

Coogan looks quite convincing in his guard's uniform as he strolls to the platform. He's nervous and impatient, hoping the train will come soon.

NILES' POV -

PANNING back and forth, surveying the others waiting on the platform. Only half a dozen of them. Then a uniformed cop suddenly appears.

CLOSE UP - NILES' REACTION

HIS POV - PANNING the other direction. Two more local cops step into view.

ANGLE ON NILES

Scared silly as the cops advance toward him from either side. In the distance comes the rumble of the approaching train.

As the train barrels in, Niles looks for some direction to run.

Then the cops converge -- not on him but another hapless soul. A guy in a buzz haircut carrying a backpack. They throw him down, beat on him and handcuff him.

Others hesitate boarding the train to gawk at the arrest in progress.

Niles edges toward the open door to the train car that will carry him away from there -- away from danger. But before he can step aboard, one of the officers grabs his arm.

COP

Hold it up a minute.

NILES

What is it? I'll miss my train.

COP

You're from Stonebridge?

NILES

Not today. I'm out on strike.

COP

You must know what that escapee looked like. Can you make a positive ID for us?

NILES

What escapee?

COP

Leroy Brewer. Went over the wall
this A.M. How many escapees you
got?

NILES

Not my job to keep count.

COP

Have a look at him for us.

NILES

Don't you have a picture of him?

COP

It came out all blurry on the fax.
Help us out.

NILES

Hold my train.

COP

Won't take but a second. We won't
let it go without you.

NILES

Let's get it over with.

He's escorted to where the other two cops have the unhappy
suspect cuffed.

SECOND COP

Is this Brewer?

NILES

Well damned if it isn't. Hello,
Leroy! You little devil!

SUSPECT

He's lying!!!

NILES

Thought you could get away with
it?

SECOND COP

How come you didn't recognize him
on the platform?

NILES

Who looked?

SECOND COP

Not too observant for a trained
penal officer.

NILES

Maybe when they settle the walk-
out, we'll start being good at our
jobs again. But you guys deserve
all the credit for catching the
bastard.

SUSPECT

Lying sonofabitch. I'm not him
and you damn well know it.

NILES

See the kind of abuse we have to
take. No wonder we want a raise.

COP

He's got loads of phony ID. All
says his name's Bernie Margolies.

NILES

(to suspect)

You must've planned this for
months, Leroy.

(to cops)

He was always an agitator.

SECOND COP

Well try to hang on to him this
time. You can help us take him
back. That ought to be a feather
in your cap.

NILES

I got me a train to catch. I told
you I was on a walk-out.

SECOND COP

You don't mean you're blowing a
chance to help return an escaped
prisoner? You don't have much
ambition for advancement.

NILES

Hardly none at all. Have a nice
day.

(to suspect)

You too. Mend your ways. Prison
is to rehabilitate, not punish.

He runs aboard just as the train doors hiss closed.

The suspect is dragged off kicking and screaming as the train pulls out.

CUT TO:

INT. THE CONJUGAL BUNGALOW - DAY

Flora is watching Munsey with renewed lust.

FLORA

Leroy, could you excuse us for a half hour or so?

LEROY

Why don't you two take the bedroom this time?

FLORA

That's damned considerate of you.

MUNSEY

You don't expect me to make love under these conditions.

FLORA

Danger can be the greatest aphrodisiac.

MUNSEY

To you maybe.

FLORA

This might be our last chance to be alone together.

MUNSEY

Suddenly I've got other things on my mind. Like suicide.

FLORA

That's why I'm trying to relax you.

MUNSEY

Is that all that's ever on your mind? Sex?

LEROY

(chimes in)

It's all I ever think of.

MUNSEY

Then maybe you two belong together.

LEROY

Ha. Don't think I couldn't handle it.

MUNSEY

I thought you were still suffering from a terminal broken heart.

LEROY

An earthy woman like her could help me recover from my grief.

FLORA

I certainly could try.

MUNSEY

Don't tell me you imagine you could straighten this guy out. I read that can't be done.

FLORA

You already know what a passionate woman I am.

LEROY

And I wouldn't mind finding out. I mean, what could I lose?

FLORA

You must've been with a woman before. Sometime way back in your youth.

LEROY

Never one in your class.

MUNSEY

I forbid this. He's not cleared for any conjugal visit. It's a flagrant violation.

LEROY

Look, you had first dibs and you passed up seconds.

FLORA

We're willing to cover for you, Captain, but don't try to inflict your conventional moral values on us.

MUNSEY

I should've known from those perverted letters...

FLORA

I thought that's what originally attracted you. Least that's what you said. But after one quick shot, your interest seems to have waned considerably.

MUNSEY

Only because my career is ruined and I'm looking at hard time.

LEROY

You're breaking my heart, screw.
(to her)
You coming, honey?

FLORA

I can't help it. This whole set-up makes me hot as a pistol. I could never have fantasized this situation but I'm sure as hell not about to pass it up.

MUNSEY

Call me an uptight son-of-a-bitch but I think you're both nuts.

LEROY

It takes being in the lock-up a few years to loosen you up. Then you get so you're willing to try anything. Maybe that's a kind of freedom that people on the outside never get to feel.

MUNSEY

Fuck you and your philosophy!
(to her)
And you, too!

FLORA

Well, you don't have to be rude.

Munsey watches aghast as Flora leads Leroy into the bedroom.

CUT TO:

INT. TRAIN - DAY

Niles in the uniform of a prison guard sits alone in the now deserted train car.

The train speeds along, carrying him further from the prison, and he doesn't seem at all happy about it.

Then another passenger appears, emerging from the next car, looking for privacy. A black man.

It's Sunshine, still disguised to look like Otis with the moustache, sideburns, leisure suit and tie.

Sunshine has backed into the car, then she turns, catching sight of Niles in the guard's uniform and reacting.

She immediately assumes that being a prison guard, he has come after her.

Well, he's not going to take her back to jail without a fight!

SUNSHINE

Keep the fuck away from me! I'm not going back in there!

Niles doesn't know what this "stranger" is talking about. But he rises to his feet and approaches in total confusion.

NILES

Huh?

SUNSHINE

Didn't I say to keep back? I'll kick your balls up into your throat.

NILES

I don't think I'd like that.

SUNSHINE

How'd you find me so quick? Did that asshole rat me out?

NILES

Mister, you're all mixed up.

SUNSHINE

Don't give me that 'mister' crap when you know better. I knew this was one fucked up plan! They'll add three years on for this bust-out!

NILES

You're escaping too?

Cornered now, Sunshine lunges at him and they both topple to the floor, wrestling and rolling in the aisle. She's pulling his hair as he rolls over on top of her.

NILES

How come we never met up in stir? You're kind of attractive and I'm into thick moustaches.

He tries to kiss her as he holds her down -- still thinking "she's" a "he."

He finally plants a big, juicy kiss on Sunshine's lips.

NILES

You got great lips. Most guys don't have much in the way of lips.

SUNSHINE

Just what I needed! A queer guard.

NILES

I may be queer, but I'm no guard.

SUNSHINE

You're not?

NILES

Shit, no.

SUNSHINE

How come you got on one of them suits?

NILES

I'm busting out myself.

SUNSHINE

No fooling? You're the one that went over the wall this morning?

NILES

You heard about me?

SUNSHINE

I thought you'd be long gone by now.

NILES

I kinda got hung up.

SUNSHINE

You can let go of my arms.

NILES

Not 'til I finish telling you.

SUNSHINE

Then tell me before the conductor walks in.

NILES

You see, it was getting awful lonesome being on the outside before you came into my life.

(feeling her arms)

Ordinarily I prefer more muscular guys, but you'll do.

Again he tries to kiss her but she jerks away.

SUNSHINE

Well, you won't!

She keeps thrashing around but he keeps her pinned.

NILES

If I let you up, promise you'll stop trying to bite me. You fight like a woman.

SUNSHINE

I am a woman.

NILES

Do you have to be? Couldn't we trade off on that?

SUNSHINE

Listen you freak, I'm straight and 100 percent female. Don't you even know a woman when you feel one?

NILES

I haven't had that much experience.

SUNSHINE

Take my word for it.

NILES

Now why'd you have to go ruin a perfectly good relationship?

SUNSHINE

If you don't believe me, yank my moustache off.

NILES

I don't do S and M.

SUNSHINE

Fool, just let go of my hand and I'll show you.

(she rips the
moustache off)

See! All woman!

NILES

That's disgusting. What's Leroy gonna say when I tell him?

SUNSHINE

Who the fuck is Leroy?

Niles gets up off of Sunshine and slumps into one of the seats.

NILES

And here I thought I found my soulmate.

SUNSHINE

I said who's Leroy?

NILES

My man I left back in the joint.

SUNSHINE

I left my man there too. I wonder
how he's getting on?

They ride on in silence.

NILES

Great being free, ain't it?

SUNSHINE

Yeah.

(beat)

Nothing like it.

They both look miserable.

CUT TO:

INT. THE WOMEN'S PRISON - SHOWER ROOM - DAY

The moment of truth.

More than a dozen female inmates file down the corridor outside where they pause to be issued a small square of soap and a bathtowel by a trustee.

The next stop is the changing room where prison uniforms are to be removed and hung on hooks. The then naked prisoners will then file into the shower room where a sign boldly proclaims "TIME LIMIT - TWO MINUTES."

The previous group of bathers are drying themselves and getting dressed again to return to their respective cells.

A heavily made up Otis is part of the next contingent that includes Big Gwen and a number of his satisfied customers. All are determined to help him keep his secret. They've layed the mascara and lipstick on with a trowel to give him an exotic look. They've even teased his wig.

OTIS

Shit, I always dreamed about
taking a shower with a dozen naked
women.

BIG GWEN

Try not to let that get you worked up. It's gonna be hard enough to hide what you're not supposed to have.

LUCILLE

(butting in)

What'd she say about 'hard' enough?

OTIS

Stop saying that word.

BIG GWEN

All you girls got to do is cluster close around Otis here so as to impede the view.

ROSE MARIE

And keep the hot water turned way up to provide the maximum steam.

LUCILLE

Except for him. He better take himself a cold shower.

LULU

(to Otis)

Lather up good, honey. I know a lot of women as flat as you with as much hair on their chest.

The prisoners are now in the process of stripping naked with only their towel to hide behind.

LUCILLE

Just keep your legs crossed tight and take little bits of steps.

OTIS

I know what to do! I've just gotta not think about sex.

LUCILLE

It ain't working.

BIG GWEN

Think about taxes.

OTIS
I never paid no taxes.

BIG GWEN
Visualize something absolutely repugnant. A plane crash or penile implant surgery.

OTIS
That worked.

The inmates are now leaving their prison garb on the hooks.

Otis walks in tiny mincing steps, tightly surrounded by naked females -- all of whom are intent on maintaining the deception.

Only Zarzuela is critical of him.

ZARZUELA
Shit. Look at the hairy legs on him. Gnarly knees, fat ankles, no calves.

OTIS
Nobody asked you to judge a fucking beauty contest, lady.

LUCILLE
Cool it. Here comes the Sarge.

The bull dyke Sergeant Sally struts in to observe the women as they enter the showers.

SGT. SALLY
Hello girls. Don't mind me.

The girls quickly surround Otis on all sides so that there's no clear view of him in the midst of that cluster of nudity.

Sgt. Sally is getting what she came for -- observing plenty of tits and ass. While Otis is being shielded from discovery.

He takes his place under the shower as the room starts steaming up. He's keeping his arms criss-crossed on his chest to cover the absence of cleavage.

OTIS

I can't move. Turn the water on
for me.

Lucille turns the knob on the wall.

The ice cold water gushes on -- full force -- splattering
Otis and washing his wig off.

He can't grab it in time. It's gone. Headed for the
drain in the center of the shower room.

Big Gwen sees it, goes after it. Rose Marie dives for it
as it splashes out of her reach. Sgt. Sally catches sight
of the hairy object sliding about in a sea of suds.

SGT. SALLY

What is that thing?

BIG GWEN

It's a goddam rat!

SGT. SALLY

Well kill the fucker before it
bites somebody on the ass!

Lulu quickly lathers Otis' hair so that it stands straight
up -- to hide his sudden loss of curls.

The harsh soap gets in his eyes, momentarily blinding him.
But he can hear the cry "rat loose!"

OTIS

Where's there a rat? Oh, my God!
I hate rodents!

The thoroughly soaked wig is like a hockey puck skittering
across the wet concrete and under Otis' feet. He feels it
and panics -- blinded and not realizing what the hell it
is!

Otis kicks out at it -- propelling it through the air and
right into Sgt. Sally's weather-beaten face.

By now, the wig is just a soggy mess of hair not even
resembling a wig. Sgt. Sally pulls it off her face in
mild shock.

SGT. SALLY

What is this shit?

BIG GWEN
Biggest hairball I ever seen.

SGT. SALLY
No wonder the drains get all
fucked up.

LUCILLE
Can we have it back, please?

SGT. SALLY
What for?

LUCILLE
It's ours.

Meanwhile, the girls around him continue to lather Otis up so that he's barely visible at all under that thick surface of foam.

SGT. SALLY
What the fuck good is a hairball?

She tosses the hairball back at the inmates. Then, as the steam clears, she gets a clearer look at the totally foam-covered figure that is Otis. Only his eyes peer out from the lathered face.

SGT. SALLY
Who's that?

She squints as the lather rises.

SGT. SALLY (CONT.)
And what's that?

There's something sticking out. It's still overlaid with foam but it's a protrusion. A healthy-sized one.

SGT. SALLY (CONT.)
Look! Do you see that?

BIG GWEN
See what?

SGT. SALLY
Sticking out. Way out!

Sarge's face flushes red as she gapes at it, while the others try to cover.

BIG GWEN
I don't see nothing.

Otis realizes what's happened and affects a high pitched falsetto voice.

OTIS
That's just soap!

LUCILLE
Where's she pointing at?

SGT. SALLY
Can't anybody see it?

LULU
There's nothing there to see.

SGT. SALLY
It's pointing back!

OTIS
I am not!

LUCILLE
You must be cracking up, Sarge.
Imagining shit!

SGT. SALLY
You can't miss it. What's that
doing in here?

Immediately Sgt. Sally starts shouting for the other guards.

SGT. SALLY
Help! Get in here quick!

When they don't respond, Sally rushes outside to get help, giving Big Gwen a brief moment to take action.

BIG GWEN
Quick -- who's got the hairball?

Lucille finds it and shoves it up between Otis' legs a little too hard. WHACK! We hear him whimper.

LUCILLE
Hang onto that tight!

Just as a contingent of female guards rush in led by an irate Sally.

SGT. SALLY

See it? Doesn't anybody see that thing?

FEMALE GUARD

What thing?

SGT. SALLY

One of those awful penises.

FEMALE GUARD

Well it's gone now.

(noticing Otis)

But look at the bush on that one!

SGT. SALLY

It' must've been foam. That's all. I guess. Suds!

BIG GWEN

You've got a filthy mind there, 'Sargey.' Wash your brain!

Sgt. Sally exits in a state of confusion, muttering to herself.

Once all the guards have departed, Lucille retrieves the wig, wrings it out and replaces it on Otis' head as the other girls rinse him from head to toe. The soap is out of his eyes now and he can focus again.

LUCILLE

Hope I didn't do you any damage.

ROSE MARIE

Want me to dry you, sweetheart?

OTIS

That'd be nice.

He raises his arms and the women use their towels to dry every available spot on him. He's in absolute heaven.

OTIS

Now let's get each other all dirty again.

BIG GWEN

Don't get the wrong idea, girls. No free samples.

Otis continues to submit to being dried all over!

OTIS

Still a little damp down behind
the left cheek.

ZARZUELA

Didn't mean what I said about your
legs. In heels they wouldn't be
half bad.

OTIS

I love you, too. In fact I love
you all.

They're all slipping their prison uniforms back on -- Otis
included -- while Lucille fusses over his hair.

LUCILLE

It looks good with a little part
in the middle.

Another female guard enters.

FEMALE GUARD

Let's move it along, girls. What
do you think happened to Sarge?

BIG GWEN

I've seen the breakdown coming for
a long time.

FEMALE GUARD

She said she's putting in for
early retirement. When you start
seeing dicks, it's time to quit.

LUCILLE

We'll all miss her terribly.

The Female Guard steps back out. They're alone again.

BIG GWEN

We're in the clear, honeybunch.

OTIS

Why didn't I think of this a long
time ago? Will you fix my face
for me again?

LUCILLE

My turn.

LULU

No -- it's mine.

OTIS

Don't fight over me, girls.
There's enough to go around.

(beat)

Let's just hope Sunshine don't get
caught and fuck this situation all
up.

(smiles)

Just run your ass off, baby.

CUT TO:

EXT. THE TRAIN - A BLUR RUSHING BY - DAY

INT. TRAIN CAR - DAY

Niles, still despondent, is comforted by a strangely
compassionate Sunshine.

SUNSHINE

Honey, don't feel bad. You'll be
so busy eluding the authorities,
you won't have time to dwell on
Leroy and his fate.

NILES

Come to think of it, I was
perfectly happy as an
institutionalized person. I had
everything I needed. Escaping
seemed like the thing to do. But
I hate being on the outside. It
makes me so fucking nervous.

SUNSHINE

You'll get used to it.

NILES

Never have before. I mean
anything can happen to you out
here. You never know what to
expect.

SUNSHINE

Well, you can tag along with me.
If you think you could overlook
our gender differences?

NILES

Real decent of you to offer -- but
I'm getting off next stop.

SUNSHINE

You're going back?

NILES

I never left. That's my fucking
home.

SUNSHINE

I never could get used to stir.
So I suppose I don't belong there.
I'm headed for the Canadian border
and a brand new life in
Saskatchewan.

NILES

As a guy?

SUNSHINE

Hell, no. I can't wait to get
back in a skirt. My legs is my
best feature.

NILES

Mine, too.

(beat)

What about your husband?

SUNSHINE

His legs ain't worth shit. Gnarly
knees, fat ankles, no calves.

NILES

I meant what's to become of him?

SUNSHINE

He always screwed around on me.
Blew whatever cash he had on
women. And most of those bitches
looked like they'd been beat with
the ugly stick. Still, he had to
have strange. Well now he's
surrounded by strange.

NILES

So everybody gets what they really
want. Who says there's no such
thing as happy endings?

The train is pulling into a station. Niles is ready to get off.

NILES

Glad we ran into one another. Let me stick that moustache back on for you. Hold still.

SUNSHINE

Your boyfriend is sure lucky to get you back.

NILES

Let's hope he sees it that way.

She kisses him on the cheek. He hesitates just a moment.

SUNSHINE

Hey, get going!

He rushes through the doors just before they hiss closed.

She can see him out on the platform waving as the train pulls out, carrying her off to her new life on the outside. She looks at her reflection in the window and carefully straightens the moustache.

CUT TO:

EXT. THE PENITENTIARY-MAIN GUARD STATION - LATE AFTERNOON

BREEDLOVE

Anybody seen Captain Munsey?

STATION GUARD

Come to think of it, not since lunch. Maybe he went out on strike.

BREEDLOVE

Not a chance. He's management all the way.

STATION GUARD

He'll turn up.

BREEDLOVE

Ever since Otis' wife showed up, he's been acting kinda odd. I got a bad feeling. Institute a search.

DIRECT CUT TO:

EXT. OUTER PERIMETER GATE - DAY

Flora's old Cadillac approaching the prison with Niles behind the wheel. He has returned to jail of his own accord.

The strikers are no longer evident. They've quit for the day and gone home.

The same guard is still on duty at the gate. Niles pulls up, leans out the window cheerfully.

NILES

Got called back. With the strike, they're a man short.

GUARD AT GATE

Did you hear? They picked up what they thought was that escapee.

NILES

Is that so?

GUARD AT GATE

Turned out to be a case of mistaken identity. He looked nothing like Leroy.

NILES

What's Leroy look like?

GUARD AT GATE

Damned if anybody can remember.

The barrier is lifted and Niles drives on through.

He turns into the parking lot. He gets out of the vehicle. Now he must retrace his steps through security and back to the conjugal cottage without getting recognized.

CAMERA TILTS UP to the catwalk above where Breedlove is continuing his search for Munsey.

Spotting what looks like Munsey down below, Breedlove descends from the tower and tries to catch up with Niles.

BREEDLOVE

Munsey! Hold it up. We've all been looking for you.

TRUCKING SHOT -

Niles increases his pace. Breedlove is gaining on him. Niles breaks into a dead run heading for the bungalow. Breedlove is also running like an olympic sprinter.

Niles has the keys out. He reaches the door, unlocks it and dashes inside.

INT. THE CONJUGAL BUNGALOW

Niles slams the door behind him and holds it closed with all his weight. Breedlove is outside trying to push his way in, but Niles shoves a chair under the doorknob, jamming it shut. Then he turns to the occupants of the bungalow and announces:

NILES
(breathless)
I came back!

Captain Munsey sits alone on the fold-out bed. Flora and Leroy are still out of sight in the bedroom -- having a go at it.

MUNSEY
Why the hell did you do that?

NILES
Don't ask. Just change clothes.
Quick!

BREEDLOVE
(from outside)
What's with you, Munsey? Open the damn door!

NILES
Deal with him.

MUNSEY
(hollers)
It's okay, Breedlove. Don't come in!

BREEDLOVE
I know you're in trouble.

MUNSEY
No. No trouble at all.

BREEDLOVE

Have we got a hostage situation in there?

MUNSEY

I've never been better!

BREEDLOVE

Just hang on. I'll get back-up!

MUNSEY

(shouts)

Not necessary!

Niles is stripping the uniform off while Munsey, in his shorts, is trying to get dressed. Not an easy task when the garments come off inside out.

NILES

You got the pants on backwards.
The fly's on the front.

MUNSEY

Unbutton the sleeves. Peel those socks off.

The commotion and the pounding have drawn Leroy and Flora out of the bedroom in a state of undress. Niles is outraged seeing Leroy with her and goes into shock. The clothing exchange comes to a halt.

NILES

This is what I came back for?

Munsey continues undressing the paralyzed figure of Niles Coogan, who makes no further effort to assist. He's like a store mannequin as Munsey pulls off his shoes and socks.

FLORA

We were only experimenting.

LEROY

I had to find out for sure, didn't I? I owed it to you.

NILES

So what did you conclude?

FLORA

We both love you.

NILES

Me?

LEROY

We agreed on that. It's all we had in common.

NILES

But you went to bed together.

FLORA

Only to feel closer to you.

LEROY

Even after you ditched the both of us, our feelings never changed.

NILES

Truth is, I couldn't stop thinking of you either.

LEROY

Which one of us?

NILES

The pair of you!

MUNSEY

What about me? Didn't you miss me?

NILES

I kind of enjoyed your clothes. Made me feel good. Kind of in authority, you know.

BREEDLOVE'S VOICE

(outside)

Munsey, we're gonna bust this in!

MUNSEY

Cease that hammering and back off! I've got matters under control.

Munsey is now desperately dressing with the help of both Flora and Leroy who are buttoning buttons, zipping zippers and knotting his necktie. Niles has pitched in tying his shoelaces.

NILES

Shit -- a lace broke!

FLORA

Make a knot.

LEROY

Just think. We can do this all
again in sixty days.

FLORA

Sure, our next conjugal visit...if
you behave.

NILES

What about Leroy? He's down as an
escapee.

MUNSEY

Since he never left the grounds,
he's only guilty of violating head
count.

NILES

What'll he get?

MUNSEY

One hundred and twenty days loss
of privileges. But I'll find a
cushy job for him in the library.

NILES

Where I can still see him
regularly in back of the stacks.

FLORA

Until we meet again, Captain, I'll
write regularly. And
descriptively.

MUNSEY

And I'll treasure every little
letter. How do I look?

FLORA

All together.

She adjusts his tie, hands him his cap. While Breedlove
again hammers frantically at the door.

BREEDLOVE'S VOICE

In thirty seconds, we're gonna lob
in tear gas!

MUNSEY

Mind your own business.

FLORA

One last kiss. All that pounding
is turning me on.

MUNSEY

I'm glad. I thought for a while I
lost you. I promise to provide an
element of danger to our next
encounter because I'm now aware of
your peculiarities.

FLORA

(kisses him again)

Your lips are burning.

NILES

Better let Breedlove in.

LEROY

We're ready.

NILES

Let me stand over next to my wife
in an idyllic pose.

He puts his arm around Flora, she leans her head on his
shoulder. They look like a happily married couple.

FLORA

I wish somebody could take a
picture.

MUNSEY

I guess the honeymoon is over.

He removes the chair that jams the door shut and opens it
as Breedlove and other back-up officers swarm in. Leroy
is spotted immediately.

BREEDLOVE

What's he doing here?

MUNSEY

Leroy gave himself up to me.
He's been hiding out from Chicano
gang members who he thought had a
hit out on him. But I guaranteed
we'd keep him safe and sound.

BREEDLOVE

You should've come straight to us
for protection.

LEROY

I now realize my grievous error --
and apologize for any
inconvenience caused by my brief
unexplained absence.

MUNSEY

Take them back to their cell
blocks. I'll escort Mrs. Coogan
to her car.

NILES

I nearly forgot -- the keys.

He tosses Flora's car keys to Munsey as he's escorted out.

Breedlove sees it and struggles to understand it. Then
gives up. He's exhausted by now.

BREEDLOVE

I think tomorrow I'm going out on
strike.

CUT TO:

EXT. PRISON PARKING LOT - DAY

as Munsey bids farewell to Flora, beside the old Cadillac.

MUNSEY

To think I was against these
conjugal visits. Of course we
could see each other on the
outside any damn time we please.

FLORA

It wouldn't be the same, Captain.

MUNSEY

It would kind of take the kick out
of it, I guess.

FLORA

Absolutely!

MUNSEY

Drive safely. Dammit -- there I go again. Drive recklessly. Throw caution to the wind. Break rules whenever possible.

FLORA

You know I will.

She touches his cheek affectionately.

FLORA

I've learned something today, darling.

MUNSEY

Yes?

FLORA

Prison is a wonderful place to fall in love.

She gets in the Cadillac and pulls away.

The gate opens allowing her to depart.

Munsey watches the Cadillac vanish in the distance, then, setting his cap at a jaunty angle, he strolls happily back toward the sanctuary of the prison -- a changed man forever.

CUT TO:

EXT. CANADIAN-U.S. BORDER NEAR NIAGARA FALLS

as Sunshine, still dressed as a guy, joins dozens of tourists crossing into Canada and walks safely to freedom.

FINAL CREDITS BEGIN:

EXT. NIAGARA FALLS - DAY

Sunshine looks down at the Falls -- then pulls off the moustache and sideburns, dropping them down into the raging rapids below.

FINAL CREDITS CONTINUE:

Sunshine turns, takes a deep breath of free air, and saunters off into a sea of tourists.

In a moment, she's gone.

And our conjugal visit is over.

FADE OUT.

THE END

A Conjugal Visit