

CITY SLICKERS II

"The Legend of Curly's Gold"

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CITY SLICKERS II

FADE IN:

1 EXT. PRAIRIE - DAY

1

It's barren - no sign of humanity. Everything is peaceful until... A flock of birds fly out of a tree as if frightened by something. Prairie dogs nervously stick their heads out of their holes and look around. A large bird of prey shrieks.

OMINOUS MUSIC

More and more animals - birds, rabbits, coyotes - begin to react - many of them running away in fear - the large bird shrieks again and again.

Now our P.O.V. is traveling rapidly and jerking along the prairie floor - coyotes are barking, snakes hiss and slither away, more birds caw and shriek. The sounds become more frantic and we're moving at breakneck speed. Suddenly, we are confronted by a cross - a makeshift, wooden cross, stuck in the ground to mark a makeshift grave.

MUSIC BUILDS.

The ground begins to shake. The dirt of the grave begins to dribble down the sides of the grave's mound.

Snakes hiss angrily, a coyote growls viciously. Dirt begins spilling off the grave's mound more and more rapidly. Soon, dirt is flying up into the air.

Music, birds shrieking, animals howling as, finally, a human hand forces its way up out of the grave. It grabs the cross and yanks it out of the ground. Lightning strikes, thunder blasts and a coyote screams in terror. Following the hand comes an arm, a shoulder, then an explosion of dirt, blinding us for a moment. When the dirt clears, we see CURLY - dirty and angry, spitting dirt and wiping his face and hair. He hits the ground, and does three, one-arm pushups. He rises. We push in tight.

CURLY

City folk.

2 INT. MITCH'S BEDROOM - NIGHT

2

MITCH springs up from a deep sleep - sweaty and panicked.
He shouts in fear. He's horrified.

MITCH
I buried him alive!

CREDITS

3 INT. BEDROOM - CONTINUOUS

3

Mitch is still shaken from his nightmare. The phone rings.
Mitch checks the clock. It's 5:16A. He groans. He hits
the button for the speaker phone.

MITCH
Hi, Ma.

MOTHER (V.O.)
It's June 8th, 1952, we're driving
back from your Aunt Marsha's. My
water breaks. Your father jumps
the divider of the Saw Mill River
Parkway and races me to Doctors
Hospital. And at five-sixteen out
you came. Happy birthday, darling.
I can't believe you're forty!

She begins to cry, horribly.

MOTHER (V.O. CONT)
I'm overcome. Talk to your
father.

MITCH
Hi, Dad.

FATHER (V.O.)
Hi, boy. Happy birthday.

MITCH
Thanks, how are you?

FATHER (V.O.)
I've got a cyst on my testicle.
Here's your mother.

MOTHER (V.O.)
Don't worry, he's fine. How does
it feel to be forty?

(CONTINUED)

3 CONTINUED:

3

MITCH

I tell you, Ma, I feel great.

MOTHER (V.O.)

Why? What's the matter?

BARBARA stifles a laugh. Mitch looks at Barbara as if to say, "You see what they're like?"

BARBARA

He's fine, Ma. He's never been better.

She kisses him on the cheek.

MOTHER (V.O.)

Oh, you're there too. Hi, Barbara. Well, listen, you two, have a - Leo! Leo!

(into phone)

The dog needs to go out. Leo! He's impossible. I'm going to have to have him neutered.

MITCH

(whispers to Barbara)

She means the dog.

BARBARA

How are things at the condominium?

MOTHER (V.O.)

The entire second floor died.

MITCH

You cooked?

MOTHER (V.O.)

Ha, ha, ha. They were very nice - Hey! Hey! Stop that! He's peeing on the carpet!

MITCH

(whispers to Barbara)

She means Dad.

Barbara laughs.

MITCH (CONT)

'Bye, Mom.

(CONTINUED)

3 CONTINUED: 2

3

MOTHER (V.O.).
'Bye, Angel Birthday Boy.

He hangs up. Barbara gives him a kiss.

BARBARA
Happy birthday, honey.

MITCH
Thanks.

BARBARA
Is something wrong?

MITCH
Oh, what a nightmare!

BARBARA
I know, but they mean well.

MITCH
No, not them. I had a real
nightmare. I mean...
(shivers)
I don't want to talk about it.
It's my birthday. I feel great. I
just finished the best year of my
life. There's no surprise party,
right? Because Abe Goodman's wife
gave him a surprise party, and he
came in and they yelled surprise
and he said, "I've got a bigger
surprise, I'm having a heart
attack."

BARBARA
Abe Goodman weighed 400 pounds.

MITCH
Who are you telling? I was a
pallbearer. I had to help carry
that camper he was buried in.

BARBARA
No surprise party. Just dinner and
a movie, you, me and the kids
and... Holly wants to bring her
boyfriend.

(CONTINUED)

3 CONTINUED: 2

3

MITCH

Cousin It? He has to come? Why?
It's a family thing -

BARBARA

She begged.

MITCH

It's my birthday, why didn't she
ask me?

BARBARA

Because whenever she mentions a boy
to you, you tell her your rule - no
sex 'til after your dead.

MITCH

And that's unreasonable?

BARBARA

Then after... both kids are
sleeping over at my sister's.

MITCH

They're going to help her look for
a husband?

She punches him in the side.

BARBARA

And you... and I... will have the
whole house to ourselves... all...
night... long.

Mitch uses his hand to make a bulge in the sheet where his
penis would be.

MITCH

Uh-oh... Look out. Little man
wants to go to the parade.

*

BARBARA

(seductively)
I'm planning something very
special.

His hand starts to go wild.

MITCH

It's out of control!

(CONTINUED)

3 CONTINUED: 4

He makes red-alert noises.

MITCH (CONT)
Clear the area!

4 EXT. OUTSIDE SOMEWHERE

Close-up of Mitch

He's talking in a confidential "stolen-moment" kind of way.
He's wearing sunglasses.

MITCH
I love Barbara. I love the kids,
but you're the only one I can talk
to this way. You know what would
hurt Barbara the most? If she knew
I was telling you things I don't
tell her. But I don't want to give
you up, you know?

We hear a "moo".

Reveal that Mitch is in the backyard of a suburban home
talking to a steer. It's NORMAN.

MITCH (CONT)
I mean everything's better since we
met. Work - I'm not just pushing
time anymore. I run the whole
station. We moved up here... I
just wanted to say "thank you".
Now give me a kiss and not so much
tongue.

Norman kisses him.

5 EXT. COMMUTER TRAIN - ON ITS WAY TO NEW YORK.

6 INT. TRAIN

Mitch opens his attache case to do some work. He finds a
paper bag with a bow around it. There's a little card on
the bag which says, "Happy birthday". He opens the bag and
removes a pair of sexy black panties and a can of whipped
cream. He looks around the train to see if anyone noticed.
The guy next to him is staring at him.

(CONTINUED)

6 CONTINUED:

6

MITCH
(embarrassed)
I got my kid's lunch.

*

7 EXT. TRAIN, GOING INTO MANHATTAN

7

8 INT. RADIO STATION

8

Mitch enters and passes the glass-enclosed studio. The audio from the studio is piped into the hallway where Mitch is. He stops to wave to the person who is on-air, DR. JEFFREY SANBORN. Dr. Sanborn waves to Mitch.

DR. SANBORN
Okay, we're back. I'm Dr. Jeffrey Sanborn, and we're on the phone with Kenny. Kenny, thanks for waiting.

KENNY (V.O.)
It's all right.

DR. SANBORN
Kenny, you were telling me that you get extremely depressed at night...

KENNY (V.O.)
Well... that's when I'm alone.

Mitch shakes his head sadly and goes through a door into an office area. Here, the audio is still piped in but much more faintly. Mitch stops at the reception desk.

MITCH
Good morning, Alice.

She hands him some messages.

MITCH (CONT)
(indicates the studio)
He's got a real crazy this morning, huh?

ALICE
Oh brother. I thought my life was garbage 'til this guy called. He's been on for an hour. I think he's helping him, though.

(CONTINUED)

8 CONTINUED:

3

MITCH

The only thing he's helping is our ratings.

Mitch moves on. He's confronted by a woman. Her name is LOIS.

LOIS

Mitch...

MITCH

Hi. Don't forget we've got a big sales meeting in ten minutes.

*

LOIS

I want to talk to you about Phil.

MITCH

(whines)

No...

LOIS

Nobody said anything when you gave your friend your old job, even though he never had a days' experience in radio or sales -

*

MITCH

(wearily)

I know...

LOIS

Because we all like you. But he doesn't get anything done. He just stands around the coffee machine and whines all day.

MITCH

(points)

He's working right now.

ANGLE ON PHIL in a glass-enclosed office on the phone and making notes. He sees Mitch and waves. He seems happy. Angle on Mitch and Lois.

(CONTINUED)

8 CONTINUED: 2

8

MITCH (CONT)

He's been through a tough time.
He's getting cleaned out in his
divorce - his kids won't talk to
him, because his ex-wife has them
convinced that he's Satan. He's
just down right now -

*

LOIS

Why are you taking him to the
convention in Las Vegas?! It's bad
for the station -

*

MITCH

Lois, today is my birthday. You
know what your present to me is?

*

LOIS

Not to talk to you about this?

MITCH

Thank you.
(hugs her)
It's just what I wanted.

She laughs a little and walks away. Mitch starts for his
office, but looks at Phil again and decides to go and talk
to him. He crosses towards Phil's office.

DR. SANBORN (V.O.)

Kenny, the women you meet - do they
say things that make you feel they
don't like you?

Mitch, again, shakes his head sadly at this conversation and
opens the door to Phil's office.

PHIL

(into the phone)
It's not anything they say - it's
just an overall feeling that
they're not interested. I -

He looks up and sees Mitch. Phil freezes. Mitch stares at
him.

DR. SANBORN (V.O.)

Hello? Kenny? Are you there?

(CONTINUED)

8 CONTINUED: 3

8

PHIL

Mmm...

(into the phone)

I...

(to Mitch)

Umm...

(into the phone)

I...

(to Mitch)

Umm...

DR. SANBORN (V.O.)

Kenny? Are you there?

Mitch takes the phone.

MITCH

Kenny has to go. This is his lover, Zack.

Mitch hangs up.

PHIL

(points to the phone)

Wrong number.

DR. SANBORN (V.O.)

I hope wherever he is, he gets help, because he's a very troubled young man. And now a word from Muzzy's Mufflers.

*

Commercial music.

Mitch dials out the audio.

MITCH

You're calling the station psychiatrist while you're working?

PHIL

It's free. You know what psychiatry costs?

MITCH

In your case it must be millions.

Phil looks hurt. Mitch feels badly. He hugs Phil.

(CONTINUED)

8 CONTINUED: 4

8

MITCH (CONT) .

Phil, come on, what's the matter?
You were doing better.

PHIL

(hesitates)

I'm thinking about going back with
Arlene.

MITCH

What?! Are you serious?

PHIL

Mitch, I'm lonely.

MITCH

But you were miserable with Arlene.

PHIL

But I wasn't lonely.

MITCH

This is like breaking back in to
Alcatraz. You yourself said it was
a demeaning, castrating, horrible
relationship that made you feel
like a miserable little piece of
dirt.

PHIL

Not all the time.

MITCH

I can't even discuss this, it's...

PHIL

I can't face another night in that
apartment - unrolling aluminum
foil on the Hungry Man dinner -
staring into the peach cobbler -

*

MITCH

Come home with me tonight. It's my
birthday, we're going out.

PHIL

Oh, I forget your birthday -

*

(CONTINUED)

8 CONTINUED: 5

8

MITCH

Don't worry about it. Just come with me and - Only you can't sleep over, because Barbara and I - you can't.

*

PHIL

That's okay.

MITCH

And next week we're going to Vegas, that'll be fun.

PHIL

Yeah...

MITCH

Now, come on we've got a big meeting now, and then later on I'll take you to lunch and buy you a toy. Come on, Kenny.

They go out.

9 INT. CONFERENCE ROOM

9

About a dozen people - male and female - including Mitch and Phil are seated around a conference table. A SECRETARY is placing some coffee mugs on the table.

MITCH

(to the secretary)

Rose, I'm expecting an important call, so put it right through.

She leaves.

LOIS

What's up?

MITCH

(proudly)

George Leyton is going to call in (checks his watch) one minute to inform us officially that we are the new New York affiliate for the Jerry Jackson Show.

(CONTINUED)

9 CONTINUED:

9

Big excitement. People shout in joyful surprise. Mitch is a hero. They ask, "How?" "When?"

MITCH (CONT)
Hold your applause.

CHARLIE
Jesus, that show is a gold mine.

MITCH
So look, naturally I had to promise to clear the six-to-ten slot, so we have to talk scheduling changes, promotion, marketing, sales...

The phone beeps. It's at the other end of the table from where Mitch is. *

ROSE (V.O.)
Mitch, your call.

MITCH
Put it on the speaker. I want to share this with everybody.

The person closest to the phone hits the speaker button.

MITCH (CONT)
(calls out)
Hello, have you got good news for me?

BARBARA (V.O.)
I sure do. Tonight, I'm gonna pull down your pants and sink my hands into your cute little ass and then give you a tongue bath -

Mitch dives along the table, sliding on his chest while Barbara continues.

BARBARA (CONT)
I'm going to start at your feet.

Coffee cups, water glasses, danishes go flying as Mitch slides to the phone and lifts the receiver.

MITCH
Hellooo... Hi, honey.

10 INT. COMMUTER TRAIN

10

Mitch is doing some work on the way home. Next to him is Phil. Phil is asleep and clutching a wheelie toy. Mitch looks at him and shakes his head. Mitch looks up. Commuters are standing. It's nighttime. A man in the aisle lowers his newspaper giving Mitch a clear view of the door that leads to the next car. Through the window of that door, Mitch sees Curly staring back at him. Mitch gasps and is frozen for a moment. Then he hurriedly wakes Phil.

MITCH

Phil. Phil!

PHIL

(waking)

Are we there?

MITCH

Look.

Angle on the door. The train has stopped. There's a jumble of passengers going in and out. The door is obscured. When it's visible again, there's nobody there.

PHIL

What?

MITCH

Nothing... I must've fallen asleep.

11 EXT. TRAIN STATION

11

The train is gone. Commuters are being picked up or getting into cars they left at the station. Mitch is in the latter group. He and Phil stand on either side of Mitch's car while Mitch fishes for his keys. Mitch seems distracted.

PHIL

Are you all right? You look pale.

MITCH

No, I'm fine. I'm -

An electronic-sounding voice is heard from the next car.

VOICE

You are standing too close to the vehicle.

(CONTINUED)

11 CONTINUED:

11

MITCH
(annoyed)
Shut up.

VOICE
You are standing too close to the
vehicle.

MITCH
Drop...dead.

VOICE
You are standing too close to the
vehicle.

MITCH
In a minute you're going to be
saying, "You're urinating on the
vehicle."

As the electronic voice continues.

PHIL
Mitch, you're arguing with a car.

MITCH
He started it.

They got in.

12 INT. CAR

12

Mitch is still distracted.

PHIL
How many birthdays have we spent
together? You know the best one?
1964. Your parents took us to
see "Goldfinger" and then we went
to Nathan's. Remember?

MITCH
What if he was a narcoleptic?

PHIL
Goldfinger?

MITCH
Curly.

(CONTINUED)

12 CONTINUED:

12

PHIL
Curly? The trail boss?

MITCH
Yeah. You know they go into those
trances, kind of, where it looks
like they're dead but they're not.

PHIL
Mitch we checked. He was dead. He
was - why are you thinking about
this?

They're home. He parks the car.

MITCH
I thought I just saw Curly on the
train.

They get out.

PHIL
Yeah. Right. We buried him alive.
He stayed under ground a year. Got
up. Dusted himself off. And he
got on the commuter train to New
Rochelle. Makes sense.

They're walking to the front door.

MITCH
I know, you're right. I must just
be tired.

They walk in.

MITCH (CONT)
I'm home. Guess who's coming to
dinner.
(smiles at Phil)

Barbara enters. She's angry.

BARBARA
Oh! So you knew he was coming.

MITCH
Well, yeah, I invited him.

(CONTINUED)

12 CONTINUED: 2

12

BARBARA
How could you do that?

Mitch is embarrassed. Phil feels horrible.

MITCH
Honey, what are you saying?

PHIL
I'll just leave. I...

BARBARA
I mean, you know I can't stand him.

PHIL
(becoming ill)
Oh my God...

MITCH
(very embarrassed)
Honey, please! This is Phil, this is my friend -

BARBARA
Phil? I'm not talking about Phil. You thought, I -
(now she's embarrassed)
No, Phil, no, I love you.

She gives Phil a hug.

MITCH
Then what are we talking about?

BARBARA
Then you don't know?

MITCH
No! Can I buy a vowel?

BARBARA
Your brother's here.

MITCH
(in pain)
Oh, God!

(CONTINUED)

12 CONTINUED: 3

12

PHIL

(smiles)

Glen? Crazy Glen?

MITCH

What do you mean he's here?

BARBARA

What do I mean? He's here. He's in our den watching a Spanish soap opera.

MITCH

(nervously)

Well, how is he - how did he seem, is he...

BARBARA

He came in, did three scenes from "Godfather Two" and started making long distance calls.

PHIL

What's he been doing?

MITCH

(annoyed)

He... goes from one member of the family to another - stays 'til you throw him out - borrows money - borrows! "Borrows" indicates an intent to repay - gets jobs that aren't jobs - We only hear from him through change of address cards. He's... lost. He's a... dented can. And, Phil I'm just warning you - if you say one word to him about "The Godfather," I'll... rip your arms out of the sockets and beat you to death with them.

(to Barbara)

This started out such a good birthday.

GLEN

(entering)

You know, Barbara, I know a guy he'll sell you a box.

(MORE)

(CONTINUED)

12 CONTINUED: 4

12

GLEN (cont'd)
You'll never have to pay for cable
ag- Hey! Big brother! Big - look
at you. Still waiting for that
growth spurt, huh?

MITCH
Hi, Glen.

GLEN
(cheerfully)
Phil, Jesus Christ, how are you?

PHIL
I got divorced, I'm living alone, I
have no self-esteem, and basically
I'm feeling like I'm right on the
edge.

Pause.

GLEN
(cheerfully)
Hey, too much information for me!
Where's the other guy?

PHIL
Ed? He just had a baby. They're
down in Virginia visiting her
parents. He's really happy.

GLEN
So, everybody's doing great except
you. Phil, I'm kidding. You're
tall with hair, you'll do fine.
(to Mitch)
And you! Look at this place. It's
the Ponderosa.

MITCH
It's half-an-acre.

GLEN
You got trees and birds and a cow
- By the way, something's wrong
with the cow.

MITCH
What?

(CONTINUED)

12 CONTINUED: 5

12

GLEN

I thought I'd help out - you know -
with the chores. So I figured I'd
milk your cow for you. So, I reach
under there, I'm pulling and
tugging, I'm tugging, I'm
pulling, - nothing, not a drop.

MITCH

That's because his name is Norman.
You were pulling on his dick.

Pause.

GLEN

I'm gonna go wash up.

He starts out.

PHIL

Glen, let me ask you something -
Who had Frankie Pantangale killed?

Mitch groans. Barbara leaves the room.

GLEN

The... Rosato Brothers.

PHIL

Who gave the order?

GLEN

There's this kid I grew up with.
He was younger than me - sort of
looked up to me... you know... We
did our first work together -

MITCH

Glen.

GLEN

Worked our way off the streets.

MITCH

Oh God...

GLEN

Times were good. We made the most
of it.

(CONTINUED)

12 CONTINUED: 6

12

MITCH
I gotta change.

Mitch exits.

GLEN
During Prohibition we ran molasses
to Canada.

WE FOLLOW Mitch into the bedroom, but we continue to hear
Glen.

13 INT. BEDROOM - CONTINUOUS

13

MITCH
Ran molasses to Canada - you should
run some brains to your head.

GLEN (O.C.)
Made a fortune - your father, too.
As much as anyone I loved him and
trusted him.

Mitch finds Barbara in the bedroom.

BARBARA
I can't believe you two are from
the same gene pool.

MITCH
He's from the shallow end.

GLEN (O.C.)
...Later on he had an idea to build
a city out of a desert stopover for
G.I.s on their way to the West
Coast...

BARBARA
When is he leaving?

MITCH
Well... I'm going to Vegas
Friday... as soon as I get back,
I'll tell him he has to leave.

BARBARA
What?! You're going to leave him
here with me for a week?

(CONTINUED)

13 CONTINUED:

13

MITCH
Or... He'll leave tomorrow.

GLEN (O.C.)
That kid's name was Moe Green.

Mitch and Barbara react to "Moe Green."

GLEN (O.C. CONT)
And the city he invented was Las Vegas.

BARBARA
What about tonight?

MITCH
He'll sleep in the den.

BARBARA
Mitch, we were supposed to be alone tonight. I was planning to make noise.

MITCH
Oh, god, I forgot. I'll...

Mitch doesn't know what to do.

GLEN (O.C.)
This was a great man - a man of vision and guts, and there's not even a plaque or a signpost or a statue of him in that town.

MITCH
I'll send him home with Phil. Perfect. Because Phil hates to be alone and... it's great. Tonight is our night. Tonight... I'm the Energizer Bunny.

14 INT. LIVING ROOM - CONTINUOUS

14

ANGLE ON Mitch's kids - HOLLY and DANNY, staring in disbelief.

GLEN (O.C.)
Someone put a bullet through his eye.

(CONTINUED)

14 CONTINUED:

14

ANGLE ON the scene.

GLEN (CONT)

No one knows who gave the order,
but I heard about it - I wasn't
angry. I knew Moe. He was
headstrong - talking loud saying
stupid things...

Mitch enters. He can't believe that this is still going on.

GLEN (CONT)

...so when he turned up dead, I let
it go - but I said to myself, "This
is the business we've chosen," and
I didn't ask who gave the order -

MITCH

Glen -

GLEN

- because it had nothing to do with
business.

MITCH

Okay, so - the reservations are
for -

GLEN

I'm going in to take a nap. If
when I wake the money's on the
table, I'll know I have a partner -
if it's not there I'll know I
don't.

Glen shuffles out. Everyone stares at him.

15 EXT. MITCH'S HOUSE - NIGHT

15

It's raining.

16 INT. BEDROOM

16

There's a fire going in the fireplace. Mitch is lying face
down on a big shaggy rug. He's only wearing pajama bottoms.
Barbara, wearing a bathrobe, is giving him a massage.

(CONTINUED)

16 CONTINUED:

15

MITCH

Oh... ohhh... This is like a dream
I had... only you were my Uncle
Al...

BARBARA

It's time.

She kisses him and stands up.

BARBARA

I'm going to change.

MITCH

(getting up)
Okay, it's eleven-thirty... I say
we stop at... three o'clock for
some Gatorade.

BARBARA

(teasing)
Oh really?
(very flirtatious)
With what I've got planned, you're
lucky if you last an hour.

She goes into the bathroom.

MITCH

(looks down at his groin)
All right. Make us proud, soldier.
(to Barbara)
So your husband's out of town, huh?

BARBARA (O.C.)

What?

MITCH

Nothing, it's... just something
that helps me.

He starts to get into bed and gets an idea. He goes to an
armoire. He looks at himself in the mirror and smiles, then
opens the armoire and takes out a tuxedo tie and puts it on.
He starts dancing. He decides it's not a good idea and puts
it back. But, before he closes the armoire, something
catches his eye. He reaches up and takes down a cowboy hat,
a rope, and cowboy boots. He hurries to the bed and puts on
the boots. Then he puts on the hat. It's the hat he got
from Curly. It doesn't feel right. He takes it off.

(CONTINUED)

16 CONTINUED: 2

16

ANGLE ON the inside of the hat.

The hatband is loose and paper is poking out from under it.

Mitch pulls on it, and it turns out to be a large piece of paper rolled up and almost completely circling the hat. He removes it, then unfolds it. He takes it over to the fire and examines it.

ANGLE ON the paper.

It's a very old piece of paper. On the top of the sheet is written "\$1,000,000 in Gold. I took it - you find it." Underneath is a large, detailed map ending in an "X - buried here." And below is a signature "L. Washburn 1908." One corner of the map is missing. Mitch stares at this, amazed.

BARBARA (O.C.)

I'm ready.

Mitch runs into bed, and shoves the map under his pillow. Barbara enters in a sexy nightgown. She walks toward the bed, smiling. Mitch is also smiling, but now he seems a little distracted. She gets into bed.

BARBARA (CONT)

If I scream too loud... tough.

He sort of laughs, but he's losing his concentration. She doesn't notice. She grabs him, and they start kissing. He rolls off his pillow and on top of her. She continues to kiss him, and he glances over and sees the map sticking out from under his pillow. He's now very distracted. She continues making love to him. Suddenly, she looks surprised.

MITCH

I'm done.

BARBARA

(disappointed)

What happened. I -

(CONTINUED)

16 CONTINUED: 3

16

MITCH

(nervously)

There was too much anticipation, you know, and you look so great and the kissing - I mean good kissing, really just... top-notch - and it's better this way.

BARBARA

For whom?

MITCH

For you, for us - 'cause that one's out of the way and uh, in about ten minutes, the new shift comes on and I'll be, you know... in complete control and - go hide in any room of the house and I'll look for you.

BARBARA

What?

MITCH

Go, go. You'll be the housewife, and I'll be the delivery boy.

She looks at him oddly.

MITCH (CONT)

It'll be great, I promise, you know, I got that one out of my system, and now I'll be great you'll see. Go.

BARBARA

(smiles)

Okay.

(starts out)

I guess I got you too excited.

MITCH

Ooo!

She smiles.

MITCH (CONT)

Go. Hide.

She exits. He digs out the map and stares at it a long time.

(CONTINUED)

16 CONTINUED: 4

16

BARBARA (O.C.)
(flirting)
Mi-itch.

Mitch is concentrating on the map.

BARBARA (O.C.)
Oh, Mi-itch...

MITCH
Wha-at?

BARBARA (O.C.)
I'm hiding.

MITCH
Go-ood.
(to himself)
I don't believe it.

BARBARA (O.C.)
Mitch!

MITCH
Okay...

He jumps up and takes the map to the armoire and hides it inside. Thunder and lightning are continual outside. He closes the armoire door, and thinks he sees something in the mirror as lightning flashes. Frightened, he turns to face the window. Lightning flashes again, and he sees Curly looking in at him. Mitch screams.

BARBARA (O.C.)
(worried)
Mitch?

17 INT. RADIO STUDIO - DAY

17

Dr. Sanborn is on the air with a caller.

DR. SANBORN
Sheila, it's a fascinating story,
but I'm not exactly sure what
you're asking me.

(CONTINUED)

17 CONTINUED:

17

CALLER (V.O.)

(deep female voice)

What I'm asking is, should I be
very deeply concerned about my
mental health or is this just - you
know - stress or guilt or something
I ate?

DR. SANBORN

Take me through this again. Last
year you buried someone -

18 INT. MITCH'S OFFICE

18

Mitch is on the phone.

MITCH

(deep female voice)

Yes, in a shallow grave. And now,
I'm having these... living
nightmares. I think I'm seeing
this dead individual in all sorts
of odd places. And I'm -

Phil enters.

PHIL

(rushed)

Are you listening to this nut?

MITCH

Gotta go.

(hangs up)

Good morning!

DR. SANBORN (V.O.)

Sheila? Sheila?

Mitch dials down the radio.

PHIL

You wanted to see me?

MITCH

Yeah. Where's Glen?

PHIL

He's making some calls.

(CONTINUED)

18 CONTINUED:

18

MITCH

Boy, for someone who never does anything, he's awfully busy.

PHIL

You don't look good. What's the matter?

MITCH

I saw him again.

PHIL

Who?

MITCH

Curly.

PHIL

(worried about Mitch)

Oh, God, Mitch...

MITCH

Last night, in the rain, outside my bedroom window. I ran out, but he was gone. I'm telling you, we buried him alive, and he's really pissed and he wants his hat back.

Phil stares at him a moment, then...

PHIL

Come on, I'm taking you home.

MITCH

Listen to me -

PHIL

Mitch, nobody returns from the dead for his hat.

MITCH

If this was in it?

He shows Phil the map.

PHIL

(examines it)

This was in Curly's hat?

(CONTINUED)

18 CONTINUED: 2

18

MITCH

Yeah. Jammed in the hatband. Read what it says.

PHIL

(reads)

"Cen-Pac. Eat my dust - I took it, you find it. One million dollars." What is this?

MITCH

I think it's a treasure map.

PHIL

Wow...

MITCH

I'm not imagining that, right?

PHIL

There's a piece missing.

MITCH

So what? It shows the whole trail, and the "X" where it's buried.

PHIL

A million dollars!

MITCH

Yeah...

PHIL

(getting excited)

You know, I got those Time-Life books on the Old West - I watch TV at night, I order anything -

MITCH

I know. You're the only grown man cutting your hair with a Flo-bee.

PHIL

I save money. Anyway, I read that there's a lot of money buried all over the West that's never been found - lost goldmines, hold-up money from banks, trains... could be gold, silver, anything.

(CONTINUED)

18 CONTINUED: 3

18

MITCH
And I'll bet this map tells you
where it's buried.

Glen enters.

GLEN
Tells you where what's buried?

Mitch indicates for Phil to hide the map.

MITCH
Phil's grandmother. What's up,
Glen? We're kind of busy.

Glen looks at Phil.

GLEN
Um...

Phil realizes Glen wants him to leave.

PHIL
Oh. Uh,
(to Mitch)
I'm going to do some more
brainstorming on this... project.

Phil exits.

GLEN
Boy, it's great you gave Phil a
job, that's really nice. What is
it, about five months now?

MITCH
Yeah.

GLEN
It's weird. 'Cause six months
ago I called you up, remember?
And I asked if there were any
openings here, and you said there
was nothing and then a month later
something opens up and Phil got it.
My tough luck, I guess. Bad
timing, huh?

(CONTINUED)

18 CONTINUED: 4

18

MITCH

(feels bad)

Look, Glen, I... you know I always
try to take care of you, but -

GLEN

Take care of me! Mike, you're my
kid brother, and you take care of
me.

MITCH

(confused)

Mike...

GLEN

Send Fredo off to do this. Send
Fredo to take care of that.

MITCH

Glen -

FREDO

I'm smart...

MITCH

Glen, stop with "The Godfather,"
please!

Pause.

MITCH (CONT)

Do you want to talk about this?
I mean seriously?

GLEN

Yeah, 'cause you have a job for a
friend, but not for a brother? And
don't tell me he's anything
special, I mean, I like Phil, he's
a great guy, but I just spent the
night with him and let's face it -
he's a lamb chop short of a mixed
grill. So when you tell me that -

MITCH

Look, I'll be honest with you
Glen - and I know this may be
painful - but I didn't... want you
to work here.

(MORE)

(CONTINUED)

18 CONTINUED: 5

18

MITCH (cont'd)

Because... I can't count on you.
It's happened before. I got you a
few jobs - used whatever influence
I had, and... you embarrassed me,
frankly.

*

GLEN

Where? Where did I ever embarrass
you?

MITCH

The ad agency thing? Bob
Richardson gave you that job as a
personal favor to me - and you let
him down.

*

GLEN

Hey, Bob Richardson said things
about you - behind your back - that
I overheard - that were terrible.
And I had a huge fight with him,
and I told him I didn't give a shit
who he was, I wasn't gonna work
there anymore.

*

MITCH

He told me you never even showed
up.

*

GLEN

Oh, that guy - That was...

MITCH

(sadly)

Glen...

GLEN

No, look you know, I'll just deal
with the fact that my brother
thinks I'm an idiot.

MITCH

Glen, don't turn this into an
opera. I don't think you're an
idiot.

GLEN

No?... You never once in my
life said you were proud of me.

*

(CONTINUED)

18 CONTINUED: 6

18

MITCH

For what?

Glen turns to leave. Mitch quickly steps forward and grabs Glen.

MITCH (CONT)

Glen, come on, you set me up for that and you know it.

GLEN

You have a right to feel how you feel -

Mitch tries to block him from exiting.

MITCH

Stop it.

Glen tries to get by.

MITCH

Look... I'm leaving Friday for Las Vegas. There's a big convention. Be my guest. I'll introduce you around, you'll make some contacts, maybe something will come out of it... if you're really looking for a serious job this time.

Glen looks at Mitch with gratitude. Mitch smiles, but it's a tense smile. The door bursts open. Phil enters, full of excitement.

PHIL

Cen-Pac! Central Pacific Railroad! I'll bet this million dollars is from a train robbery!

Pause.

GLEN

(smiles)

What are you boys talking about?

19 INT. LIBRARY - DAY

19

It's the microfilm room of the New York Public Library on Fifth Avenue.

(CONTINUED)

19 CONTINUED:

19

Mitch and Glen are each at computer terminals looking at microfilm of old newspapers. Phil is going through books - an Atlas, an encyclopedia, a history book, etc. The treasure map is spread out on the table between them.

Open on a CLOSE-UP of one of the computer screens.

MITCH (O.C.)

(excited)

Got it!

Phil and Glen jump over to Mitch's terminal. On the screen WE SEE a headline, "Central Pacific Railroad Robbed. A Million in Gold Bars Lost."

PHIL

Wow!

MITCH

(reads)

June 12th, 1908.

PHIL

(reads the map)

1908. That's what it says.

MITCH

But what does Curly have to do with this? 1908. He couldn't even have been born yet.

PHIL

Look what I found.

(shows him an Atlas)

The starting spot on this map...

Spencer... 65 miles from...

(with emphasis)

Las Vegas.

People go "ssshh."

PHIL (CONT)

This is fate!

MITCH

Maybe this is why I'm seeing Curly.

PHIL

Why?

(CONTINUED)

19 CONTINUED: 2

19

MITCH

Maybe he's appearing to me from...
the beyond, to... guide me, you
know like... Curly Wan Kanobee.
You know it could be like a whole
spiritual kind of...

Phil just stares at him. Mitch becomes self-conscious and
looks at the computer screen again.

MITCH

(reading to himself)

... a million dollars in gold bars
stolen... Wait a minute. It was
worth a million dollars then.
Gold's like ten times more valuable
now, isn't it?

GLEN

Twenty -

They all think.

PHIL

Twenty million dollars?!

MITCH/GLEN

Sshh!!

PHIL

(whispers)

Twenty million dollars?!

GLEN

(excited)

Hey! I've got the trial of the
guys who robbed the train.

Mitch rushes over to look. A headline reads something like,
"Washburn Gang Sentenced to Hard Labor."

MITCH

What's it say? What's it say?

(CONTINUED)

19 CONTINUED: 3

19

GLEN
(reading quickly)
"stood impassively while sentence
was read" blah-blah-blah
(more excited)
"...leader of the gang, Lincoln
Washburn."

MITCH
(excited)
L. Washburn! Ooh, my nipples are
hard.

GLEN
" - challenged the authorities, 'I
took it, you find it,' he said. So
far none of the gold has been
recovered" -

MITCH
(to Phil)
None of the gold has been
recovered! If I just knew what
Curly had to do with this. *

Glen is scrolling the microfilm.

GLEN
Hey. Look at this. Fellas, meet
Lincoln Washburn. *

Mitch and Phil look at the screen and are amazed. ANGLE ON
the screen. It's a picture of Lincoln Washburn. It's
Curly, young and wearing a mustache. ANGLE ON Mitch and
Phil.

They both scream and cover each other's mouths.

20 EXT. CLOSE-UP OF MITCH

20

He's talking on a cellular phone.

MITCH
Hi, honey. Well, we're here in Las
Vegas, we're at the convention...
Not so good, I just lost
thirty-four thousand dollars... No,
I'm kidding, we're just sitting in
the room.

(CONTINUED)

20 CONTINUED:

20

Pull back to reveal

Mitch is out in the middle of nowhere. There are huge rock formations and really hard-looking country. Behind him is a kind of hut serving as sort of a store. Behind the store is a crummy little corral, holding a bunch of donkeys and horses. There's also an old, delapidated horse-drawn wagon.

MITCH (CONT)

Look, here's the thing, they had some kind of an electrical... thing here at the hotel... I don't know, a thing. Anyway, the switchboard, like blew up, no calls coming in, no calls going out, so if you want to call me, call me on the cellular. I'll have it with me, every second. Okay? Don't call the hotel, just call me... Oh, I gotta go, we're gonna go see Seigfried and Roy... yeah, bye, honey.

He hangs up. Mitch walks over to where Glen is sitting up on a buckboard attached to two mules. Alongside the buckboard are two horses saddled up.

*
*

GLEN

You lied to her.

MITCH

What was I gonna do? Tell her the truth? "Honey, I'm not at the convention - I know that this is my first year as station manager and that this is the key event of the year which could solidify not only our future, but that of our children, but I've decided to rent burros and go look for buried treasure - Oh! And I'm being visited by the ghost of a dead cowboy who I've decided wants me to do this." I just think she might lose a tiny bit of respect for me. In fact, she might have me put to sleep.

GLEN

Whipped!

(CONTINUED)

20 CONTINUED: 2

20

MITCH

Not whipped!

GLEN

Whipped!

MITCH

No, it's just I'm supposed to be at the convention -

GLEN

Relax. We figured out from the map - a day-and-a-half to the gold and a day-and-a-half back! We'll be back by Monday, tops. And if we actually find this gold, you won't ever have to work -

There's a guy who apparently works at the store checking the horses, the saddles, etc. His name is MATT. Matt approaches them.

MATT

Everything's all set.

MITCH

(to Glen)

Good. Where's Phil?

MATT

He's inside settling up with my partner. This sure is a lot of stuff for a couple of days.

MITCH

Well, like we said, we're going to be collecting a lot of rocks... for the museum.

MATT

What was the name of that museum?

MITCH

The Museum of... Rocks. I'm the curator. Hey, there's a beauty.

Pause. Mitch picks up a rock and throws it into the wagon.

MITCH (CONT)

Tag that one for me.

(CONTINUED)

20 CONTINUED: 3

20

GLEN
Got it, Professor.

MITCH
(to Matt)
Yeah, we've got a room just, you
know, of boulders and one with
just...

Phil comes out of the store with Matt's partner, BUD.

PHIL
(to Bud)
...so there's the guy's picture
in the old newspaper, and he
looks just like the guy we knew
who had the map in his hat.

Mitch and Glen react in disbelief.

PHIL (CONT)
It must've been his father or
grandfather, but that's what
convinced us that this gold is
really up there.

MITCH
Phil...

BUD
(friendly)
Well, I don't know. I don't
believe much in this treasure
hunting business, but I certainly
wish you boys a whole lot of luck.

MITCH
(to Matt, embarrassed)
We... didn't want to look...
stupid.

Matt just nods. It's clear that they have looked stupid.

MATT
A lot of you city boys come out
here thinkin' you're gonna dig up
some gold. Hell, keeps us in
business.

(CONTINUED)

20 CONTINUED: 4

20

PHIL
(cheerfully)
Well, let's get started.

BUD
You boys be careful. Turn your
boots upside down at night, watch
where you step, and watch where you
squat.

GLEN
Squat?

BUD
City boy came out here about a year
ago, was squattin' down to do his
business... rattlesnake got him
right in the keester.
(laughs)

Mitch, Phil and Glen look at each other with distaste.

MATT
See you in two days. I hope.

Phil mounts up.

MITCH
Did you tell him your whole life?

PHIL
No! Of course not. I just...

They start to pull out.

BUD
And Phil... I'd think twice before
going back to that wife of yours.
That's like sticking your balls in
a bear trap.

MITCH
And that would be a bad thing,
right?...

Matt and Bud stare at him.

(CONTINUED)

20 CONTINUED: 5

20

MITCH (CONT).
You know I'm just... joking. Well,
we'd better go, because we're in
the handicapped spot...

They stare.

MITCH (CONT)
Gays in the military, your
thoughts... Why don't we talk when
we get back? Let's go boys.

They start to go.

MITCH (CONT)
(to Phil)
Next time I do something like that,
shoot me.

PHIL
Okay.

They all pull out.

21 EXT. PRAIRIE - A COUPLE OF HOURS LATER

21

It's a little windy. Mitch and Phil are on horseback. Glen
is driving his buckboard. Mitch is examining the map. He
looks confused.

PHIL
Well? .

MITCH
It says, "The hand points the way."

PHIL
Whose hand?

MITCH
I don't know.
(turns the map)
Which way is north?

PHIL
Up.

MITCH
What do you mean "up"?

(CONTINUED)

21 CONTINUED:

21

PHIL
North on a map is always "up": So
we should go... up.

MITCH
What are you saying? That any time
you go up you're going north, and
anytime you go down you're going
south?

Pause.

PHIL
Yeah.

MITCH
Now you're starting to frighten me.

PHIL
A compass would've been a wise
purchase instead of all those
Doritos you bought. *

GLEN
(gets off the buckboard)
Give me the map.

MITCH
Oh yeah, let Magellan have a look. *

GLEN
(grabs the map)
All right, the sun sets in the
east, right?

MITCH
No, the sun sets in the west.

GLEN
That's if you're in the east.
But, we're way out west now. So
we're past where the sun sets.

MITCH
You can't be past where the sun
sets. And if you think you can,
then I'm directly south of an
idiot. *

(CONTINUED)

21 CONTINUED: 2

21

PHIL

Which is down. *

MITCH

Right. *

A gust of wind blows the map out of Glen's hands. It flies away. They all scream. Mitch and Phil take off on horseback after the map. They ride in confused circles while the map is whipped around by the wind. They chase after it. Mitch chases it toward a precipice. The map hits the ground and begins to travel along the ground towards the edge. Mitch jumps off his horse, and runs after it. The map scoots over the edge and disappears just as Mitch dives for it. Mitch is hanging from his shoulders up, out over the precipice. Phil and Glen stop, frozen. They wait, then, slowly, Mitch pulls himself back up to his feet and shows them the map. They're relieved. *

PHIL

Is it okay? Did it get ripped?

MITCH

No... It seems okay...

He examines it. Something grabs his attention. Angle on the map.

We see a small sketch of a very odd, distinctive shape. Mitch looks up and sees that exact shape formed by the mountains in front of him.

MITCH

Hey! It's real! This map is real!

They gather around him to see what Mitch is seeing.

MITCH (CONT)

It's a hand!

The formation looks like a hand with a finger pointing.

MITCH (CONT)

"The hand points the way"...

They look.

MITCH

... up.

(CONTINUED)

21 CONTINUED: 3

21

They look up into the mountains. It's hard, imposing country.

PHIL

Told you.

22 EXT. PRAIRIE - LATER

22

Long shot. They trek on as the sun sets behind them.

*

23 EXT. CAMPFIRE - NIGHT

23

Mitch is studying the map.

*

PHIL

Chiropractor.

GLEN

Twelve.

Phil counts mentally - realizes Glen is right.

PHIL

Unbelievable.

GLEN

Also twelve.

PHIL

How do you do that?

GLEN

Fourteen.

PHIL

No, I'm really asking you how do you do that?

GLEN

Oh. I don't know. I just automatically see how many letters are in every word.

MITCH

My brother, the rainman.

(CONTINUED)

23 CONTINUED:

23

GLEN
(thinks)
Nineteen. That was a hard one.

MITCH
Between this and "The Godfather,"
you're driving me crazy.

Glen is silent. He looks hurt.

MITCH (CONT)
Phil -

GLEN
Forty-five. Boy, that gave me a
headache.

MITCH
Phil, maybe I should make you a
copy of the map in case someone
lets it blow out of their hands
again, and I almost fall off a
cliff chasing it.

GLEN
Phil gets a copy, but not me?

MITCH
We don't need three copies.

GLEN
Yeah, but why, automatically, does
Phil get the copy?

MITCH
Well, cause...

Pause.

GLEN
I see.

MITCH
What does that mean?

GLEN
It means "I see."

(CONTINUED)

23 CONTINUED: 2

23

MITCH

Glen, this is not personal, this is not an insult, I just feel that... Phil, is it all right if Glen gets the copy?

PHIL

It's fine.

MITCH

Thank you.

Mitch rips up a grocery bag and takes out a pencil. He starts to draw. He stops.

MITCH (CONT)

Are we idiots?

PHIL

Well, I've made some unfortunate choices in my life, but -

MITCH

No. This map. Why was it in his hat?

PHIL

Because he didn't bring his filing cabinets on the cattle drive. What do you mean?

MITCH

No, listen... If he had this map worth a gajillion dollars, why did he just stick it in his hat? Why didn't he go get the treasure?

PHIL

Well, cause...

GLEN

Maybe he did.

MITCH

Then we're going after nothing.

PHIL

No, if he got the treasure, he wouldn't have still been doing cattle drives.

(CONTINUED)

23 CONTINUED: 3

23

MITCH

Then why didn't he get it?

GLEN

Maybe he... never got around to it.

MITCH

Never got - You'd think for twenty million dollars you'd budget your time. Maybe he knew it wasn't real.

PHIL

Then why did he carry it around?

MITCH

Maybe his hat didn't fit good without it.

GLEN

No, it's real! We proved that today with the hand - the rock.

PHIL

Yeah, we're gonna be there by tomorrow night! Why are you suddenly being so negative?

MITCH

I just wish I hadn't lied to Barbara. I hate that. I hate doing that.

His phone rings. He answers it.

MITCH

Hello... Hi, honey... No, we just walked into the room... Oh, what a show. They made a tiger disappear... No, we ate before the show... Very good, Italian... Guess who we saw in the restaurant... the mailman from "Cheers"... No, no, no, that's the fat guy, this is the other guy... Oh, he was very nice, nice as can be... No, the switchboard's still broken, it's a nightmare -

(CONTINUED)

23 CONTINUED: 4

23

GLEN
(falsetto)
Came to turn down the bed.

Mitch gives him a look.

PHIL
Could I have an extra pillow,
please?

GLEN
(falsetto)
Okay.

MITCH
No, Phil's just here for a minute,
he wants a pillow for next door.
Listen, I'm really tired.

GLEN
(falsetto)
You have a nice night, now.

MITCH
I've got meetings all day
tomorrow... Give my love to the
kids... You too... 'Bye.

He hangs up.

GLEN
Mitch... how are you going to
explain it to her if we come home
with twenty million dollars?

MITCH
I'm gambling that if we actually
have the twenty million dollars,
she'll forgive me.

PHIL
Yeah... money talks, all right.
I wonder if I'd been making more
money, Arlene and I wouldn't have
been fighting so much all the time.

MITCH
Phil, how about the fact that she
was a lunatic?

(CONTINUED)

23 CONTINUED: 5

23

PHIL

You know... I sometimes think
that you were responsible for my
divorce.

MITCH

Me?

PHIL

Yeah. Because you never liked her.
And I have so much respect for you
that I started to think, "I must be
wrong to love her." And right
there I think it all started to go
bad.

MITCH

You're full of shit.

PHIL

(matter-of-fact)
I know. Let's go to bed.

MITCH

(to Glen)

Here's your map. Please, just put
it in a safe place, okay?

GLEN

Don't worry... Thanks.

They exchange good-nights and lie down. *

MITCH

Good-night, Glen.

GLEN

Thirteen. *

A high shot of them sleeping.

Angle on a big full moon. Curly's silhouette steps into the
light of the moon. He lights a cigarette.

DISSOLVE TO:

A shot of the sun.

24 EXT. CAMPSITE - MORNING

24

Phil is sitting up, staring, in awe. Mitch wakes up and notices Phil.

MITCH
Good morning...

PHIL
This is unbelievable.

MITCH
What?

PHIL
Your brother... Look at him...
He's... he's... awesome.

Angle on Glen.

He's only wearing briefs. The bulge of his genitalia is enormous. He's stretching and doing light calisthenics.

Angle on Phil and Mitch.

PHIL
Does that run in your family?

MITCH
(calls out)
Glen...

GLEN
Yeah?

MITCH
You don't have to keep the map in
your shorts.

GLEN
Oh. 'Cause you said keep it with
me at all times.

MITCH
Put it in your saddlebag.

GLEN
Okay.

He reaches towards his shorts.

(CONTINUED)

24 CONTINUED:

24

MITCH
(to Phil)
Sorry to disillusion you.

PHIL
No, I'm relieved. I was gonna kill
myself.

25 EXT. CAMPSITE - A FEW MINUTES LATER.

25

Mitch and Glen are drinking coffee. Mitch is studying the
map.

MITCH
According to this, we're within
like... twenty miles of this thing.

GLEN
What would you do with the money?

MITCH
Well, I'd... put away for the kid's
college -

GLEN
No, no, no, not that. What would
you do for you? Come on, this is
"The Selfish Hour" and our first
guest is Mitch Robbins. Mitch,
what would you do with a fortune?

MITCH
(thinks)
I'd... hire a guy. Pay him a lot
of money.

GLEN
For what?

MITCH
To do everything I don't want to
do. To stand in line for me, at
motor vehicles, the airport, the
supermarket, amusement parks,
everywhere.

GLEN
That's his whole job?

(CONTINUED)

25 CONTINUED:

25

MITCH

No. He talks to every workman who comes to the house, he argues with the mechanic, he goes to jury duty, he holds Barbara's purse in the department store when she's trying on clothes, he warms up the toilet seat in the morning - he tells the guy in the restaurant to put out his goddamn cigar, because I don't like the smell of burning doody when I'm eating - he gives guys the finger when they cut me off the highway - and he takes my prostate exam for me.

GLEN

Gee, I was gonna do it 'til that last one. Can we get going, where's Phil?

Mitch gestures with his head toward the rocks.

Angle on the rocks.

Phil goes behind the rocks. He looks around and drops his pants. He opens a magazine and squats down. As soon as he does...

PHIL

Ow!

He jumps up. He looks. He sees something.

Angle on a rattlesnake - rattling.

Angle on Phil.

His eyes bulge out. He panics.

PHIL

Oh!! Oh!! Aaaggh!

Angle on Mitch and Glen.

MITCH

He must be having trouble.

(shouts)

Don't strain!

(CONTINUED)

25 CONTINUED: 2

25

Phil tears into the campsite.

PHIL
Oh my God! Oh my God!

MITCH
Phil...

PHIL
A snake. A rattler. It bit me in
the ass. I'm gonna die. Oh, shit,
I'm gonna die.

Phil and Glen also begin to panic.

MITCH
Now... hold on... Uh...

PHIL
Someone suck out the poison!
Please!!

Mitch and Glen look at each other.

GLEN
He's your friend.

MITCH
Yeah, b-but you slept with his
sister.

PHIL
I'm losing feeling...

MITCH
(to Phil)
Couldn't we wait until it travels
up?

PHIL
Uh-oh... chest... hard to
breathe...

GLEN
(to Mitch)
Hurry. Suck on his ass!

MITCH
Ohhh...

(CONTINUED)

25 CONTINUED: 3

25

PHIL
(lockjawed)
Can't talk... tongue numb... tongue numb...

MITCH
(to Glen, angrily)
I've done you a million favors! A million favors! And one time I ask you to do something for me.

GLEN
Yeah, and the one time is sucking poison out of your friend's ass! Forget it!

PHIL
(lockjawed)
I'm blind! Where are you?

MITCH
All right, Glen, but I'm never gonna forget this!

PHIL
(lockjawed)
Don't tell my kids I died taking a shit.

Mitch bends down to suck out the poison. He sees something.

MITCH
Phil... you sat on a cactus.

PHIL
Huh?

MITCH
This isn't a snakebite.

He pulls out a needle.

PHIL
Ow!

MITCH
You sat on a cactus.

PHIL
But I saw the snake.

(CONTINUED)

25 CONTINUED: 4

25

MITCH

The snake saw your ass and had a heart attack.

PHIL

(still gasping)

I felt this sting, and then I saw the snake and I remembered what those guys said... Oh God, I really thought I was gonna die.

MITCH

(sympathetically)

It's okay... You're okay...

PHIL

(realizes)

You were gonna do it. You were going to suck on my ass to save my life.

MITCH

Look, it's over...

PHIL

You're my friend. You really care about me.

MITCH

Well, sure, I -

Phil embraces him and begins to weep. Mitch is a little uncomfortable. Phil sobs.

MITCH

(to Glen, a little embarrassed)

He's...

Angle on Glen.

He's crying.

GLEN

We used to be that close.

MITCH

Oh God...

The crying continues.

26 EXT. TRAIL - DAY - MONTAGE

26

A series of scenes with the treasure map superimposed over them.

The horses and wagon crossing a shallow brook.

The wagon struggles up a hill - it's starting to get rough.

Mitch checking the map and pointing out landmarks.

Mitch talks on the phone while Phil and Glen laugh at him. He tells them to be quiet. They move along at a rapid clip.

The super of the map disappears. The wagon has gotten itself caught in some kind of a rut or ditch. Mitch and Phil have tied ropes from their horses to the wagon and are helping the mules try to extricate the wagon. Glen is driving. With a big jerk, the wagon comes free. They all congratulate each other.

27 EXT. CAMPSITE - DAY

27

They've stopped for lunch. They're sore, and they're stretching to try to alleviate the soreness.

PHIL
What's for lunch?

GLEN
(looks in the bags)
You've got a choice - beef jerky or turkey jerky.

PHIL
How is that prepared?

GLEN
Well... you take a nice piece of meat, you give it to a Pakistani cab driver, and he sits on it for four months.

They all laugh.

GLEN (CONT)
And they charged us a fortune for this stuff too.

(CONTINUED)

27 CONTINUED:

27

MITCH

Oh, you could just tell, they really thought we were just... stupid, sissy, city boys, right? I hate that. I hate when people just automatically characterize you a certain way.

GLEN

(smiling)

How are they gonna feel when we bring back all that gold?

MITCH

Ohh! The looks on their faces! Their tobacco-chewing, gunrack-having, chicken-screwing, sister-marrying, abandoned toilet in the front yard-having, vitamin deficiency-faces.

Mitch notices that Phil's eyes are bulging.

MITCH (CONT)

They're behind me, aren't they?

Angle on Matt and Bud. One carries a handgun, the other carries a rifle.

BUD

Howdy boys.

MITCH

Hi, we were just talking about - what are you guys doing here?

BUD

We followed you.

MITCH

Oh, that was very... Hey, listen, we're fine, everything's... the equipment and the food - your jerky - Ooh! - is better than my mother's jerky. See, but she used onions -

MATT

We want the map.

(CONTINUED)

27 CONTINUED: 2

27

MITCH

The map?

BUD

The one Stretch, here, told us about. The one in that cowboy's hat.

MATT

We want it.

GLEN

Guys, listen it's like you said. We're just like all those dumb city boys who come up here looking for treasure. None of us ever find anything, you said so yourself.

Mitch and Phil agree.

BUD

Nope. This cowboy had this map in his hat. That means it was something special. And if his daddy did that hold-up way back when, I think you boys have got something there. Now hand it over.

MITCH

Oh, come on, you can't be serious.

BUD

(cocks his gun)

Oh, I'm serious. Matt, are you serious?

MATT

Oh, I'm real serious. When I'm not screwing chickens or marrying my sister, I'm real serious.

(cocks his gun)

Where's the map?

GLEN

It's -

MITCH

It's in my brother's saddlebag. Glen, give them the map.

(CONTINUED)

27 CONTINUED: 3

27

GLEN

Me?

MITCH

Yeah, in your saddlebag. Give them the map.

Glen opens his saddlebag and hands them his copy of the map. Bud glances at it. He nods and puts it away.

BUD

Now... what do we do with you?

28 EXT. CAMPSITE - A FEW MINUTES LATER

28

Open on three piles of clothing. Pan over to Mitch, Phil, and Glen, spread-eagled on the ground, their arms and legs tied to stakes stuck in the ground. They're only wearing underwear.

MITCH

Before you go, could someone just scratch my nose. It's driving me crazy.

Matt and Bud start to get on their horses.

MITCH (CONT)

Hey, guys, come on, you can't leave us like this... Look, we're not gonna make any trouble. We've got kids, we've got families, just let us go and we'll forget the whole thing.

PHIL

Absolutely.

GLEN

Not me. If I ever see either of you two guys again, I'll kill you.

MITCH

Oh God...

PHIL

Glen!

(CONTINUED)

28 CONTINUED:

23

MITCH

He's just... talking. Guys,
really, come on... please?

Matt and Bud stop and converse quietly with each other for a moment. Bud is talking and Matt nods his head. They seem reasonable. They approach the guys.

MATT

All right, look... if we leave you
like this, animals are gonna smell
your flesh burning in the sun and
they're gonna come down here and
chew you up pretty bad.

PHIL

Oy.

MATT (CONT)

That's too disgusting. I couldn't
have that on my mind. So... we're
gonna shoot you in the head, right
now.

They all start screaming and begging.

MATT (CONT)

Believe me, it's better.

They raise their guns. Mitch's phone rings. Matt and Bud are startled.

MITCH

It's my wife. I have to take this.
If I don't answer - I'll be in big
trouble - Like I'm not now - If you
push "send" and bring it over here,
I can...

It stops ringing. They raise their guns again. Glen looks up. The sun is in his eyes, making him blink.

Mitch's P.O.V.

Looking up. Behind Matt and Bud is a rock wall about fifteen feet high. The sun is right above the rock. It's blindingly bright, but within the glare something seems to be moving up there.

Angle on Mitch, trying to make out what's up there.

(CONTINUED)

28 CONTINUED: 2

28

MATT
Any last words?

MITCH
Yes. My brother has last words.

GLEN
I do?

MITCH
Yes. You have to decide how
your... interests in Havana should
be divided up.

GLEN
Oh?...

MITCH
Yes. Go ahead.

GLEN
You all know Michael Corleone. At
the time of my retirement or death,
I turn all of my interests in the
Havana operation to his control.

MATT
What the hell are you talking
about?

Mitch blinks.

Mitch's P.O.V.

Again, something seems to be moving in the glare - Angle on
the guys.

MITCH
Please, it's his last words...

GLEN
But all of you will share. The
Nacionale will go to the Lakeville
Road boys, but Eddie Levine of
Newport will bring in the Rosatto
Brothers, Dino and Willie to handle
actual casino operations. The
Capri will go -

(CONTINUED)

28 CONTINUED: 3

23

Suddenly, there's a loud scream and a figure crashes down on top of Matt and Bud. Their guns discharge and shoot up dirt near where the guys are tied down. Two hands grab Matt and Bud by the backs of their shirts and smash their heads together. Matt reaches feebly for his gun. A boot stomps down on his hand. Bud reaches for his gun. A knife flies in practically trimming his nails. Matt and Bud look up in terror. They scramble away like dogs, and they run for their horses. Rifle fire chases their feet until they get on their horses and ride away.

Angle on Mitch, Phil, and Glen, staring in amazement.

Angle on their savior. We see him from behind. He turns. It's CURLY - we think.

Angle on Mitch.

MITCH

(gasps)

Curly!... I knew it!

PHIL

Oh my God.

Curly begins cutting them loose.

MITCH

Curly, I swear, we thought you were dead. We didn't know -

DUKE

I'm not Curly. I'm Duke. Curly was my brother.

MITCH

Your brother! I - the other day! You were on the 5:38 train to New Rochelle, weren't you?

DUKE

Yeah. And I was outside your window that night. You have a lovely home.

MITCH

Thanks. We did a lot of work. Where you were, that was a tool shed. Then the other side of the house was a complete -

(CONTINUED)

28 CONTINUED: 4

28

DUKE

Where's my brother's map?

GLEN

The map! They got the map!

DUKE

You gave them my brother's map?

MITCH

Well, I...

DUKE

Get dressed. We're going after them.

PHIL

It's all right. We still have the original.

GLEN

Yeah, but they have a headstart. They'll get there first.

MITCH

No, it's all right. They have the wrong map.

GLEN

What? It's the map you gave me.

MITCH

Yeah, well...

(embarrassed)

I didn't give you a real copy. I changed it.

GLEN

Why?

The following takes place while they're putting their clothes on.

MITCH

Well, uh... in case something like this happened. You know...

(CONTINUED)

28 CONTINUED: 5

23

GLEN

Oh, come on. You couldn't have guessed this would happen.

(realizes)

You didn't trust me. I trusted you. I didn't even look at that map. I just assumed you gave me a real map.

MITCH

I drew you a map that would lead you to the highway. I wanted you to be safe.

GLEN

No. You were afraid if I had the real map, I'd sneak off and steal the treasure.

MITCH

No, I -

GLEN

Yeah. Like you think I stole your watch that time.

MITCH

What watch?

GLEN

The gold one with the broken clasp.

MITCH

You stole that? We thought it was the guy who laid the carpet. We fired him.

GLEN

Wait. Which watch are you talking about?

MITCH

The one, the...

Duke fires a gunshot in the air, stopping the argument.

DUKE

Where's the damn map?

29 EXT. CAMPSITE - A LITTLE LATER

29

Duke is examining the map. Mitch is on the phone. *

MITCH

No, I left the phone in the room,
because I was giving a speech.
Sorry. *

Duke glares at him. *

MITCH (CONT)

I gotta go, there's a big
symposium. Oh... radios... 'Bye.
(hangs up) *

DUKE

There's a piece missing.

MITCH

That's how I found it, I swear.
Besides, this shows everything.

DUKE

My Old Man was always talking about
this treasure. Used to tell us
we'd all go get it when the time
was right. When he thought they
weren't watching him anymore.

PHIL

We were wondering - why have you
waited so long? I mean if Curly
had this map, why didn't he just -

DUKE

We never knew there was a map 'til
a year ago. Our Mom died - she was
95 - she gave Curly the map on her
deathbed. He wrote to me. Said I
should come home, we were gonna be
rich. 'Til then he said he was
gonna keep it under his hat.

MITCH

Where were you?

DUKE

You writin' a book?

MITCH

No, I -

(CONTINUED)

29 CONTINUED:

29

DUKE

By the time I got back, Curly had died - on a cattle drive.

MITCH

Yeah...

DUKE

Someone told me you had his hat. So I came looking for you.

MITCH

I didn't know there was a map in there. I just really respected him, and I - why didn't you knock on my door and ask me for it?

DUKE

I didn't know what kind of guy you were. I didn't want to have a face-off on your ground. With lawyers and all that crap. I figured I'd let you come out here and do all the work for me, then I'd just take it from you.

PHIL

Three-against-one. What made you think you could take it from us?

Duke just stares at him.

PHIL (CONT)

Right.

MITCH

It's lucky for us you were following us, because those guys were crazy.

DUKE

Gold makes people crazy.

MITCH

Yeah, but I think those guys had a headstart.

Duke folds up the map and puts it in his own pocket.

(CONTINUED)

29 CONTINUED: 2

29

MITCH (CONT) .

Well... thanks for saving our
lives. I never know what to tip
for a thing like that. If you find
the gold, I guess we'll read about
it in the papers.

(to Phil and Glen)

Come on, guys.

They head for their horses.

DUKE

(to Mitch)

You... Come here.

Mitch goes over to Duke, they speak privately.

DUKE

You knew Curly?

MITCH

Yeah...

DUKE

Did you like him?

MITCH

Yeah, I did. Matter of fact, he
changed my whole life. I was
really confused, and he told me
that only one thing was -

DUKE

(laughs)

He told you about the "one thing,"
huh?

MITCH

Yeah, he -

DUKE

He must've liked you too.

MITCH

Yeah?

DUKE

(thinks, then)

You guys want to look for some
gold? -

(CONTINUED)

29 CONTINUED: 3

29

PHIL

All of us?

DUKE

One-fourth of what's up there is
more than I'll ever need. We're
close... less than a day.

(listens)

Can you hear it? That's the gold.
It's singing to us. "Come get
me... come get me."

(MORE)

The guys look at each other, a little spooked.

DUKE (CONT) (cont'd)

Curly was wrong. There are two
things.

(holds up two fingers)

Whatever this is... and gold...
Let's go get it.

The guys are inspired. They whoop and cheer and mount up.

30 EXT. TRAIL - DAY

30

Duke rides out front, studying the map. The other guys ride
behind. Phil is looking at his watch.

PHIL

Five, four, three, two, one, that's
it -

MITCH

What?

PHIL

It's officially a year since I had
sex.

GLEN

Ouch. Who was it with?

PHIL

This girl I met on the cattle
drive.

MITCH

Oh, Bonnie.

(CONTINUED)

30 CONTINUED:

30

PHIL

Yeah. She was really sweet, but,
uh... it was just two weeks out of
my marriage. I was just a huge
sack of tears... I wonder if I
still know how to do it.

GLEN

Come on, it's like riding a
bicycle. Only, your naked.

MITCH

Speaking of which, did you ever
walk in on our parents doing it?

GLEN

No! Why, did you?

MITCH

Yeah.

GLEN

Ugghh...

MITCH

Worst thing I ever saw.

GLEN

That's a horrible thing for a
little kid to see.

MITCH

This was three weeks ago in
Florida.

GLEN

Aaagghhh!! You walked into their
bedroom?

MITCH

This was in the kitchen.

GLEN

What?!

MITCH

Apparently it was spontaneous. Dad
still had his hat on.

(MORE)

(CONTINUED)

20 CONTINUED: 2

30

MITCH (cont'd)

You know with the fake grass and the golf ball on it. It was horrible - waxed fruit flying everywhere, the dog barking, my kids' pictures flapping up and down on the refrigerator.

GLEN

Stop it!

PHIL

You see, I think that's beautiful.

MITCH

Not from my angle.

PHIL,

No, two people in love all those years... that's great.

Mitch notices something and rides off. As he goes...

MITCH

Great? An hour later we ate on that table.

Mitch rides up to Duke. Duke looks uncomfortable as he rides.

MITCH

You okay?

DUKE

(winces)

First time on a horse in fifty years.

MITCH

What? But you're a cowboy.

DUKE

No. I was born around here, but I left when I was fifteen.

MITCH

Where'd you go?

(CONTINUED)

30 CONTINUED: 3

30

DUKE

World War II. Lied about my age
and joined the navy. My first look
at the Big Blue. After the war,
merchant marine, charter boats...
anything to stay on the ocean.

MITCH

Wow.

DUKE

Yeah... been around the world
twenty-one times. Curly loved the
land, I loved the sea.

MITCH

So you were like surf 'n turf.

Duke stares at him a moment, then laughs.

MITCH (CONT)

You thought that was funny?

DUKE

No. I was just thinking what I'd
like to do to you.
(shows Mitch the map)
What do you think this means?

MITCH

(reads)
"Valley of Thunder." Is that where
we are?

DUKE

Should be.

The others have caught up.

MITCH

Where's the thunder?

PHIL

Maybe it was just thundering when
Duke's father came through here.

GLEN

And so he wrote it on the map?
That doesn't make sense.

(CONTINUED)

30 CONTINUED: 4

30

MITCH

Valley of Thunder... maybe that
means a waterfall or something...
maybe this is the wrong valley.

Suddenly, the pots and pans in the wagon begin to quiver.
The mules become restless and paw the ground. A faint
rumble is heard.

PHIL

Maybe there was a waterfall and
it's gone dry -

DUKE

Ssh!

The rumble begins to build. The horses become skittish.
The rumble becomes louder and louder. The horses, now, are
very hard to control.

PHIL

What is it?

MITCH

It's an earthquake!

DUKE

No!

(points)

Over there.

Over the hill, a herd of wild horses appears in full gallop.
There are hundreds of them. The guys' horses start to rear
up. The mules begin to lurch around, shaking the wagon.

MITCH

Thunder!

Their horses are spinning, frantically as the wild herd
continues to gallop at them.

DUKE

Head for the trees!

They try to control their horses. Glen has trouble turning
the wagon. The burros now, seem wild. None of the guys are
able to get to the trees. They become like a few little
islands inside the rushing river of wild horses. The mules,
in a panic, bolt with the herd. They race off out of
control.

(CONTINUED)

30 CONTINUED: 5

30

GLEN

Whoa!... Whoa!

He has no control of the wagon. Duke's horse rears, tossing him off. The map flies out of his hands and blows away. Duke scrambles after it, but finds himself in the path of a few wild horses bearing down on him. Phil reaches down and helps Duke climb up on Phil's horse. The map continues to blow away. They head for the trees. Mitch is also heading for the trees. He turns and sees the wagon. For a moment, he's not sure what to do, then he takes off after the wagon. The dust kicked up by the herd, makes it difficult for Mitch to even see the wagon. Glen is screaming at the burros, and screaming for help. At one point the wagon is bounced over a rut and the reins fly out of his hands. The tailgate of the wagon flies open and supplies go sliding out the back and on to the ground. Wild horses trample over everything that falls out. Throughout the rest of the action, supplies keep falling out of the wagon and getting trampled. Glen grabs on to anything to keep from flying off. Mitch continues to chase the wagon.

Angle on Phil and Duke.

A wild horse rears up right in front of them. Phil's horse also rears up.

Angle on Mitch.

He's catching up to the wagon.

MITCH

Pull 'em up!

GLEN

(shows his empty hands)

With what?!

The front of the herd begins going down a slope. It's steep enough to present a real danger for Glen.

MITCH

Jump!

GLEN

Are you crazy?!

Mitch is right alongside. He doesn't know what to do. He sees the slope approaching. He prepares to jump off his horse on to the mule team. The phone rings.

(CONTINUED)

30 CONTINUED: 6

30

Mitch answers it while continuing to ride at full gallop.

MITCH

Hello... Hi, honey... Oh, we're having a ball. Guess who I met in the lobby? The bartender from "Love Boat"... No, not Gopher, he's in Congress.

GLEN

Mitch!

MITCH

I gotta go, Glen needs a towel. Love you.

He tries to hang up, but juggles the phone and drops it, and it gets run over by the wheels of the wagon. Once again, Mitch prepares to jump off his horse. Mitch leaps on to the part of the wagon that connects it to the mules.

GLEN

(shocked)

Whoa!! What are you doing?!

MITCH

I'm saving you, you schmuck!

Mitch pulls on the reins. The mules are jerked to a stop before the hill slopes down. A moment later the herd disappears and the thunder of their hoofbeats gradually dies out. Mitch hangs, exhausted on the yokes. He's glassy-eyed.

GLEN (O.C.)

Mitch.

Mitch turns to face Glen. Glen has a camera and is taking Mitch's picture.

GLEN (CONT)

One more to be safe.

He takes another one. He jumps down from the wagon and then helps Mitch climb out from behind the mules. Mitch collapses to the ground. Glen kneels down beside him.

GLEN

Are you okay?

(CONTINUED)

30 CONTINUED: 7

30

MITCH

Glen... don't do that again.

Wide shot of the wild horses riding away as Phil and Duke head toward Mitch and Glen. Glen is helping Mitch to his feet.

31 EXT. VALLEY - A LITTLE LATER

31

Phil is picking through the debris that got trampled by the horses. Everything is destroyed. Mitch has his shirt off, and Duke is dabbing water on his back. Mitch winces.

GLEN

What a guy. What a guy! In the world of guys, this is a guy.

MITCH

Glen, it's all right.

GLEN

No. You saved my life. And the way you did it! This is a lot different than just sucking on Phil's ass -

DUKE

(stops)

Excuse me? Did I hear right?

MITCH

Uh, Phil thought that a snake had bit him in the ...

DUKE

I don't care. Whatever went on before stops now.

Phil joins them.

PHIL

Forget it. The map is gone.

They all groan. Phil tosses Mitch his smashed-up phone.

(CONTINUED)

31 CONTINUED:

31

PHIL (CONT)

Not only that - the food, the tents, the sleeping bags... we're wiped out.

(sees Mitch's back)

Ecch.

MITCH

It's bad?

DUKE

Nah. You look like you spent a night with a Singapore hooker.

MITCH

Oh great. That's it, I'm dead.

GLEN

They're just scratches -

MITCH

You don't get it.

(holding up the phone)

Look at this. Barbara can't reach me, so by now she's called the hotel in Vegas where she's found out there was never anything wrong with the switchboard, and I'm not in the hotel and no one at the convention has seen me, and then I'm gonna come home with scratches on my back. I'm divorced, it's over. By this time next week, I'll be having a romantic candlelit dinner with Phil.

PHIL

Which night?

Duke finishes working on Mitch's back.

DUKE

You're fine.

He smacks Mitch on the back.

MITCH

Ow.

(CONTINUED)

31 CONTINUED: 2

31

PHIL

Well... if we don't get lost, can we make it back to town before we starve to death?

MITCH

Yeah, it's only a day-and-a-half. I can spend every second trying to think of another lie to tell Barbara.

They start to re-saddle their horses.

PHIL

How's this? We were at the Seigfried and Roy show and a tiger went crazy - you know like in "Mighty Joe Young" when they threw the bottles at him, and he went nuts in the nightclub, and she's playing "Beautiful Dreamer" -

MITCH

And!...

PHIL

and the tiger got loose and went after... I guess me. And you... threw yourself in between us and he scratched your back.

MITCH

And why didn't I mention this when I told Barbara we were at the show? It's not the kind of thing that slips your mind - that you were mauled by a jungle cat in the Boom-Boom Room of the Mirage Hotel. It would have come up.

DUKE

If you girls leave, I'm not splitting the treasure with you.

The guys are stunned.

MITCH

You're not coming back with us?

(CONTINUED)

31 CONTINUED: 2

31

DUKE
(points up)
The gold's this way.

MITCH
Yeah, but the Grand-Slam Pancake
Breakfast is that way. Two
pancakes, two eggs, two strips of
bacon -

GLEN
- or sausage -

MITCH
- 2.99.

Duke just stares at them.

GLEN
We'd better hurry, they stop
serving at eleven.

MITCH
Duke... you've got no map. You've
got no food...

DUKE
It's the only dream I've got left.

They all stare at each other. Duke starts to climb on to
his horse. It's a struggle for him.

DUKE (CONT)
God, I hate horses.

He gets up into the saddle.

DUKE (CONT)
So long, boys.

Slowly, walking, his horse takes him away.

MITCH
(screams)
You don't know where you're going!

PHIL
We can't let him do this. He could
die.

(CONTINUED)

31 CONTINUED: 4

31

MITCH

So could we.

GLEN

Wait!

Glen has his eyes closed - he's concentrating.

GLEN

"Straight as the Chief's arrow over the buffalo's back... Under the frozen people." That's the rest of the map.

MITCH

How do you know? I never even showed you the real map.

GLEN

I saw it in the library, and it just came back to me.

GLEN (CONT)

I'm telling you that gold will be in our hands by tonight!

Mitch and Phil look at each other.

GLEN (CONT)

I can draw you that map exactly like the original. I can get us there. All you have to do is trust me.

They look off and see Duke riding slowly away in the distance.

32 EXT. MOUNTAINS - LATE AFTERNOON

32

Open on a stream. A fish leaps out of the water.

Angle on Phil.

He has a tree branch which he swings at the fish like a baseball bat. He misses. Glen is squatting by the stream ready to catch whatever Phil might hit.

(CONTINUED)

32 CONTINUED:

32

GLEN

Keep your head in there. Nice level swing, just make some contact.

Another fish jumps out, Phil swings and misses.

GLEN (CONT)

That's it. I'm up.

Glen takes the stick.

GLEN (CONT)

This one's for a sick kid in Yuma.

Angle on Mitch and Duke walking up a hill.

MITCH

Does that look like an arrow?

DUKE

It looks like a goddam rock.

MITCH

Yeah...

Mitch stares at Duke.

DUKE

What are you staring at?

MITCH

It's just spooky how much you resemble Curly.

DUKE

We were twins. He was three minutes older.

MITCH

He looked it.

DUKE

Did he ever mention me?

MITCH

Curly wasn't what you'd call... gabby. He wasn't the chatterbox you know from your youth. When was the last time you saw him?

(CONTINUED)

32 CONTINUED: 2

22

DUKE

Long time... But when you have a twin, you see him everytime you look in the mirror... I liked having a brother.

Duke walks away. Mitch looks off into the distance at Glen, vainly attempting to bat fish.

DUKE (O.C.)

Come here.

Mitch turns and finds Duke examining a rock wall covered in heiroglyphics. Mitchs turns toward Phil and Glen. He puts his fingers in his mouth to whistle, but yells instead.

MITCH

(fingers in his mouth)

Hey, guys!

33 EXT. ROCK WALL

33

All four of them are searching the walls.

MITCH

I found Waldo.

They keep searching.

PHIL

(excited)

Come here!

They go over to where Phil is. Phil is scraping aside some sand. He reveals a cave-drawing of a chief shooting an arrow. They all press against the wall to line up their eyes with the direction of the arrow. It points through a crack in the rocks and up a forbidding looking mountain. Glen smiles proudly.

34 EXT. MOUNTAINSIDE - EARLY EVENING

3

The guys climb. They're no longer on horseback and they no longer have the wagon. They're on foot, leading the burros who are packed with shovels and whatever the guys could salvage. The guys seem to be in a very happy frame of mind. They're excited.

(CONTINUED)

34 CONTINUED:

34

PHIL

We're gonna be rich!

GLEN

Over the buffalo's back and under
the frozen people!

MITCH

Listen, don't count your
chickens "Mr. We're gonna be rich."

GLEN

Ooh, you scared me.

MITCH

Why?

GLEN

You sounded just like Mom. For a
second, I thought you were gonna
spit on a hanky and wipe my face
with it.

PHIL

Oh, my mother did that, too.

(mother's voice)

You got something on your face.

(his own voice)

Yeah, your spit.

MITCH

It's true, though, - we turn into
them. I have decorative soap in my
bathroom. Little shells - little
clams - I don't know why. Last
week, I opened the refrigerator and
I yelled at everybody - "I buy all
this cake and nobody eats it."

PHIL

You know when I really hear my
parents coming out of my mouth?
When I know I'm in trouble? When
I start reminiscing about what
things used to cost. "We used to
get an entire veal parmigiana
dinner for \$2.95 - and good, too.

GLEN

Hot dogs were a quarter.

(CONTINUED)

34 CONTINUED: 2

34

MITCH

A brand new Chevrolet was
twenty-eight hundred dollars -
Volkswagens were free.

DUKE

You three are a real bunch of
little pisspots, aren't you? What
are you making fun of your parents
for?

MITCH

We're not making fun. It's just
that... they're weird, they do
weird things -

GLEN

They killed my brother's dog on his
birthday.

DUKE

(appalled)
What?

PHIL

Sparky? I thought he ran away -
like Mr. Pearlman.

MITCH

No. It was my eighth birthday and
Sparky was, I guess, a little old,
so we dropped him off at the vet -
you know, I thought for a
check-up - and then we drove into
the city. We went to Radio City
Music Hall, which I loved, and we
saw "The Court Jester" with Danny
Kaye. Then we went to Chinatown
which was great and then we came
home. And a few days later I asked
my mother, "So when do we pick up
Sparky?" And she said, "He ran
away." But then twenty years later
I realized and I asked her, "You
had Sparky put to sleep, that day,
didn't you?" And she said, "Yeah."
And I said, "But why did you have
to do it on my birthday?" And she
said, "It was on the way."...

(CONTINUED)

34 CONTINUED: 3

34

PHIL

They did the same thing with my Uncle Moe.

MITCH

Really?

PHIL

Yeah. I came home one day and he was under my bed. He'd chewed up my school shoes. I remember my father hitting him on the nose with a newspaper. - "Bad Moe. Bad Moe."

Mitch and Glen laugh.

DUKE

You better hope we find that gold soon, because I can't take much more of you guys.

35 EXT. MOUNTAINS - NIGHT

35

It's dark and windy and the guys are stumbling along.

PHIL

You said we'd be there by tonight!

GLEN

On the map it looked close.

MITCH

Are you sure it said "buffalo's back." We didn't see anything that looked like a buffalo's back. Nothing.

GLEN

I'm sure!

A wind-blown bush whacks a burro in the face. The burro gets spooked and jumps. The burro hits Mitch knocking him over. Mitch begins to slide down a slope.

MITCH

Help!

(CONTINUED)

35 CONTINUED:

35

He slides down until he goes over the edge of the cliff. He slides down until he grabs on to a protruding branch.

PHIL

Mitch!

They all run to the edge and see him hanging on to the branch. Mitch is screaming. Duke quickly grabs a rope and ties a complicated knot which he uses to attach the rope to the burro. He makes a loop in the other end of the rope and throws it over the side to Mitch.

DUKE

(to Mitch)

Grab the rope.

Mitch lets go of the branch with one hand and almost loses his grip with the other hand. He screams. Phil and Glen also scream. Mitch quickly puts both hands back on the branch. Duke pulls the rope back up. He ties the loop around himself and prepares to go over the side.

DUKE

Don't let the burro go over.

PHIL

What are you doing?

DUKE

I'm going to the corner to get some cigarettes. What does it look like I'm doing? Hang on to that burro. Don't let him back up.

Phil and Glen get a grip on the rope and Curly goes over the side. The burro takes a few steps back toward the cliff, but Phil and Glen get the burro stopped. Duke repels down until he reaches Mitch.

DUKE

You all right?

MITCH

I'm scared.

DUKE

Me too. Climb on.

MITCH

Climb on what?

(CONTINUED)

35 CONTINUED: 2

35

DUKE

My back.

Mitch transfers himself from the branch to Duke's back. With the added weight, the burro begins backpedaling rapidly towards the edge. Phil and Glen scream and attempt to stop the burro. They are pressed up against the burro's rear end, and they're also pulling on the rope.

When the burro backs up, Duke and Mitch plunge a few feet and scream.

Phil and Glen get the burro stopped and then get it moving forward. They help by pulling on the rope. After a while, Mitch and Duke are pulled up over the edge. Phil and Glen rush over to remove the rope. All four of them collapse, exhausted.

DUKE

We have to stop.

PHIL

Here?

DUKE

If we keep going, we're just gonna get more lost or someone's gonna get killed. Let's go up into those rocks. They can shield some of the wind. It's gonna get awful cold tonight.

MITCH

(catches his breath)
Duke... You saved my life.

DUKE

I had to... You have the matches.

36 EXT. CAMPFIRE

Angle on

A very tiny Fire is flickering among some branches and twigs. The wind is blowing it.

PHIL (O.C.)

Hurry, it's going out.

(CONTINUED)

36 CONTINUED:

36

Angle on Mitch

With frozen fingers he's trying to light a match.

MITCH

Last one.

He lights it. The wind blows it out. Then a moment later, the campfire also goes out. They all look at each other, frightened.

DUKE

Well... good-night.

He lies down to go to sleep.

MITCH

Good-night? Good-bye! We're gonna die up here.

DUKE

Were you planning to live forever?

MITCH

I was hoping to make the weekend.

DUKE

Sun's up in five hours. Tomorrow morning you'll be rich.

Duke lies down to go to sleep.

GLEN

Look, guys... in case... you know, we're really in trouble, I mean... in case we never find our way out of here and... I die first... eat me.

Duke looks up.

MITCH

Eat you?

GLEN

Yeah, you know if you're starving to death --

(CONTINUED)

36 CONTINUED: 2

36

MITCH

Eat you?! I don't even like talking to you on the phone.

GLEN

I'm just saying, that I'm willing to sacrifice myself for the good of the group --

MITCH

Glen, you're so full of crap. You know that isn't gonna happen, so you make this big grandstand play --

GLEN

(offended)

Well, I was just thinking about the three of you, and I'm sorry you can't take it in the selfless spirit of love and caring with which I meant it.

MITCH

All right -- it's a lovely gesture and a lovely image. "Phil, is there any more Glen?" "Mmm, good Glen tonight." "Honey, who ate the Glen? You gave it to the cleaning lady? Oh, I was looking forward to that Glen all day. You know to eat during the game." Then it sweeps the nation. "Glen, here. Get your Glen." "Two." "Two Glen's comin' up" "Can I take your order, please?" "I'll have a double Glen with fries." Then the Japanese will cook you right at the table -- Glenni-hana. Commercials for you -- "Party's dying, honey. Better bring out the Glen."

(pantomimes dancing the Monkey)

"Mmm, good party -- thanks to Glen."

DUKE

Jesus Christ. It's like kindergarten.

(CONTINUED)

36 CONTINUED: 3

36

Duke gets up and walks away from them. A big gust of wind blows against them. They shiver.

MITCH

What did you say? "Under the Frozen People?" That's gonna be us.

He blows on his hands.

MITCH (CONT)

I'm not gonna make it. I'm freezing already.

(angrily)

What the hell did I come up here for?

PHIL

Gold.

MITCH

Gold... If somebody just guaranteed me, right now, that I'd live through this night, I'd never worry about money again. We're gonna die!

PHIL

Hey, take it easy, we'll be all right. Look, I remember something I read. It was in these books I bought. Time - Life "Great Disasters of the World."

MITCH

You bought this? I mean you sit alone in your apartment and read about zeppelins blowing up?

PHIL

Look, anyway, people can survive in freezing conditions, by huddling together. They share body warmth. See? The burros are huddling together. Bears when they hibernate sleep on top of each other. We're three ninety-eight-point-sixes. How much is that, Glen?

(CONTINUED)

36 CONTINUED: 4

36

GLEN

Two hundred and
ninety-five-point-eight. That's
too hot.

MITCH

So what are you saying?

PHIL

I'm saying we should hug.

MITCH

All night?

PHIL

Well... Yeah.

They all look at each other. Then, slowly, they begin to lie down right next to each other. Slowly, awkwardly, they begin to bunch up against each other in a giant three-way hug. This is all accompanied by sounds of groaning, of guys being poked, getting comfortable, etc. Finally, they settle. There's a pause.

MITCH

You know you're right, it's warmer.

PHIL

See? And if worse comes to worse,
we can slice open one of the burros
and sleep inside its guts.

MITCH

I don't see that happening.

They huddle tighter.

GLEN

Hey, guys.

MITCH

Yeah?

GLEN

What about Duke?

PHIL

What about him?

(CONTINUED)

36 CONTINUED: 5

36

GLEN

Well, shouldn't we invite him to...

MITCH

Join us? Are you crazy. We'll be sleeping in your guts.

PHIL

He's right, though. Look at him.

Angle on Duke

They can just make out his silhouette. He's huddled over -- obviously very cold.

Angle on the guys

PHIL (CONT)

I mean, he could die. It's not right.

MITCH

Who's gonna ask him?

PHIL

Well, you seem to get along the best with him.

Mitch hesitates, then gets up.

MITCH

Right now I could be in the hospitality suite eating assorted cheeses.

Mitch crosses over to Duke. Duke looks cold.

MITCH

Duke...

DUKE

Yeah.

MITCH

The fellows and I were wondering -- would you like to come back to our place so we could all...

DUKE

All what?

(CONTINUED)

36 CONTINUED: 6

36

MITCH

... hug.

Duke stares at him.

MITCH (CONT)

We --

DUKE

My God. I'm up here with a goddam musical.

MITCH

No, it's just that there's body warmth, and if we all pressed against each other -- you'd kill us. So... good-night, and, uh... don't fall asleep with the TV on.

Mitch returns to the other guys.

PHIL

What did he say?

MITCH

He'd rather sleep in the burro guts.

Mitch settles back in. They all hug.

GLEN

Hey; Mitch... it's been a long time since we did this together, huh?

MITCH

Yeah... but not long enough.

The wind howls more loudly. Branches fly through the campsite.

37 EXT. CAMPSITE - MORNING

3

The sun is shining and there's no wind. The three guys are still hugging, but they're now in very awkward positions. Hands slapped over other guys' faces, legs crossed over other legs, etc. Mitch stirs, slightly. He groans. He wakes up. He looks down and sees a hand on his groin. His eyes follow the arm to which the hand is attached - it's Phil's. Mitch lifts Phil's hand and removes it.

(CONTINUED)

37 CONTINUED:

37

He's still cold. He shivers, but then starts to feel better.

MITCH

Hey, guys... Are you all right?

The other two stir.

MITCH (CONT)

We're alive. We made it. We're alive.

Phil and Glen wake up. They groan.

PHIL

We're alive?

MITCH

Yeah.

They all start to warm up.

MITCH (CONT)

Now look. I don't want to argue. This is finished. We're going back. We'd never survive another night up here.

PHIL

No argument. Let's just go.

GLEN

We'd better tell Duke.

MITCH

Yeah. Where is he?

Duke's nowhere in sight.

MITCH (CONT)

I'll find him. You two load up the burros.

Mitch gets up and begins searching for Duke.

MITCH (CONT)

(calls)

Duke... Dukie... Dukester...

(sings)

Duke, Duke, Duke, Duke of Earl --

(CONTINUED)

37 CONTINUED: 2

He turns a corner and spots Duke, in the distance, sitting up stiffly.

MITCH (CONT)

Hey, Duke...

Duke doesn't even budge. He's perfectly still.

MITCH (CONT)

(getting closer)

Duke... Oh my God. Not him, too.
What is with that family, they all
die sitting up.

(gets right up to him)

Oh... You wouldn't hug us, you big
dope.

Duke reaches out and grabs Mitch by the front of his shirt.
Mitch screams.

MITCH (CONT)

Oh my God, he's alive! He's
alive!!

Duke let's go of Mitch.

DUKE

Thought I was dead, huh?

MITCH

That was how I found Curly.

DUKE

Yeah?... Did he die happy?

MITCH

I think so. One of the last things
he said to me was, "There's nothing
like bringing in a herd." I guess
like the way you feel when you're
at sea.

DUKE

Lost my boat in a squall a couple
of years ago. Squall... I just
wasn't a good enough sailor
anymore. I had to come ashore.

(CONTINUED)

37 CONTINUED: 3

37

MITCH

A couple of years ago? What have you been doing since?

Pause.

DUKE

An old shipmate of mine -- his son opened a seafood restaurant in San Jose. "Captain Crabby's"... He gave me a job as...

MITCH

... Captain Crabby?

DUKE

(like a pirate)

Ay!... I greeted the customers -- red bandana on my head, patch over one eye, stuffed parrot on my shoulder... I need that gold. I don't know what I'm gonna do without that gold.

MITCH

Look, Duke... we're tired, we're hungry... we're going back.

Duke stares at him. Mitch feels bad for him.

DUKE

Back that way?

MITCH

Yeah.

DUKE

Over the buffalo's back?

MITCH

What buffalo's back? There is no --

Mitch looks down into a valley. The shadow of the mountain creates the shape of a buffalo's back.

DUKE

We crossed it last night in the dark, we didn't even know it.

(CONTINUED)

37 CONTINUED: 4

37

MITCH

Glen was right.

DUKE

He was right about the frozen people, too.

MITCH

How do you know?

Duke points. In the distance (not too far away) Mitch sees a collection of rock formations resembling frozen people.

DUKE

Still going back?

MITCH

(excited)

Hey, guys!

Angle on Phil and Glen

Looking up to see Mitch running toward them.

CUT TO:

38 EXT. FROZEN PEOPLE

38

We see the rock formation from a closer vantage point.

Angle on the guys

In a state of high excitement, they're running across the remaining ground between themselves and their goal. They're whooping and laughing. They run through shallow streams, over small hills, stumbling every once in a while, but very excited. The burros follow along.

39 EXT. FROZEN PEOPLE

39

Now from right up close:

Pan down to the guys, walking now, approaching a cave entrance directly below the frozen people.

40 INT. CAVERN

40

The guys enter. It's beautiful -- lots of color, running streams. Shafts of light stream down through cracks in the rocks overhead. There are several passageways starting from this point.

PHIL
Where do we go now?

GLEN
I'll bet that's what was on that corner of the map that's missing.

They continue walking, deeper into the cavern. Duke seems to have an idea of where he wants to go.

MITCH
(to Duke)
You see something? Do you know where you're --

DUKE
Quiet... my Daddy was in this cave.

GLEN
How can you tell?

DUKE
I just can.

MITCH
(turns to Glen)
Sure, 'cause, like, we could always tell when Dad had been in the bathroom before us --

Mitch turns forward again and Duke is gone.

MITCH
Where'd he go?

The three guys look around, confused.

GLEN
I don't know, I didn't see, I was listening to you.

PHIL
We must've taken a wrong turn.

(CONTINUED)

40 CONTINUED:

40

MITCH
(calls)
Duke.

PHIL
Here.

Phil finds a passageway between two rocks. They go through it. They're in another chamber of the cave. They look around.

MITCH
This isn't where we were.

GLEN
No.

PHIL
Hey, look at this. An old mining car.

Phil has discovered an old mining car on tracks.

MITCH
Duke...

GLEN
How could we get this lost this fast.

MITCH
(sees an opening)
Could this be anything.

He steps forward and a swarm of bats fly out at him. He screams and jumps back. He knocks into Glen, who loses his balance and pitches sideways into Phil, who was leaning into the mining car to examine it.

Phil is knocked into the car. The force of his weight causes the car to jerk forward slightly. It rolls a couple of inches towards a spot where the tracks are on a downgrade.

The car rolls very slowly, seems to hesitate for a second, then begins to pick up speed.

Mitch and Glen look up to see Phil's legs sticking up out of the car. The car begins to travel rapidly. It races off down the tracks.

(CONTINUED)

40 CONTINUED: 2

40

Mitch and Glen get up and run after it screaming "Phil."

In the car, Phil struggles to right himself. His legs flail helplessly. Finally, he turns himself over and peers out of the car. He realizes how fast he's traveling and he screams. Mitch and Glen continue to chase him down the tracks. Phil is about to be decapitated by a low-hanging beam.

MITCH

Duck!!

Phil gets down just in time. He rises back up terror-stricken. After some rapid twists and turns, the car hits a boulder and jumps the tracks. Phil goes flying out of the car.

Mitch and Glen run until they reach the de-railed car. they look around. They hear an off-camera moan.

Angle on Phil

Draped over some rocks. He moans. They rush to him.

MITCH (CONT)

Phil, buddy, are you all right?

PHIL

(in pain)

I hurt my pee-pee.

MITCH

Let me help you.

Mitch slowly pulls Phil down off the rocks. As he does, he reveals a large strongbox. At first, they don't see it.

PHIL

Where are my glasses?

MITCH

Glen, look for his glasses.

Glen looks back at the rocks. There's a large pile of rocks, a few of which have been dislodged by Phil's accident. Sticking out of the pile of rocks is the corner of what appears to be an iron box. Glen, curious, pulls away another couple of rocks, revealing more of the box. He stares, excited.

(CONTINUED)

40 CONTINUED: 3

40

MITCH (CONT)

Did you find them?

Glen attempts to speak, but can't. Gasps and grunts escape him.

MITCH (CONT)

(annoyed)

What?

Mitch looks. He sees the strongbox. He begins making the same noises. Phil slowly rises, and he sees the box. They all stare at it for a second, then they lunge for it and begin to pull rocks away, maniacally.

MITCH

Duke! Duke! We found it! We found the gold!

They all grab rocks and begin pounding on the lock. They're wild. Finally, the lock snaps. They hesitate then they throw open the lid.

Angle on the guys

They stare into the box. They seem too stunned to speak.

Angle on the box

It's filled with gold bars.

Angle on the guys

They continue to stare. Then they start to giggle, they they start to scream. Mitch begins doing the Walter Huston Dance from "Sierra Madre." Glen and Phil begin doing the polka together. Duke runs in to see what the shouting's about. He watches them a moment.

DUKE

Now you guys are dancing?

Mitch runs over to him and hugs him with his head against Duke's chest.

MITCH

We found it. We found the gold.

(CONTINUED)

40 CONTINUED: 4

40

DUKE
(shocked)
You did?

MITCH
Yeah.
(shows him)
Phil got trapped in a mining car
and then he flew out and landed on
the gold. Look!

Duke stares at the gold. It's as if he can't believe it.

DUKE
My God!

MITCH
(quietly)
No more Captain Crabby.

DUKE
I'm gonna buy that damn restaurant
and burn it down.

MITCH
We're rich!

Duke smiles. He grabs Mitch and dances with him.

41 EXT. CAVE

41

We're in another part of the cave. We see TWO MEN from the waist down walking together. They reach the head of the mining car track. The camera rises a few inches and we see that they're carrying pistols.

42 EXT. TREASURE ROOM

42

The four guys are laughing and looking at the box.

DUKE
Let's get the burros and start
loading this stuff up.

PHIL
I can't wait 'til my ex-wife sees
all this gold.

(CONTINUED)

42 CONTINUED:

42

DUKE

How's she gonna see it?

PHIL

How? I'm gonna drive by her house
in my new convertible with the gold
piled up in the backseat.

(laughs)

DUKE

You're kidding, right?

PHIL

No, I --

DUKE

We have to leave the country.

MITCH

Excuse me.

DUKE

This is government land. Anything
we find on it is theirs.

GLEN

What?

PHIL

No way. I read Time - Life's Great
Mysteries of the Deep -- the guys
who found the Titanic --

DUKE

That's salvage you idiot.

PHIL

Hey, don't call me an idiot. I'm
the one who found the gold.

DUKE

I apologize. Now listen -- the
only way we get to keep this money
is by leaving the country. I know
the captain of a tramp steamer
who'll sneak us out of San Pedro,
take us anywhere we want. Anyone
you want to come with us -- wives,
kids, girlfriends, Time - Life
books -- they'll have to meet us
there.

43 EXT. CAVE

43

The two guys with pistols, continue to walk down the tracks.

44 EXT. TREASURE ROOM

44

MITCH

So what are you saying? We'd be
like criminals? Fugitives?

DUKE

Exciting, ain't it?

GLEN

Are you sure about this?

DUKE

I'm sure.

They're all quiet a moment.

GLEN

Well... I'll go.

MITCH

Really?

GLEN

Sure. Why not?

(shrugs)

I'm not exactly setting the world
on fire here.

MITCH

Phil?

PHIL

I'll go too.

MITCH

Phil!

PHIL

What's keeping me here?

MITCH

Your kids?

PHIL

They don't like me.

(CONTINUED)

44 CONTINUED:

44

MITCH

Hey, you know kids -- they're mad now 'cause you left. But you can't bail out on them. One day they'll need you, you gotta be there.

PHIL

(pause)

I'll send them money. That's what they need.

MITCH

(thinks)

Well... you guys can divide up my share, then. Because I'm not going.

PHIL

Why not? Bring your family, you'll live somewhere like a king.

MITCH

I like our life now.

Pause.

DUKE

Let's get going.

They start out.

OUTLAW #1 (O.C.)

Stop right there.

They look up and see two men wearing traditional western outlaw masks. They're pointing guns.

OUTLAW #2

Did you really think we'd let you take the gold out of here?

OUTLAW #1

Thanks for doing all the work, though.

MITCH

Oh, I don't believe it.

(CONTINUED)

44 CONTINUED: 2

44

PHIL

What are you wearing masks for?
Like we're not gonna know who you
are?

GLEN

How the hell did you follow us?

Angle on Duke

Slowly, his hand moves toward a baseball-sized rock.

OUTLAW #2

Never mind that. That's our gold
now. And I'm afraid we can't leave
any witnesses. So long, boys.

Duke throws his rock, hitting one of the Outlaws in his gun
hand. The gun goes off, startling the other Outlaw into
turning his head.

DUKE

Get him!

Duke lunges at one of the Outlaws, wrestling him to the
ground. Phil dives in to help him. Mitch and Glen jump at
the other Outlaw. They wrestle around for a while.

MITCH

Get his gun.

Glen bites the guy on the gun hand while Mitch wrestles with
him. The gun comes free. Glen juggles it for a moment,
then loses control of it. It flies out of his hands. Mitch
and the Outlaw both see the gun and go for it.

Mitch is in front, but the Outlaw trips him from behind.
the Outlaw dives over him and reaches the gun. Mitch gets
up to see the gun aimed at him. He freezes. The Outlaw
cocks the gun and squeezes the trigger.

GLEN

Mitch!

Glen jumps in front of Mitch as the gun is fired. Glen sags
down into Mitch's arms. Duke appears and kicks the gun out
of the Outlaw's hand, then knocks him out cold with a punch.
The other Outlaw is also out cold. Mitch holds Glen in his
arms.

(CONTINUED)

44 CONTINUED: 3

44

MITCH
Glen!... Oh, Glen.

GLEN
(gasping)
It's better this way... It's better
that it's me instead of you... This
way Barbara and the kids...
(grimaces)

MITCH
Oh, Glen...

GLEN
I'm sorry I wasn't a good brother.

MITCH
No, no I'm sorry... I should've
been more patient with you. I
could've helped you more - look,
hold on, we'll get help.

GLEN
(fading)
It's funny, you know... It doesn't
even hurt...

Glen closes his eyes and sags lifelessly.

Pause.

DUKE
(examining the gun)
These are blanks.

MITCH/GLEN
(in unison)
What?

DUKE
These are blank cartridges.

Glen looks at his stomach. He lifts his shirt. There's no
wound.

GLEN (CONT)
That's funny.

MITCH
What the hell --

(CONTINUED)

44 CONTINUED: 4

44

CLAY STONE (Q.C.)
What in the name of Gene Autry's
ass is going on in here?

They look up and see CLAY STONE.

PHIL
Clay Stone? From the cattle drive?

CLAY
Hey. I remember you two. What are
you doing --
(sees Curly)
Great buckets of bullshit, it's
Curly come back to life.

DUKE
I'm Curly's brother Duke.

CLAY
Oh yeah, he told me about you. By
God, you two are as alike as
nipples on a goat.

VOICE (O.C.)
Mr. Stone, where are you?

CLAY
I'm in here, follow the tracks.

MITCH
What's going on?

CLAY
That's what I'd like to know.

The Outlaws begin to stir.

CLAY (CONT)
What'd you do to my sons?

MITCH
Your sons?

They pull the masks off them. It's two guys we've never
seen before. A group of people led by IRA and BARRY
SHALOWITZ enter.

IRA
What happened? We heard shots.

(CONTINUED)

44 CONTINUED: 5

44

BARRY
Is everyone okay?

MITCH
Ira and Barry Shalowitz!

IRA
Mitch? Phil?

BARRY
Oh God! It's Curly come back from the dead.

IRA
He looks great.

CLAY
It's Duke, Curly's brother.

DUKE
Somebody tell me what the fuck is going on here!

CLAY
This is my new business. I take people on a real by-God Western treasure hunt. Follow the footsteps of the old Washburn gang.

BARRY
Yeah, we each get a map.

They all hold up copies of the map - all with a corner missing. Duke yanks one away to examine it.

CLAY
This has been great. Better than cattle drives, 'cause this works all year round - even in the snow.

MITCH
(disbelief)
And we're the first ones who found it?

CLAY
That? Hell no. Everybody finds that. They're supposed to. It's just lead painted with gold.

(MORE)

(CONTINUED)

44 CONTINUED: 6

44

CLAY (cont'd)

It's more fun if the people actually get to find something at the end. Even if it's fake, just digging it up's exciting. Then for a little extra goose, my boys come along and pretend to rob 'em. Scares the Evian out of 'em.

(to his sons)

You boys all right?

They get up. They seem all right.

PHIL

Then... there's no real treasure?

CLAY

Well, if there was, somebody would've found it by now. See, Curly got this map from his Mama. He didn't believe the gold was actually still up here, but he thought we could make something out of it, bringing up these tours.

IRA

Oh yeah, we ride, we hike, we figure out the clues -

BARRY

And at night, fireside shenanigans.

CLAY

Then everybody gets a T-shirt.

(unfurls one)

"I found the Washburn treasure."

There's a big picture of Curly on it.

DUKE

But Curly wrote me. He said we were gonna be rich.

CLAY

Well, I don't know about rich, but you'll do pretty damn good. Curly said he wanted to cut you in for a share of the business. Said you were having some hard times.

(CONTINUED)

44 CONTINUED: 7

44

DUKE
(disappointed)
That's what he meant?

CLAY
I believe so.
(to his group)
Look, folks, something went a
little loco here right at the end,
you didn't get the full show. I'll
try to make it up to you. Now if
you'll all just turn around and go
back on up, my wife Millie's got a
fine box lunch waiting for you.

The group is pleased.

IRA
Do we still get the T-shirts?

CLAY
Absolutely.

IRA
Great.

They all exit. Clay stops.

CLAY
Come on up and have some lunch with
us. *You boys just came up here on*
your own thinking this whole thing
was real, huh?

MITCH
Yeah...

CLAY
Un-by-God-believable.
(laughs)

His laughter echoes as he exits. The guys look at each
other.

PHIL
Well, how stupid do we feel?

MITCH
I don't feel that stupid.

(CONTINUED)

44 CONTINUED: 8

44

PHIL
Then you're stupid.

MITCH
No. We had a wonderful adventure.
We weren't killed - which is always
a feature I like -

PHIL
And we found a box full of lead.

MITCH
No. The way I look at it, my
brother led us to the Washburn
treasure.
(to Glen)
I'm proud of you.

*

Glen and Mitch smile at each other.

45 EXT. MIRAGE HOTEL - DAY

45

We open on the volcano outside the Mirage Hotel in Las Vegas. It erupts.

Angle on the marquee.

The marquee advertises Seigfried and Roy. Then on a smaller marquee underneath is written "Welcome American Radio Network."

46 INT. SHOWER

46

Mitch looking tired is in the shower. He finishes. He turns off the water. He opens the shower door. Standing in the middle of the bathroom is Barbara. She glares at him angrily. Mitch screams and shuts the shower door. He looks panicky. Barbara opens the door. She still looks angry. Mitch is frightened of her. He reflexively turns away from her.

BARBARA
How'd you get those scratches on
your back, Mitch?

47 INT. MIRAGE SHOW ROOM - NIGHT

47

Angle on tiger growling.

Seigfried and Roy are doing their show.

Angle on

Mitch and Barbara alone at a table. Barbara still looks grim. Mitch is working hard to win her over.

MITCH

Aren't they unbelievable? This is unbelievable...

(no response)

Huh?...

Angle on the stage.

A tiger does an amazing trick.

Angle on the table.

MITCH

That's amazing to me. They get a tiger to do that, and we can't even get your mother to call before she comes over.

Mitch looks at her as charmingly as he can, and a small laugh escapes her. Mitch quickly gives her a kiss on the cheek.

BARBARA

(not as angry as before)

You scared the hell out of me. You disappeared. I flew all night to get here, worried sick. No one has seen you -

MITCH

I know, I know -

BARBARA

I don't care what crazy things you want to do, just tell me the truth.

MITCH

You're right. You're a million per cent right. I'm sorry.

(CONTINUED)

47 CONTINUED:

47

BARBARA

There is a good side, though.

MITCH

Yeah, you're here.

BARBARA

Besides that. A year ago you weren't even sure your life was worth living. Now you decided you wouldn't change it for five million dollars.

MITCH

I wouldn't.

They start to kiss. Phil interrupts them. Phil is smiling.

PHIL

Big news. I spoke to my lawyer. My divorce is final.

MITCH

Yeah? How do you feel?

PHIL

(still smiling)

Absolutely horrible. Like my whole life is a failure.

MITCH

Then why do you look happy?

PHIL

I just won twenty-two dollars at Keno.

They laugh.

PHIL (CONT)

No, I spoke to my son. He wants me to coach his Little League team... So I need to leave early on Fridays.

MITCH

How early?

PHIL

Thursday.

(CONTINUED)

47 CONTINUED: 2

47

They laugh.

MITCH

Where's Glen? I was paying you to watch him.

PHIL

I don't know. I was on the phone...

BARBARA

Mitch...

MITCH

What?

She points. Mitch looks up.

MITCH

Oh my God.

Angle on the stage. Glen is up on-stage with Seigfried and Roy.

SEIGFRIED

(to Glen)

Thank you very much for volunteering.

ROY

(to Glen)

What is your name, and what do you do?

GLEN

My name is... Hyman Roth - I'm a retired investor living on a pension. I've returned to this country to vote in the Presidential election, because I couldn't get an absentee ballot.

Seigfried and Roy appear confused.

Angle on the table.

They are laughing. Mitch stops laughing and gets a far-away look in his eye.

(CONTINUED)

47 CONTINUED: 3

47

BARBARA
What's the matter?

MITCH
I keep thinking about Duke.

PHIL
He'll be okay. Clay Stone's gonna
take care of him.

MITCH
He looked so sad when we left him.
You know, he's alone, no wife, no
family... I feel sorry for him.

He puts his hand on top of Barbara's.

48 EXT. MOUNTAINS - DAY

48

Angle on the ground. The wind blows sticks and dust along the ground. A copy of the treasure map blows by. A cowboy boot steps on it, pinning it to the ground. A hand comes down and picks up the map. The camera rises with the map revealing Duke. We see that he is standing outside the cave entrance. He is all alone. He stares at the map. He looks unhappy. Then he takes off his hat and reaches into the hatband. He takes out a small piece of paper. He puts his hat back on and unfolds the small piece of paper. He places it next to the copy of the map. It fits perfectly into the empty corner.

Insert of the map.

The new corner has specific instructions on it.

Angle on Duke.

He smiles.

DUKE
City folk.

He laughs loudly. Then he walks into the cave, his laughs echoing across the mountains.

THE END