

D I N E R

by

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D I N E R

FADE IN:

The SCREEN IS BLACK. We hear MUFFLED ROCK and ROLL MUSIC. Then we read:

BALTIMORE
1959

FADE OUT.

FADE IN:

INT. DANCE HALL BASEMENT - NIGHT

FENWICK walks along the dimly lit basement. Heavy winter coats hang from hooks on the wall. In the b.g., there is constant traffic of people coming and going from the rest rooms. From above we hear the MUFFLED SOUND OF THE ROCK AND ROLL BAND.

Fenwick is in his early 20s and dressed in the "JOE COLLEGE" style of the late fifties. Sports jacket, button-down shirt, chino pants, and Bass weejuns. We sense that he is a little lost in himself, confused. He looks out one of the windows that views the parking lot. Then without any outward anger, he punches his fist through a window pane. Seconds later he breaks another window with his fist.

Fenwick, picking up the music beat from above, struts to the sound as he approaches another bank of windows. He calmly breaks another window pane with his fist.

A GUY coming out of the bathroom in the b.g. sees Fenwick's actions and then heads up the steps.

CUT TO:

INT. DANCE HALL - NIGHT

The crowd is gathered around the bandstand listening to the local group, the SHAKERS, playing their popular hit HOT NUTS. The song is played toward the end of the evening because of its risqué lyrics.

BAND LEADER

Hot nuts, hot nuts, get from
the peanut man.

(MORE)

(CONTINUED)

CONTINUED:

BAND LEADER (CONT'D)

Hot nuts, hot nuts, get 'em any
way you can.

As the crowd swings the verse back to the Band Leader. The Guy who spotted Fenwick breaking windows approaches BOOGIE. Boogie is something of a "Dandy," flashier in dress than others in his crowd. Although he isn't particularly good looking there is something about his attitude that is very appealing to girls. Boogie after hearing the Guy heads downstairs.

INT. BASEMENT - NIGHT

Fenwick casually breaks another window with his fist. His hand is bleeding. Boogie approaches.

BOOGIE

Wnat's up, Fen?

FENWICK

Just breaking windows, Boog.

BOOGIE

What for?

FENWICK

It's a smile.

He breaks another window with his fist.

BOOGIE

C'mon, don't be a smuck.

FENWICK

I know that glass is made from sand, but how come you can see through it?

He breaks another window. Boogie grabs him.

BOOGIE

Leave the windows alone. What's the matter with you?

FENWICK

It's a smile, that's all.

BOOGIE

I'm cracking up.

(CONTINUED)

CONTINUED:

Fenwick struggles to get free.

BOOGIE

(continuing)

I'm warning you, Fen, break another window and you're gonna get a fat lip.

He lets Fenwick go.

BOOGIE

(continuing)

Where's your date?

FENWICK

Gave her away.

BOOGIE

What?

FENWICK

Gave her away. David Glazer said she was death. So, I said if you like the way she looks, take her.

BOOGIE

What are you, the Salvation Army?

FENWICK

Charged him five bucks.

BOOGIE

C'mon, upstairs.

(as Fenwick just
stares at him)

C'mon.

They walk away FROM CAMERA.

BOOGIE

(continuing)

You really are nuts, you know that?

FENWICK

Me? What about her? She didn't have to go. I'm nuts. Get that.

BOOGIE

That's what you get from dating eleventh graders. Brains aren't developed.

FENWICK

But her tits were.

(CONTINUED)

CONTINUED:

BOOGIE

Falsies.

FENWICK

They were?

BOOGIE

First hand info.

FENWICK

Shit, then what am I pissed about?

They disappear up the steps.

CUT TO:

INT. DANCE HALL - NIGHT (SLIGHTLY LATER)

The band is on a break. A FRANK SINATRA RECORD is PLAYING. CAMERA PANS TO EDDIE who is in a corner with one foot up on a chair. He smokes a cigarette and taps his foot lightly to the music. Eddie takes Sinatra very seriously.

SHREVIE approaches Eddie.

SHREVIE

Where's Elyse?

EDDIE

Talking with your wife about the fucking wedding plans.

SHREVIE

Gettin' cold feet?

EDDIE

They've never been warm.

Boogie is talking with DIANE, the young eleventh grader that Fenwick had the falling out with. She is an attractive petite girl with large breasts.

BOOGIE

How can you take Glazer over the Fen?

DIANE

'Cause.

BOOGIE

Diane, did you know that Glazer bought you for five bucks? That's the kinda guy he is.

(CONTINUED)

CONTINUED:

DIANE

He did?

BOOGIE

Do you want to leave with Glazer?

DIANE

Not really, but Fenwick scares me.
Why don't you take me home?

BOOGIE

Diane, I'm in law school at night.
I have to go home and study. I
just stopped by here, 'cause I
appreciate fine music.

DIANE

I thought you worked in a beauty
parlor.

BOOGIE

I do during the day.
(he puts his hand
up and strokes her
cheek)

Diane, go with Fen. For me, okay?

CUT TO:

EXT. COUNTRY ROAD - NIGHT

Fenwick's TR3 speeds by. Diane is in the car. Fenwick
is telling her something and she laughs.

Boogie and MODELL follow. Behind them, Shrevie and his
wife BETH follow in a 1950 Hudson Hornet.

Fenwick floors his car and disappears around a bend.
The other cars do not keep pace.

INT. SHREVIE'S CAR

BETH

Elyse feels that Eddie is getting
very sensitive about the wedding.

SHREVIE

I know. We were talking about it.

(CONTINUED)

CONTINUED:

BETH

She thinks that since he never talked it over with Billy beforehand, it kind of bothers him even more.

SHREVIE

The closest of the close. You know Billy's flying in this morning?

BETH

I didn't hear about it. Thought he was just coming in for the wedding day.

SHREVIE

We didn't want to mention it. Surprise for Eddie.

Shrevie's car follows in the taillights of Boogie's car. Fenwick's car is nowhere in sight.

BETH

Elyse's mother is very upset with Eddie. They picked out a yellow and white motif for the wedding. You know, like we did, tablecloth, napkins, maids-of-honor. Anyway, Eddie objected. He wanted blue and white because that's The Colts' colors. Refused to give in.

SHREVIE

Yeah, so?

BETH

Well, you know how stubborn Eddie is.

SHREVIE

Could be worse. It could be black and gold. Steelers' colors.

Shrevie notices Boogie's taillights come on. He slows down. Something is wrong up ahead.

EXT. ROADSIDE - NIGHT

Fenwick's car is turned over. The headlights of the car shine brightly against a tree.

(CONTINUED)

CONTINUED:

It's difficult to see exactly what has happened in the darkness of the road. Boogie, Modell, Shrevie and Beth exit the cars and walk toward the accident.

As they approach we see Fenwick lying halfway out of the car covered in blood. Diane cannot be seen.

SHREVIE

(to Beth)

Stay here.

The three guys move apprehensively toward the car. Fenwick's face is covered in blood, so much so that it can hardly be recognized.

MODELL

(reacting to the
sight of Fenwick's
face)

Oh Jesus.

Boogie kneels next to Fenwick. After a beat, Fenwick explodes with laughter.

BOOGIE

You son-of-a-bitch!

Fenwick screams in laughter.

BOOGIE

(continuing)

You asshole!

Then Boogie laughs. The rest of the guys join in. Not Beth. She is not amused. Fenwick crawls out of the Triumph.

FENWICK

I really got you guys, didn't I?
Didn't I? Been carrying a ketchup
bottle around for weeks.

Diane steps out of the woods. She laughs nervously.

DIANE

I hid in the woods. Didn't want
any ketchup on me.

FENWICK

Weeks, just lookin' for the right
time.

(CONTINUED)

CONTINUED:

MODELL

You got me. Christ, I thought
you bought it.

FENWICK

Real hard holding back the laughs.
Real hard.

BOOGIE

You outdid yourself.

BETH

That's very mature, Fenwick.

FENWICK

Fuck mature.

SHREVIE

Hey!

FENWICK

Sorry, Beth.

BOOGIE

Turned the car over yourself?

FENWICK

Yeah, give me a hand.

BOOGIE

No way.

FENWICK

C'mon.

Boogie starts back to his car. The others follow. Fenwick
pleads with them. Boogie with his back to Fenwick is
amused, delighted that he's got Fenwick on a number.

BOOGIE

(with the authority
of a school teacher)

Fenwick, you turned that car over.
You must put it upright yourself.
You need some discipline in your
life.

FENWICK

C'mon, guys. It was easy pushing
it over 'cause of the angle. It'll
be a bitch getting it up.

(CONTINUED)

CONTINUED:

Boogie and Modell get in the car. Shrevie and his wife get in the Hudson.

MODELL

Have you tried? You haven't tried.

FENWICK

(desperate)

I'm buying at the diner.

Without missing a beat, Boogie and Modell exit the car.

BOOGIE

Shmuck, another five seconds and you'd have us for free.

They laugh.

Shrevie starts his car.

INT. SHREVIE'S CAR

BETH

You guys really are sick, you know that?

SHREVIE

That's 'cause you got no sense of humor.

He pulls away.

SHREVIE

(continuing; yelling out the window)

See you guys later at the diner.

CUT TO:

EXT. DINER - NIGHT

The diner is one of the typical late 40's metal and glass structures. Almost deco in design. Cars are parked in front, including Shrevie's Hudson Hornet. CAMERA PANS to a car parked over in a corner.

TABACK has his truck open, filled with pants. A few guys are going through the goods as Taback tries to wheel-and-deal.

(CONTINUED)

CONTINUED:

TABACK

(to one of the guys)
Seven bucks. All wool. You can't
beat it.

The GUY holds it up.

GUY

The crotch looks too short. Don't
care for that.

TABACK

What are you afraid it's gonna get
caught in the crack between your
legs?

The other guys "Whooo" in reaction to Taback's put-down.

GUY

You sure are hot shit since you've
taken over your father's business
here.

He throws the pants back and walks away.

CUT TO:

INT. DINER - NIGHT

The diner is the late-night hangout... made up of a mixed
bag crowd. Around one side, the aluminum siding SALESMEN
-- guys in their 30s and 40s. Some HIGH SCHOOLERS, only
there on the weekends, and the Boogie-Shrevie crowd. (The
guys in their early twenties.) One thing is quite
apparent. There are no girls present, except WAITRESSES.
That is the unspoken rule. NO DATES.

Eddie, Shrevie and Modell sit in a booth. They all eat
french fries and gravy.

EDDIE

You can't compare Mathis to
Sinatra. No way.

SHREVIE

They're both great singers.

EDDIE

Yeah, but you can't compare them.
Sinatra is the lord. He's big in
movies, everything.

(CONTINUED)

CONTINUED:

SHREVIE

If Mathis wasn't a blue, he'd be a big movie star.

MODELL

That's true. There's hardly any blues in movies. Just sidekicks.

EDDIE

C'mon, they could've put Mathis in 'From Here to Eternity.' They had blues in the war.

SHREVIE

Mathis didn't come around until after that movie.

EDDIE

Are you telling me Mathis could've played Maggio? Is that what I'm hearing?

MODELL

Who do you make-out to? Sinatra or Mathis?

EDDIE

For that, Mathis.

SHREVIE

I'm married. We don't make-out.

They laugh.

Ferwick enters and heads toward the guys' booth. He passes the waitress.

FENWICK

Enid. French fries and gravy, and a cherry coke.

He sits down and joins the guys.

SHREVIE

How'd it go?

FENWICK

Pretty good. Said she never wanted to see me again.

MODELL

Charmed her, huh?

(CONTINUED)

CONTINUED:

FENWICK

All I did was park the car on a nice
lonely road. I looked at her and
said, 'Fuck or fight.'

The guys laugh.

EDDIE

You maniac.

FENWICK

Kidding. Said she wanted to see
me again. Liked me, sort of.

EDDIE

Emis?

Fenwick nods. He sticks out his pinky. Eddie grabs it
with his pinky. Therefore it's the truth.

ANGLE ON THE ALUMINUM SIDING GUYS' BOOTH

BAGEL is holding court with his guys.

BAGEL

The guy's canvassing the neighborhood,
and I notice he's stopping at the
brick houses. He's trying to sell
aluminum siding to the brick house
owners.

(he laughs)

Sure enough, he comes back to the
car. He's got a lead. Fools rush
in, right?

To the guys, this type of story is fascinating. Boogie
comes out of the rest room in the b.g. As he starts to
pass Bagel stops him.

BAGEL

(continuing)

Boog, come here.

Boogie approaches.

BAGEL

(continuing)

You lay down a bet with Barnett?

BOOGIE

Don't remember.

(CONTINUED)

CONTINUED:

BAGEL

C'mon, nobody bets two thousand and forgets.

BOOGIE

Okay, so? What's the point, Bagel?

BAGEL

Where you getting two thousand? You haven't got a pot to piss in.

BOOGIE

Game's a lock.

BAGEL

Nothing's a lock. You want me to call it off? As a favor to your father, may he rest in peace.

BOOGIE

Bagel, get in. Trust me.

Boogie walks off.

BAGEL

Kids today. Nobody's interested in making an honest buck.

CARSON

Heard he wants to be a lawyer.

BAGEL

That's what I'm saying. You call that an honest buck?

Boogie approaches the guys and sits down.

BOOGIE

Bagel heard about my basketball bet.

MODELL

I'm down for fifty.

BOOGIE

Woo, big spender. I'm telling you. They're shaving points on the game. This is no bullshit tip. Get in, guys.

EDDIE

I'll think about it. Listen, who do you pick? Sinatra or Mathis?

(CONTINUED)

CONTINUED:

BOOGIE

Presley.

EDDIE

Presley. You're sick.

BOOGIE

Did I tell you guys I'm taking out Carol Heatrow tomorrow night?

FENWICK

You're taking out Carol Heatrow?

BOOGIE

(sarcastically)

No, you're taking her out.

EDDIE

She is death.

BOOGIE

Only go for the best.

SHREVIE

Cold.

BOOGIE

What's the bet she goes for my pecker on the first date?

FENWICK

The only hand on your schlong is gonna be yours.

BOOGIE

Bet me twenty.

FENWICK

You got it.

EDDIE

I'm in.

MODELL

Me, too.

SHREVIE

I'm in, but we need validation.

BOOGIE

All right. I'll arrange it.

CUT TO:

EXT. AIRPORT RUNWAY - NIGHT

A four engine prop comes into view as it makes its approach. The plane sails inches off the runway and then touches down.

CUT TO:

EXT. AIRPORT DOCKING AREA - NIGHT

A moveable stairway is put in place. Seconds later the hatch opens. Passengers depart, walking down the steps in the cold night air. BILLY HALPERT steps forward into the doorway. Billy, in his early 20s and wears the typical button-down shirt, crew neck sweater, chino pants, and the Bass weejuns. He starts down the steps and heads toward the terminal. As he enters:

CUT TO:

EXT. AIRPORT TERMINAL - NIGHT

Billy exits the building carrying a suitcase. We hear a HORN! BEEPING. The sound attracts his attention. He smiles.

ANOTHER ANGLE

to include Shrevie's Hudson Hornet, as it backs up, moving toward Billy. As it approaches, the back door opens.

BILLY
(throwing his
bag inside)

You guys are too much. How'd you
know I was comin' in this morning?

BOOGIE (O.S.)
C'mon, get in.

Billy climbs in and slams the door shut. The Hudson pulls away.

CUT TO:

EXT. COUNTRY ROAD - NIGHT

The Hornet speeds down the quiet two lane road.

CUT TO:

INT. CAR - NIGHT

Shrevie drives. Boogie sits shotgun. Fenwick and Billy sit in the back seat.

BOOGIE

He's crazy is what he is. With the Shrevie here it was just nuts, but Eddie? That's lunacy.

SHREVIE

Marriage is alright. I'm not complaining.

BOOGIE

Not complaining. Ummm, sounds good.

FENWICK

'Course it isn't a hundred percent sure yet.

BILLY

What? He's getting married on New Year's Eve.

BOOGIE

Not until she takes the test.

BILLY

Boog, what are you talking about?

FENWICK

Eddie's going to give Eylse a football test. If she fails, the marriage is off.

BILLY

Are you shitting me?

BOOGIE

You know Eddie and the Colts. Very serious. The test has something like a hundred and forty questions. True and false, multiple choice, short answer.

FENWICK

Oral test. He doesn't want any cheating.

BILLY

What happens if she fails? He's going to call it off? Is that what I hear?

(CONTINUED)

CONTINUED:

SHREVIE

He swears to it. The test was supposed to be two months ago. Elyse keeps delaying. Heavy pressure.

FENWICK

Her plan could be, though, to stall until the last minute. Then if she fails, it doesn't matter. It's a fait accompli. Knot's tied.

BOOGIE

Fait accompli, my ass. He walks.

BILLY

I doubt it. I tell you, it was a real surprise. No call. Just a note. Why do you figure, all of a sudden?

BOOGIE

Bottom line? Elyse turns into Iceland and Eddie's not the type to look elsewhere. Eddie goes for the marriage, and Elyse is back to being the Bahamas again.

SHREVIE

You don't know that for sure, Boog.

BOOGIE

I'm a good judge of human nature.

CUT TO:

EXT. HILLTOP DINER - NIGHT

The Hudson is parked out front. The morning light is just beginning to break. THROUGH THE WINDOW we can see the guys sitting in a booth eating. They are obviously having a good time. Shrevie takes a sip of coffee. Billy says something and Shrevie puts his hand to his mouth. Coffee pours through his fingers and down his chin.

CUT TO:

BILLY

And that was nothing compared to what happened in Miss Nathan's class.

SHREVIE

This is great. I was there.

BILLY

Had her for Art class. Third floor. She catches me talking. Tells me to see her after class. I jumped up from my seat and started screaming 'I can't take it any more! You're always picking on me! I can't stand it!' Then, I ran to the window, opened it and jumped out. She freaks and faints dead away. She forgot the gym roof was six feet below.

SHREVIE

Her eyes closed. She swayed for a moment and then toppled right over her high heels. Out cold. I was hysterical.

BILLY

The topper was the Principal. Donley comes in and sees Miss Nathan on the floor. He doesn't know what to make of it.

SHREVIE

Then Sherman, remember him? Normally a shmuck, but he stands up and says 'Shhhhhh, she's sleeping, Mr. Donley.' Then he sees Billy in the window.

BILLY

I said, 'I'm sorry I'm late, sir, but my bus broke down. Is Miss Nathan up yet?'

All the guys laugh.

BOOGIE

You're missing the action now, Billy. Half the guys are at U. of B. night school. A lot of fucking laughs.

(CONTINUED)

CONTINUED:

FENWICK

(to Billy)

A Masters in Business. That's
the lowest.

Billy shrugs his shoulders as if to say, "What can I
tell you?"

BILLY

Who's there?

BOOGIE

Eddie, of course. Burton.

BILLY

Burton?

BOOGIE

Dropped out of rabbinical school.
Henry...

FENWICK

Cliff, the Mouse...

SHREVIE

Yousel.

BOOGIE

Thrown out.

SHREVIE

Yeah?

BOOGIE

Accidentally stole some money
from one of the teachers.

BILLY

U. of B.'s busy at night, huh?

BOOGIE

And then there's me.

BILLY

Yeah? You at law school?

BOOGIE

Thought I'd take a pop with the
law. Although I'm still working
the beauty salon.

CUT TO:

EXT. RESIDENTIAL AREA - DAY

The Hudson slowly drives down the quiet tree-lined street. All is quiet, the morning having yet to begin. The neighborhood is well cared for. A pleasant, middle-class area. The car pulls up in front of a three-story white shingled house. Billy exits the car with his suitcase.

BILLY

See you guys at the diner tonight.

He slams the door shut. The car pulls away. Billy walks up the steps, pulls out a key and opens the door.

CUT TO:

INT. HOUSE - DAY

Billy walks up the steps to the second floor. He sees his parents' door is open and peeks inside. The bed is made. No one is there. He turns toward his sister's room. CAMERA PANS. The bed is also made. He goes up the stairs to the third floor.

ANGLE ON A BLACK DOOR

A sign reads "No Admittance." Billy enters.

CUT TO:

INT. BILLY'S ROOM - DAY

Billy lies on the bed in his shorts, smoking a cigarette. CAMERA SLOWLY PANS the room. An upright piano is in a corner. Then we see magazine pictures of various baseball stars tacked on the wall. CAMERA PANS to pennants of the Baltimore Orioles and the Baltimore Colts. CAMERA DRIFTS over to centerfold girls of Playboy. Then we see a photograph of Billy and a bunch of the guys leaning against a railing in Atlantic City taken during the high school years.

CUT TO:

EXT. BILLY'S HOUSE - DAY

Billy walks away from his house, crosses the street and up the steps of another house. He rings the doorbell.

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CONTINUED:

Seconds later the door opens. MRS. SIMMONS, a short, heavysset woman, stands there.

MRS. SIMMONS
(pleased)
Billy, you're in town already?

BILLY
Yeah, thought I'd spend the holidays here. Lot of parties, I hear.

He enters.

INT. SIMMONS' HOUSE

Billy and Mrs. Simmons walk down the hallway.

MRS. SIMMONS
Did you know your parents are out of town?

BILLY
No.

MRS. SIMMONS
They're in Florida. Be back for Eddie's wedding though.

BILLY
He still sleeping?

MRS. SIMMONS
What else? It's only two-thirty. Wake him.

Billy starts up the steps.

MRS. SIMMONS
(continuing)
I'll be happy when he's out of the house.

CUT TO:

INT. EDDIE'S ROOM - DAY

It is a total mess. Clothes, underwear, and shoes are strewn all over the room. Billy shakes Eddie. His eyes open.

EDDIE
Whaddya say, Bill?

BILLY
Still the early riser, huh?

Eddie reaches over to the night table and lights a Pall Mall.

EDDIE
Nothin' changes.

BILLY
Except you getting married.

EDDIE
Yeah, ain't that a kick.

He gets out of bed, picks up a pair of pants off the floor and steps into them.

EDDIE
(continuing)
Thought you weren't coming in until New Year's Eve.

BILLY
Nothing's happening around campus, so...

Eddie puts a shirt on and slips a tie with an already make knot around his neck. He pulls the tie up, then starts buttoning the rest of the shirt.

EDDIE
You bring in that girl with you?

BILLY
Broke up.

EDDIE
Shame. In that picture you sent, looked like she had great knockers.

BILLY
Yeah.
(a beat)
Didn't figure on you and Elyse so soon.

(CONTINUED)

CONTINUED:

Eddie searches the floor and picks out two socks that are similar, but not the same.

EDDIE

I figured New Year's Eve would be good. Get married. Party through the night. You know.

He puts the socks on. They have holes in the heels.

BILLY

I was pissed off, Ed, figured you would call, or something. Let me know you were planning it.

EDDIE

Yeah, I know. But you're my best man.

He walks into the bathroom. CAMERA FOLLOWS. He splashes some water on his face and wipes it with a wash rag.

BILLY

Boogie and the guys picked me up at the airport.

Eddie takes a drag on his cigarette and puts it on the toilet seat. Then he squirts some toothpaste on the toothbrush.

EDDIE

(with a mouthful
of paste)

Yeah? I left the diner at five. They didn't say anything to me.

BILLY

Surprise, I guess.

EDDIE

How'd they know?

BILLY

Barbara Keller told Fenwick.

EDDIE

You keep in touch, huh?

BILLY

Yeah.

(CONTINUED)

CONTINUED:

EDDIE

You're still nailing her, aren't you, you son-of-a-bitch.

Eddie spits the toothpaste out and sticks his mouth under the faucet to rinse, making sure to keep his tie dry.

BILLY

Never did.

Eddie wipes his mouth with his hand.

EDDIE

Who you kidding?

He puts the cigarette back in his mouth and starts out of the room. Billy follows.

EDDIE

(continuing)

Whac else would you be doing with her all these years?

BILLY

Talking.

ANOTHER ANGLE

as they start down the stairs.

EDDIE

Talking? Shit, if you want to talk there's always the guys at the diner. You don't need a girl if you want to talk.

BILLY

Eddie, you'll never change.

EDDIE

Damn right.

CUT TO:

INT. SIMMONS' KITCHEN - DAY

Mrs. Simmons is cleaning the refrigerator as Eddie and Billy enter.

(CONTINUED)

CONTINUED:

EDDIE

Ma, what's for breakfast?

MRS. SIMMONS

The kitchen is closed.

Eddie sits down at the table. Billy sits down on a chair over by the wall.

EDDIE

I'm hungry here.

MRS. SIMMONS

(still cleaning
the refrigerator)

You want something to eat? Make it. I haven't got all day to wait on you.

EDDIE

Come on, Ma. Don't give me that shit. A fried baloney sandwich will be good.

Mrs. Simmons turns around angrily.

MRS. SIMMONS

Get out of the house! Billy, take him out of here!

EDDIE

A fried baloney sandwich is not a lot to ask for, for Christsake!

Mrs. Simmons picks up a butcher knife off the sink counter and waves it at Eddie.

MRS. SIMMONS

Eddie, you're giving me a headache! Take a walk.

Eddie rises from his chair.

EDDIE

You want to stab me? Come on! Come on!

He brings his fist up and assumes a boxing position. Mrs. Simmons moves toward Eddie wielding the knife. Eddie backs around the table. Billy watches this scene without expression.

(CONTINUED)

CONTINUED:

MRS. SIMMONS

You miserable creature.

EDDIE

Take your best shot. Then I'm going to punch your lights out, Ma.

MRS. SIMMONS

(stalking him)

Who do you think you are!

EDDIE

Come on! Come on! Go for the cut, then you're down and out.

The short, heavyset woman continues to stalk Eddie as they move around the table. Billy is not disturbed or surprised. This is apparently an ongoing occurrence.

MRS. SIMMONS

How did you turn into such a thing!

EDDIE

I've got fists of granite. You're going down.

Mrs. Simmons turns away.

MRS. SIMMONS

I'm not going to ruin a good knife on you. It's not worth it.

Eddie turns to Billy and smiles.

BILLY

(quietly)

So what's new.

Mrs. Simmons opens the refrigerator.

MRS. SIMMONS

Eat a sandwich, then give me some peace. Billy, you want something?

BILLY

No thanks.

MRS. SIMMONS

You sure? It's no trouble.

BILLY

No, really.

CUT TO:

INT. APPLIANCE STORE - TIGHT SHOT - TV SCREEN - DAY

"Who Do You Trust?" with Johnny Carson as the emcee is on.

CUSTOMER (O.S.)

Is this show in color or is there something wrong with the set?

SHREVIE (O.S.)

This is a black and white set, but I don't think that show is in color, anyway.

ANOTHER ANGLE - SHREVIE AND THE CUSTOMER

standing in an aisle filled with rows of televisions.

CUSTOMER

I don't like color television. Don't like that color for nothin'. Saw 'Bonanza' at my in-laws, it's not for me. The Ponderosa looked fake. Hardly recognized Little Joe.

SHREVIE

It might have needed some tuning.

CUSTOMER

It's not for me. You got an Emerson? Hear they're real good.

Shrevie and the Customer move down the aisle. Fenwick enters the store. He looks like he is slightly drunk.

SHREVIE

Here's an Emerson. This is portable.

Customer stares at it. Shrevie notices Fenwick up at the front of the store. He nods to him.

CUSTOMER

You got that 21-inch Emerson. The cabinet type.

SHREVIE

The console model.
(yelling into
the back)
Kenny! We get some of the Emerson consoles in?!

(CONTINUED)

CONTINUED:

KENNY (O.S.)

Let me check out in the warehouse!

SHREVIE

Be right back. That'll take a minute or two for him to check.

The Customer nods and Shrevie walks up to Fenwick.

FENWICK

I talked to Boog. He's going to take Carol to the Crest tonight.

SHREVIE

So what do you want to do?

FENWICK

I figure I'll be there. Sit a few seats away.

SHREVIE

Think I'll be there too. Don't want any judgement calls.

FENWICK

Boog's got about a hundred dollars riding on this thing now. Making bets left and right.

SHREVIE

Jesus, hundred bucks, already?

FENWICK

Lot of people bettin' for Carol.

Shrevie senses that Fenwick is a little off.

SHREVIE

What the hell you been doing? You been drinking already?

FENWICK

Yeah? I guess so.

SHREVIE

What for? It's too early.

FENWICK

I don't know... I don't know. Gettin' antsy or something. Can't figure out what... I don't know.

(CONTINUED)

CONTINUED:

He turns and starts to head out of the store.

FENWICK

(continuing)

See you at the Crest.

SHREVIE

Fen, sure you're okay?

Fenwick turns back and smiles at Shrevie.

FENWICK

Hey... yeah.

He turns back and exits.

EXT. STREET - DAY

Eddie parks his Studebaker and he and Billy exit the car. They walk along a street of row houses, then cross an old brick street heading for the pool hall on the corner.

EDDIE

Colt Championship is tomorrow.
Want me to get you a ticket for
the game?

BILLY

Can you get one this late?

EDDIE

Yeah. You can't be in Baltimore
and not see the Colts win the
Championship. It would be
sacrilegious.

They enter the pool hall.

CUT TO:

INT. POOL HALL - DAY

Billy and Eddie come down the steps into the pool room. The place is old and dirty looking. Candy wrappers and cigarettes litter the floor. KNOCKO, a gray-haired man in his 60's, sits behind the cash register reading the Wall Street Journal. On the back wall there are pictures of the semi-nude girls from the men's magazines of the period. Some are autographed to Knocko.

(CONTINUED)

CONTINUED:

BILLY :

Going for my Masters.

KNOCKO

Wonderful. All your crowd turned out fine. Take seven. It's got a new felt.

EDDIE

Eight's better.

KNOCKO

Take eight. The pool maven here.

They walk toward the tables. The place is quiet. Afternoons are not the action time.

CUT TO:

INT. POOL HALL - TIGHT SHOT - A POOL BALL - DAY (SLIGHTLY LATER)

After a beat, Eddie's head comes INTO FRAME behind the ball. He closes one eye as he lines up a shot.

EDDIE

I'm scared shitless, to tell you the truth.

BILLY (O.S.)

You know anybody who's not?

EDDIE

If I had a choice, I'd just date Elyse all my life. Just date her and the hell with the rest. I like dating.

ANOTHER ANGLE

as Eddie backs off the shot and starts to move around the table. Billy sips an orange soda.

BILLY

What are you doing it for?

Eddie approaches Billy, reaches for the bottle and takes a sip.

(CONTINUED)

CONTINUED:

EDDIE

What am I doing it for? I've
been dating Elyse for five years.
What am I... I have no choice.
It gets to a point where a girl
says, 'Hey, where am I going?'

He hands the bottle back and chalks his pool cue.

EDDIE

(continuing)

So, there is nobody else that I
really care about. So, you know.
I'm not saying that I'm doing it
just to make her happy. The hell
with that.

He shoots and sinks a ball.

EDDIE

(continuing)

She's the only one I care about.
I don't go looking for girls to
date or anything like that. And,
it seems like the time and all...
so. At least she's not a
ballbreaker. Christ, if she were
a ballbreaker there'd be no way.

Billy feels a certain sadness for Eddie, but he doesn't
know what to say.

Eddie sees METHAN, a blond-haired kid, several years
younger than himself.

EDDIE

(continuing)

How you doing, Methan?

Methan approaches Eddie and stands inches away from Eddie's
face.

METHAN

JJ, I want to be where you are.
Where the air is rare, and nobody
can touch me. What about my
sister, Harry?

Billy has no idea what is going on.

METHAN

(continuing)

I never touched your sister.
What are you saying?

(CONTINUED)

CONTINUED:

Suddenly Methan walks away.

EDDIE
(to Billy)
Methan's favorite movie. 'Sweet
Smell of Success.'

BILLY
He memorized the whole movie?

Eddie lines up another shot.

EDDIE
The younger guys, I tell ya,
are crazier than we were.

He shoots and misses. From another table a GUY yells out.

GUY
Eddie, you taking any of Boogie's
action?

EDDIE
Yeah! No way he pulls this off.

CUT TO:

EXT. CREST THEATER - NIGHT

There is a lot of milling around in front of the theater.
The marquee reads: Troy Donahue and Sandra Dee in "Summer
Place."

INT. CREST THEATER - NIGHT

Shrevie stands in the lobby with his wife, Beth, an attrac-
tive girl. Eddie and Fenwick enter and walk over to Shrevie.

SHREVIE
(almost apologizing
for bringing Beth)
Beth heard the movie was pretty
good.

BETH
Eddie, where's Elyse?

EDDIE
She's home studying for the
football test.

(CONTINUED)

CONTINUED:

BETH

You're kidding.

FENWICK

Seen the Boog yet?

SHREVIE

Not yet.

EARL MAGET, an enormously fat guy, enters with a FRIEND.
The Friend stops at the candy counter.

FRIEND

Earl, want some candy?

EARL

(starting into the
theater)

No, don't care for sweets.

Boogie enters with CAROL HEATHROW. She is a beautiful,
shapely blonde. Boogie looks over at the group, nods,
and walks to the candy counter with Carol.

BETH

Is that Carol Heathrow?

SHREVIE

Where?

BETH

With Boogie.

SHREVIE

(staring for a
long beat)

I think so.

BETH

I'm surprised she's with him.
From what I've heard about her,
Boogie wouldn't seem her type.

Eddie is amazed at how beautiful Carol looks.

EDDIE

She is death. Death.

Fenwick spots the GRIPPER walking toward the Men's Room.
The Gripper stands about 6'4" and is all muscle.

(CONTINUED)

CONTINUED:

FENWICK

Damn! The Gripper's here.

SHREVIE

Where?

Fenwick nods toward the Men's Room.

SHREVIE

(continuing)

Christ, the Grip's still growing,
I think.

FENWICK

Hope he doesn't see me. Every
time he sees me, he puts the
grip on me.

EDDIE

Saw him put a grip on a guy at
the diner. Gripped him right
through his corduroy jacket.
Made him stand on tip-toes.

SHREVIE

Where's Billy?

EDDIE

Comin' with that Barbara Keller
chick, I think.

Boogie gets a large box of popcorn and a Coke and starts
into the theater with Carol. Just before he enters he
gives a smile to the guys.

FENWICK

Guess I might as well get a seat.
(to Eddie)

Comin'?

Eddie nods and they start inside. After a beat, Shrevie
and Beth start in.

SHREVIE

Let's sit in the back.

BETH

Why?

SHREVIE

I'm tired of sittin' down close
with the guys and all.

Just as they go into the theater, Billy enters alone.

Boogie and Carol sit watching the screen. The box of popcorn resting in his lap. ~~Boogie's eyes keep sneaking looks~~ at Carol, then his hand slowly moves down to his fly and he quietly unzips it.

ANGLE TO INCLUDE FENWICK

looking over from his vantage point three seats away. Boogie squirms around ever-so-slightly and then places the box of popcorn back on his lap. Evidently he has stuck his penis into the bottom of the popcorn box. Fenwick nudges Eddie and then whispers something into his ear. Eddie smiles.

Carol's hand dips into the popcorn box on Boogie's lap and takes out a handful of popcorn.

Shrevie, seated in the back, is restless, wondering what is happening. Beth is mesmerized by Troy Donahue.

Billy sits on an aisle, unaware of the quiet intrigue that is taking place.

Carol's hand again reaches into the box and takes out a few kernels. Boogie's eyes glance toward Fenwick. Fenwick shakes his head and mouths "Bet's off. Not fair." Boogie nods "Yes."

Troy and Sandra walk the beach. The romantic score swells. The young audience is caught up in this screen love affair.

Carol reaches into the popcorn box once again. Suddenly she screams. She bolts up from her seat and races up the aisle. The audience is alive with chatter, wondering what has happened.

Boogie turns to Fenwick and smiles. Then he heads up the aisle after Carol.

BETH

(as she watches
Boogie racing up
the aisle after
Carol)

What's going on?

SHREVIE

(playing dumb)

I don't know. I don't know.

INT. LOBBY - NIGHT

Boogie catches up to Carol just before she was about to enter the Ladies' Room.

BOOGIE

Hold on, hold on a second.

CAROL

You are disgusting!

BOOGIE

I know it was terrible, really horrible and all, but it was an accident.

CAROL

An accident!

She starts into the Ladies' Room. Boogie holds her arm.

BOOGIE

Wait! Carol! Woo! Seriously, it was an accident. Swear to God.

CAROL

An accident. Your thing just got into a box of popcorn?

BOOGIE

Damn near that. Can I be straight with you?

Carol tries to settle down.

CAROL

Boogie...

BOOGIE

There's a good reason, but it's a little embarrassing to me. So maybe you don't want to hear it. I'll understand.

A long beat.

CAROL

Go on. Let me hear this.

BOOGIE

I don't like to tell this to girls, but you really are a knockout, really.

(MORE)

(CONTINUED)

CONTINUED:

BOOGIE (CONT'D)

And, uh, just sitting next to you in there got me crazy. I got a hard on. I don't like to admit it, but I did. You don't know me, but I always try to come off being cool. Don't like to look like I'm hustling, and there I am, sitting next to you with a boner. Am I embarrassing you?

CAROL

(intrigued)

Go on.

The "Summer Place Theme" can be heard softly through the theater doors.

BOOGIE

Well, it was killing me. So to stop the pain, it was digging into my pants and all, I opened my fly. Loosen everything up. Give it a little air, you know. And it worked. Everything settled down and I got caught up in the picture. Forgot all about it. Then when I saw Sandra wearing the bathing suit in that cove scene, you know, it just popped right out and went right through the bottom of the popcorn box. The force of it opened the flap.

Carol stares at him, wondering if he is telling the truth. The beautiful "Summer Place Love Theme" GROWS LOUDER for a few seconds as someone comes through the doors and heads for the candy counter.

CAROL

It just pushed the flap open?

BOOGIE

It's Ripley's, I tell ya. And I couldn't move the box or you would have seen it.

CAROL

That's true.

(CONTINUED)

CONTINUED:

BOOGIE

I was just hoping it would shrink
back out.

(he puts his hand
up to her cheek and
lovingly touches it)
Come on, let's go back inside.

As they go through the doors we hear Troy say:

TROY (V.O.)

I want to kiss you here in front
of God and everyone.

CUT TO:

EXT. CREST THEATER - NIGHT

Shrevie and Beth exit the theater.

SHREVIE

What was the guy's name? The
actor?

BETH

Troy Donahue.

SHREVIE

What kind of a name is Troy?

BETH

He's gorgeous.

SHREVIE

(mumbling to himself)

Troy.

Fenwick and Eddie approach.

SHREVIE

(continuing)

Ever hear of a guy named Troy?

FENWICK

(sarcastically)

Yeah, Troy Swartzman from Towanda.

SHREVIE

Cute.

(CONTINUED)

CONTINUED:

Boogie and Carol exit the theater.

BOOGIE

(as he passes the
group)

See you guys at the diner. Bring
some tens.

Boogie cockily walks on with his arm around her waist.

BETH

Ten whats?

SHREVIE

Have no idea.

EDDIE

(looking at Carol
as she walks away)

Death.

(to Fenwick)

I'd give up your life if I could
have her.

Billy exits the theater and starts toward the crowd. Out of the corner of his eye, he spots someone exiting through another door. He watches the guy for a beat, then quickly moves toward him. He taps the guy on the shoulder. As the guy turns, Billy punches him in the face. The guy goes down.

A crowd quickly forms. Confusion takes over as everyone moves to see what has happened. Shrevie, Fenwick, and Eddie move in for a better look.

The guy sits on the ground holding his bleeding nose. He looks up at Billy.

BILLY

We're even.

He turns and moves away. Eddie, Fenwick, and Shrevie move to catch up with Billy. Beth trails along.

EDDIE

I'll be damned. Willard Broxton!

FENWICK

Long time comin', huh, Billy?

(CONTINUED)

CONTINUED:

BILLY

(excited)
I couldn't believe it! There he was! I didn't want to hit him, but I had to, you know.

SHREVIE

(patting Billy's back)
Outstanding! See you guys later. Come on, Beth.

BETH

Are we going to eat?

SHREVIE

Nah, not in the mood.

Shrevie heads toward his Hudson. Beth follows.

BETH

Who's Willard Broxton?

SHREVIE

It was the 11th... no 10th grade. Billy was playing ball against one of the high school fraternities. I think they were ULP. Billy came sliding into second base to break up a double play. The second baseman jumps Billy, thinking he was out to hurt him. Billy punches the guy and the whole ULP team jumped him. Beat the shit out of him.

They approach the Hudson. Shrevie goes around to the driver's side and opens the door and gets inside. He then opens the door for Beth to get in.

INT. SHREVIE'S CAR - NIGHT

BETH

He's been after them all these years? That was forever ago.

SHREVIE

He swore he'd get them. Broxton makes eight.

(CONTINUED)

CONTINUED:

~~He starts the car and pulls away.~~

SHREVIE

(continuing)

... or seven. No, eight. There's
one guy left.

CUT TO:

EXT. BACK ALLEY - NIGHT

Billy, Eddie, and Fenwick walk away from the theatre toward
their cars.

FENWICK

I'm so pissed I missed the punch.
I was watching out for the
Gripper.

BILLY

Seven years. Seven years to get
him.

EDDIE

Who's the last? Donald Tucker?

BILLY

No, I got Tucker in a bathroom
at Chestnut Ridge. Moon Shaw.

EDDIE

Moon Shaw.
(after a beat)
Who's Moon Shaw?

--Billy gets in his car.

BILLY

If you ever see him, you'll
remember.

EDDIE

Going to the diner?

(CONTINUED)

CONTINUED:

BILLY

In a while. I'm going to see Barbara.

EDDIE

Thought you were supposed to have a date.

BILLY

She had to work. I'm going to stop by the TV station and see her for a hit.

He starts his car and pulls away.

FENWICK

Wasn't Moon Shaw the 'toast' who used to date Elaine?

EDDIE

That was my cousin, Denny. You calling him an asshole?

FENWICK

(knowing he said
the wrong thing)

Oh... not Elaine. Her name was Ellen. I'm thinking a whole other guy.

Fenwick tiptoes away from Eddie, playing like he doesn't want to get hit.

CUT TO:

INT. TELEVISION STATION - CORRIDOR - NIGHT

Billy and BARBARA walk down the hallway quickly. Barbara is a tall, thin brunette with classical features. She was never a girl. Born a woman. She moves down the hallway with great purpose. Billy keeps pace.

BARBARA

There's not much time before the news.

(CONTINUED)

CONTINUED:

BILLY

I tried to call.

BARBARA

Switchboard closes down at ten.

BILLY

I was just getting the feeling
you were avoiding me, Barb.

BARBARA

That's not true, Willy.

They enter the control room.

INT. CONTROL ROOM - NIGHT

The control room overlooks the studio floor. Technicians are setting up the cameras, microphones, lights. Over the control room a bank of monitors hang down from a metal shelf. The TECHNICAL DIRECTOR is talking over a headset, balancing video levels. Barbara slips on a headset and shuffles through some papers.

BARBARA

(into headset)

Telecine, you want to run down
the film chains for me?

Billy takes in all the activity. He is overwhelmed. His eye catches the OLD GOLD dancing boxes on one of the monitors.

BARBARA

(continuing; getting
information)

Governor's press conference is
on Three? There's a B roll to
that. Four? Okay. Goodwill
Charity Christmas Party? Three
also? And the slides? One?

Barbara looks up at the clock. It reads: 10:58. The Director rushes into the booth with the news script. He quickly sits and puts on his headset.

(CONTINUED)

CONTINUED:

DIRECTOR

Stand by for cold tease.

BARBARA

Ten seconds.

Billy steps forward to get a better view of the activity on the floor. The Director becomes aware of his presence.

DIRECTOR

Who's the visitor?

BARBARA

Friend of mine. Five seconds.

DIRECTOR

And one, mike, cue!

NEWSCASTER

President Eisenhower returns from World Peace Tour. Steel dispute continues. These and other stories next.

DIRECTOR

Roll three. Three and track.

A commercial comes up on the air monitor.

BARBARA

Willy, after this I still have a lot of work to do. Why don't you call in the morning?

DIRECTOR

Where's the news opening?

BARBARA

On six.

BILLY

What's good?

BARBARA

Church services are at ten, eight-thirty, nine.

DIRECTOR

Punch I.D. and announce.

A slide of the television station's call letters comes up. The ANNOUNCER in a glass booth off to the right speaks:

ANNOUNCER

This is WMAR TV 2 in Baltimore, wishing all our viewers a Merry Christmas and a Happy New Year.

CUT TO:

EXT. CHURCH GROUNDS - NIGHT

The Nativity scene is set up on the grounds. Wonderfully elaborate, about half-size scale. The figures are made from clay and painted in fine detail. CAMERA PANS over to Fenwick who is parked nearby. He leans on his Triumph holding a half pint of whiskey. He takes a big swig and shivers slightly. The air is cold and his breath comes out in white puffs.

CUT TO:

EXT. DINER - NIGHT

Eddie and Shrevie lean against a car parked in front of the hangout. The diner's blue neon sign above reflects off the cars bathing the guys in a cold blue light.

EDDIE

Two days till the test. If she passes, two more days to the thing ... the marriage.

SHREVIE

Where you going? Puerto Rico?

EDDIE

Cuba.

SHREVIE

My parents' friends, the Copelands, go every year. Nice.

There is a long pause.

EDDIE

Shrevie, you happy with your marriage, or what?

SHREVIE

To be honest, I don't know.

EDDIE

You know. How can you not know? It's not like you're trying to figure out the difference between Pepsi Cola and Royal Crown, for Chris's sake.

SHREVIE

Beth is terrific and everything, but I don't know.

Eddie looks off, not happy with the answer.

(CONTINUED)

CONTINUED:

SHREVIE

(continuing)

You know the big part of the problem? When we were dating we spent most of our time talking about sex. Why couldn't I do it? Where could we do it? Were her parents going to be out so we could do it. Talking about being alone for a weekend. A whole night. You know. Everything was talking about gettin' sex or planning our wedding. Then when you're married... It's crazy. You can have it whenever you want. You wake up. She's there. You come home from work. She's there. So, all the sex-planning talk is over. And the wedding-planning talk. We can sit up here and bullshit the night away, but I can't have a five minute conversation with Beth. But, I'm not putting the blame on her. We've just got nothing to talk about.

Eddie lights a Fall Mall.

EDDIE

Well, that's okay. We've got the diner.

CUT TO:

EXT. CAROL HEATHROW'S PARENTS HOUSE - NIGHT

The house is a pleasant two-story wood structure. A yellow porch light is on. Boogie and Carol walk up the steps to the front door. Carol opens the door with the key. She turns back toward Boogie.

BOOGIE

(softly)

I love you.

He gently kisses her forehead, then looks her in the eyes. Carol throws her arms around his neck and kisses him passionately.

CAROL

Do you want to come inside?

BOOGIE

-Are your parents around?

(CONTINUED)

CONTINUED:

CAROL

They're probably in the basement watching TV.

BOOGIE

I'd love to, but I really should hit the law books. Okay?

Carol nods. He strokes her cheek.

BOOGIE

(continuing)

I wish I could stay.

CAROL

Talk to you. Soon?

Boogie nods and walks away. Carol watches him with great affection then turns and enters the house.

CUT TO:

EXT. DINER - NIGHT

Fenwick pulls over to the curb across the street from the diner. He exits the car. Eddie, Shrevie, Modell, and a group of others are all hanging out. A VOICE calls out. A soft, but very authoritative voice.

VOICE

Whaddya say, Jim?

Fenwick turns. The Gripper is standing by his car.

FENWICK

Whaddya say, Gripper?

GRIPPER

Not much, Jim.

He moves toward him ever so slowly.

FENWICK

Oh no, you're not going to put the grip on me.

GRIPPER

Where do you get that idea, Jim?

Fenwick backs up, then suddenly rips the antenna off his car and waves it like a sword.

(CONTINUED)

CONTINUED:

FENWICK

No! Stay away! I'm not going to get gripped! You're not going to get me to walk on my tiptoes in pain. Oh, no.

GRIPPER

(even more softly)

Jim, I'm not going to grip you.

FENWICK

(waving the antenna)

Yes, you are.

The guys across the street are loving what is happening.

GRIPPER

To be honest, I was. But not now. I like a guy who stands up to the Gripper. I like that, Jim.

FENWICK

You're not going to grip me?

GRIPPER

No, I just want to shake your hand.

FENWICK

You're settin' me up for a grip.

GRIPPER

Untrue, Jim.

FENWICK

Sure?

GRIPPER

I want to shake the hand of the man who stood up to the Gripper.

FENWICK

No grip?

GRIPPER

That's right, Jim.

Fenwick drops the antenna. He moves toward the Gripper, slowly. The Gripper extends his hand. Fenwick extends his hand. They shake. No grip. Fenwick is relieved.

GRIPPER

(continuing)

Let's go see the guys. The man who stood up to the Gripper.

(CONTINUED)

CONTINUED:

Fenwick, feeling very proud, walks with the Gripper across the street toward the guys. Suddenly, halfway across the street, the Gripper puts one of the greatest grips in his career on Fenwick. He squeezes Fenwick's forearm right through his winter coat. Fenwick feels the pain. The famous grip is on.

GRIPPER

(continuing)

Up on your toes, Jim.

FENWICK

Oh no, grip.

Gripper puts a little more pressure on and Fenwick is up on his toes. The guys cheer Gripper.

GRIPPER

Jim, never doubt the Gripper.
When I say I want to shake your
hand, believe what I say. Never
doubt, Jim.

FENWICK

Never doubt. Right.

The Gripper turns Fenwick around and leads him away from the guys back to the other side of the street. Fenwick up on his toes. The guys are eating it up. Then they head back to the guys. CAMERA PANS to Boogie's car as it pulls into the parking lot on the left side of the building. He starts to pass Bagel who is about to drive out. Bagel BEEPS HIS HORN and rolls down the window. Boogie rolls his down.

BAGEL

Did you hear? They won by
fourteen.

BOOGIE

Fourteen? Shit. They weren't
supposed to roll up that big a
score.

BAGEL

Listen to me next time.

He pulls out. Boogie pulls forward and parks. He slams his fist into the steering wheel. Again and again. Then he leans back in his car seat.

CUT TO:

INT. DINER - NIGHT (LATER)

~~Earl Maget sits in a booth alone. His enormous body~~
taking about one whole side. He finishes off one section
of a club sandwich and very politely wipes his mouth with
a napkin. Before him there are five deluxe sandwiches
waiting for his hungry mouth. He turns the financial
page and picks up another sandwich.

Eddie, Billy and Modell are turned around in their booth
watching Maget. Boogie, Fenwick, and Shrevie are dis-
cussing the pecker in the popcorn bet.

EDDIE

(watching Earl)

Where's he now?

MODELL

(looking over
the menu)

He's on the Pimlico.

(he then surveys
the table)

That's the George's Deluxe. The
Garrison, the Avalon and The Junction.

EDDIE

(amazed)

The whole left side of the menu.
What a triumph if he pulls it off.

Modell starts counting the sandwiches on the left side
of the menu. We catch snatches of Boogie, Fenwick, and
Shrevie arguing.

FENWICK

The bet was touch your pecker.
Not pecker hidden in popcorn.

SHREVIE

It was pecker touching without
intention.

BOOGIE

Listen to this.

Modell looks up from the menu.

MODELL

Fifteen... or sixteen more. If
you include the Maryland Fried
Chicken dinner.

EDDIE

I think he's just talking deluxe
sandwiches.

(CONTINUED)

CONTINUED:

MODELL

(yelling over)
Earl! That include the Fried
Chicken dinner?

EARL

Yes.

EDDIE

(truly amazed)
Twenty-two deluxe sandwiches and
the Fried Chicken dinner.

BILLY

And no bets.

EDDIE

Nope. Just a personal goal.
Another private triumph. This'll
top the eighty White Tower
hamburgers.

BILLY

He ate eighty White Tower
hamburgers?

EDDIE .

Oh yeah, you didn't know?
Thanksgiving night. Eighty-six
he ate. Saw him later and said,
'Earl, your goal was eighty. Why
eighty-six?' He looked at me and
said, 'I got hungry.'

Billy laughs.

MODELL

Truth.

They slide back down in the booth.

SHREVIE

(to Boogie)
But it was a trick. I don't
buy it

EDDIE

(joining back in the
conversation)
Me either. I want it on the up
and up. Default.

BOOGIE

Let it all ride. Tell you what.

(CONTINUED)

CONTINUED:

Boogie stirs his french fry in the gravy for a long beat.
~~The guys eagerly await his proposal.~~

BOOGIE

(continuing)

I bet I ball Carol Heathrow on the
next date.

FENWICK

Now you're nuts.

BOOGIE

Fifty bucks a guy.

EDDIE

Fifty?

SHREVIE

It's like stealing money from
you, Boog.

BOOGIE

In?

The guys all take the bet except Billy.

BOOGIE

(continuing)

And I'll take all the action I can
get.

FENWICK

We need validation.

BOOGIE

I'll arrange it. You want to
be there to validate?

FENWICK

Sure.

There's a slight sense of anxiety in Boogie's attitude.
Billy picks up on it.

CUT TO:

EXT. DINER - NIGHT

The first rays of morning light reflect in the diner's front
windows. Earl Maget exits. The guys following behind
applauding as he goes.

(CONTINUED)

CONTINUED:

Maget calmly crosses the parking lot and gets in his little yellow Nash Metropolitan and drives off.

SHREVIE

You all want to meet here and go to the game in my car?

BOOGIE

Yeah, that's good.

SHREVIE

(getting into
his car)

Meet here at twelve.

EDDIE

Make it quarter to. Don't want to miss any of the pre-game shit.

SHREVIE

Why don't you go now. Then you'll be sure not to miss anything.

He starts his car.

EDDIE

We're talking the championship game. Quarter to.

Shrevie nods. The guys all exchange "See ya's," get in their cars and drive off. The diner parking lot is now empty except for Fenwick's Triumph.

CUT TO:

EXT. COUNTRYSIDE - DAY

The morning sun is now up. A very attractive GIRL in full riding gear gallops along on a chestnut stallion. She rides expertly, seemingly unaffected by the cold morning air.

CAMERA PULLS BACK until we see Boogie's cherry and white DeSoto keeping pace on the road close by.

INT. CAR - DAY

BOOGIE

I've got to meet this girl. She is Death!

(CONTINUED)

CONTINUED:

FENWICK

Very nice.

BOOGIE

I'm in love.

EXT. COUNTRYSIDE - DAY

Boogie's car continues to trail alongside the Girl on the horse. Boogie rolls down the window.

BOOGIE

(yelling out)

Miss! Miss! Woo! Miss!

The Girl pulls up on the reins and stops. Boogie quickly steps out of the car and approaches.

GIRL

Yes.

Boogie is amazed. She's more beautiful up close. Long black hair and deep blue eyes. Elegant.

BOOGIE

I was admiring your horse.

(CONTINUED)

CONTINUED:

GIRL

(very reserved)

Were you?

BOOGIE

Do you ride Western style as well?

Fenwick gets out of the car and leans against the door.

GIRL

I do, but I prefer English.
There's a finer sense of control.

BOOGIE

What's your name?

GIRL

Ann Chisholm.
(as Boogie staros)
As in the Chisholm Trail.

She gallops away. Boogie watches her go for a beat, then
turns to Fenwick.

BOOGIE

What fuckin' Chisholm Trail?

He walks back to the car and gets inside. Fenwick does
the same.

INT. CAR - DAY

FENWICK

You get the feeling there's
something going on that we don't
know about?

BOOGIE

You get the feeling she gave me a
false name?

(starting the car up)

Want to drive some more?

FENWICK

Naw, let's call it a night.

EXT. COUNTRYSIDE - DAY

Boogie's Desoto drives off. The white picket fences framing
the car as it heads down the road. We hear the SOUND OF
CHURCH BELLS.

CUT TO:

EXT. ST. AGNES CHURCH - DAY

The BELLS in the tower RING. Billy sits in his car waiting for Barbara. Congregational members walk down the path passing the Nativity scene off to the left.

Billy watches for Barbara. The crowd thins. He exits his car and walks toward the church, looking around, thinking he may have missed her somehow.

He peeks inside the church. Unsure whether to enter. A CHURCH MEMBER exits.

BILLY

Is there anyone inside?

CHURCH MEMBER

I didn't notice.

BILLY

Is it all right to go in?

CHURCH MEMBER

Of course.

Billy enters.

CUT TO:

INT. CHURCH - DAY

Billy stands at the back and looks around the large stone structure. He sees Barbara still sitting. All alone. He quietly goes down the aisle and joins her in the pew.

BILLY

Anything wrong, Barb?

BARBARA

No.

(long pause)

Yes. I think I'm pregnant.

BILLY

(long pause)

Me?

BARBARA

Yes. Our one day in New York last month. Six years of a platonic relationship, then one night of sex... and this happens.

They sit silently in the church.

(CONTINUED)

CONTINUED:

BILLY

Maybe it's for the best.

BARBARA

No... I don't think so. Do you want to marry me?

BILLY

Yes.

BARBARA

Is that why you came back a few days early? To ask?

BILLY

I thought after New York, you know. Seven weeks is a long time when you miss someone.

BARBARA

New York was a mistake.

BILLY

Maybe it wasn't as romantic as we'd like it to be, but I think it will happen. It's not perfect, yet, but... I love you, Barb.

BARBARA

You're confusing a friendship with a woman and love. It's not the same.

They sit. Saying nothing.

CUT TO:

EXT. MEMORIAL STADIUM - DAY

AERIAL VIEW MOVING toward the main tower of the stadium. We hear the CROWD YELL "C!!! O!!!" We MOVE CLOSER to the tower. The crowd roars "L!!! T!!!" We KEEP MOVING CLOSER. "S!!!" We PASS OVER the tower and ENTER the stadium. A deafening crowd ROAR is heard. "COLTS!!!"

CUT TO:

A COLT DEFENSIVE LINEMAN

smashes into the Giant's quarterback, knocking him to the ground with a thud. The Colts are fired up. The Championship is within their grasp.

THE SCOREBOARD

reads: "GIANTS 16 - COLTS 31."

ANGLE:

Eddie, Billy, Shrevie, Boogie and Fenwick are on their feet. Victory is minutes away.

EDDIE

(yelling)

Gino! Gino!

(to Billy)

He's incredible. They should build a statue, a monument to him.

Something, you know.

Shrevie takes the binoculars from Boogie, and looks through them.

SHREVIE

Which one?

BOOGIE

Second from the right.

SHREVIE'S POV THROUGH THE BINOCULARS

We see a cheerleader, then it PANS TO another cheerleader.

BOOGIE (O.S.)

See her?

SHREVIE (O.S.)

Yeah. How can you tell she's not wearing panties?

BACK TO SCENE

Shrevie puts the binoculars down.

BOOGIE

You have to wait for her to jump.

SHREVIE

And when she jumped you saw?

BOOGIE

I see everything.

Shrevie puts the glasses to his eyes again.

(CONTINUED)

CONTINUED:

SHREVIE

Come on! Jump!

Boogie smiles at Fenwick. Fenwick holds back a laugh.

FENWICK

I think there's a jump coming up.

The Colts take possession of the ball and start to run the clock down.

EDDIE

More points! Johnny, the bomb!

BILLY

Ed, we've got it wrapped up.

EDDIE

I don't want just a win. I want humiliation. Goddamn New York teams, think they're hot shit.

(yelling out)

Humiliation! - Johnny, humiliation!

The cheerleaders give a big cheer.

FENWICK

Quick, Shrevie. She's going to jump.

Shrevie quickly starts to bring the binoculars up, but Boogie has his arm through the strap.

BOOGIE

Oops. Wait a second.

Shrevie tries to untangle Boogie's arm.

FENWICK

Too late.

Shrevie stares at Boogie a beat, then realizes he's been hustled.

SHREVIE

Very good. Very good.

The scoreboard clock ticks down. The crowd counts down the seconds. "5... 4... 3... 2... 1." PANDEMONIUM. The guys go crazy, grabbing and hugging one another.

Some of the crowd starts to swarm onto the field. The guys follow.

(CONTINUED)

CONTINUED:

The late afternoon sun has dropped below the stands. The lights are on. A gray-golden haze envelops the field.

Fans are trying to tear down the goal post. Billy, Eddie, Shrevie, Boogie and Fenwick, hang from the goal post singing the Baltimore Colt fight song. There may be happier days ahead for the guys but this one will be hard to bear. The goal post finally comes apart and the guys fall to the ground in a heap laughing happily.

CUT TO:

INT. FENWICK'S APARTMENT - DAY

Fenwick sits watching the GE College Bowl. The quiz show that pits one college against another. It's a real game of intellectual skill. CAMERA PANS the apartment. It is imaginatively decorated in pink and turquoise colors. Five pink flamingos, four feet high, are placed around the room.

TV QUIZ MASTER

Socrates was probably the greatest philosopher of the ancient world. Plato was his student. For sixty points, who was the other famous student?

FENWICK

Xenophon.

(CONTINUED)

CONTINUED:

A BUZZER RINGS.

Yale.

TV QUIZ MASTER

Xenophon.

YALE TEAM LEADER

TV QUIZ MASTER
Right for sixty points.

FENWICK
'Bout time, Yale.

TV QUIZ MASTER
That makes the score Princeton 345.
Yale 290. The hundred point toss-
up. This oration was spoken to
those who died fighting Sparta. Who
said this and when? 'Our government
is not copied from our neighbors...'

FENWICK
(screaming the answer out)
Pericles, 413...

TV QUIZ MASTER
'Our constitution is named a
democracy...

FENWICK
Correction. Pericles 431.

The BUZZER RINGS.

Princeton.

TV QUIZ MASTER

PRINCETON TEAM LEADER
(still discussing
with teammates)
That was the Peloponesian War...

TV QUIZ MASTER
I'm going to need an answer.

PRINCETON TEAM LEADER
Aristotle.

TV QUIZ MASTER
Sorry. Yale?
(no answer)
Pericles 431 B.C.

(CONTINUED)

CONTINUED:

FENWICK

(he cheers)

Fenwick takes the lead again.

CUT TO:

INT. FENWICK'S BEDROOM - DAY

The room is black. More pink flamingos are present. Boogie is talking on the phone. Through the wall we hear the GE College Bowl and Fenwick's answers.

BOOGIE

Yeah, Ma, I know I owe two thousand dollars. Guess what? I heard it before you. What am I going to do? I'm choice. Got to find a way to pay it off. Me? I've got fifty-six dollars to my name. Yes, I know I'm in trouble. Then they'll kill me. What can I tell you? No, not tonight. No dinner. I know what you're having. It's Sunday. Take-out Chinese. I'm a mind reader. All right, I'm a wise guy. Fenwick did not corrupt me. I corrupted him. Or we got outside help.

FENWICK (O.S.)

(through the wall)

Darwin. Origin of the Species.
1859.

CUT BACK TO:

INT. LIVING ROOM - DAY

TV QUIZ MASTER

That's all the time we have this Sunday. Next week Maryland vs. UCLA.

FENWICK

I'll wipe them out.

Boogie comes into the living room and grabs his winter coat off a chair. The show's closing theme begins.

BOOGIE

Talked to Shrevie. He's going to lend me two hundred.

(CONTINUED)

CONTINUED:

FENWICK

Going over now?

BOOGIE

Yeah.

FENWICK

I'm going to drop in on my brother.
Might be able to get some bucks
from the toast.

BOOGIE

Howard? Really?

Fenwick shrugs his shoulders.

BOOGIE

(continuing; real
sincerity)

I appreciate that, Fen. I know
how you guys feel about one another.

Fenwick waves him off. He doesn't like any form of praise.
Boogie starts for the door.

BOOGIE

(continuing)

With the Heathrow bet and all, I
should be close. See ya.

He exits.

CUT TO:

INT. SHREVIE AND BETH'S HOUSE

A 45 record drops down the spindle. The tone arm comes
forward and gently rests on the record. A ROCK AND ROLL
SONG STARTS TO PLAY.

Shrevie is looking through his extremely large record rack.
Something is bothering him. He pulls out one record,
then another.

SHREVIE

Beth! Beth!

Beth is in another room.

BETH (O.S.)

What?

(CONTINUED)

CONTINUED:

SHREVIE

Come here!

BETH (O.S.)

I'm working on a crossword puzzle.

SHREVIE

Come here!

Beth sticks her head in from the other room.

BETH

What?

SHREVIE

Have you been playing my records?

BETH

Yeah. So?

SHREVIE

Didn't I tell you the procedure?

BETH

(obviously having
heard this dis-
cussion before)Yes. You told me all about it,
Shrevie. They have to be in
alphabetical order.

SHREVIE

(like a teacher
to a student)

And what else?

BETH

They have to be filed according to
year as well. Alphabetically and
according to year. Okay?

SHREVIE

And what else?

Beth thinks.

SHREVIE

(continuing)

And what else?

BETH

(confused, then angry)

I don't know!

(CONTINUED)

CONTINUED:

SHREVIE

Let me give you a hint. I found James Brown filed under the Js instead of the Bs, but to top it off you put him in the rock and roll section! Instead of the R and B section! How could you do that?!

BETH

It's too complicated! Every time I pull out a record there's a whole procedure to go through. I just want to hear music, that's all!

SHREVIE

Is it too much to keep records in a category? R and B, with R and B. Rock and roll with Rock and roll. You wouldn't put Charlie Parker with rock and roll, would you?

Beth says nothing.

SHREVIE

(continuing)

Would you?!!!

BETH

I don't know! Who's Charlie Parker?

Shrevie almost goes out of his mind.

SHREVIE

Jazz!!!! Jazz!!!! Jazz!!!!!!

BETH

What are you getting so crazy about. It's only music. It's not that big a deal.

SHREVIE

It is! Don't you understand that!!?
It's important to me!

They stare at one another. Shrevie trying to control his temper. Beth's eyes become watery. Holding back tears.

BETH

Why do you yell at me? I never see you yell at your friends.

SHREVIE

Pick a record. Any record.

(CONTINUED)

CONTINUED:

BETH:

What?

SHREVIE

Pick a record!

Beth moves over to the record rack and pulls out a record. She holds on to it, not sure what Shrevie wants.

SHREVIE

(continuing)

What's the hit side?

BETH:

'Dream.' The Everly Brothers.

SHREVIE

Ask me what's on the flip side?

BETH

Why?

SHREVIE

Ask me what's on the flip side.

BETH

What's on the flip side?

SHREVIE

Bird Dog. 1957. You don't ask me things like that. Do you? Never!

BETH

Because I don't give a shit! Who cares about the flip side?!

SHREVIE

I do!

He gently thumbs through a handful of records.

SHREVIE

(continuing)

Every one of these means something. The label. The producer. The year they were made. Who was copying whose style or expanding on it. I hear these and they bring back certain times in my life.

(he stares at

her coldly)

Don't ever touch these again. Ever.

He starts out of the room. He turns back to Beth.

(CONTINUED)

CONTINUED:

SHREVIE

I first met you at Modell's
sister's high school graduation
party. 1955. 'Ain't That a
Shame' was playing as I walked in
the door.

He exits and slams the door shut.

CUT TO:

EXT. RESIDENTIAL STREET - DAY

Boogie drives down the quiet street and pulls over in
front of Shrevie's modest duplex. He quietly exits his
Desoto and walks up to the front door. He rings the door-
bell and waits. Beth opens the door. She holds some
Kleenex in her hand.

BETH

Oh, hi, Boogie.

He notices she looks upset, but says nothing.

BOOGIE

Shrevie here?

BETH

No.

BOOGIE

Is he coming back soon? I talked
with him a little while ago. Said
he'd be in.

BETH

I don't know.

She starts to cry. Boogie puts his arms around her and
holds her close.

BOOGIE

What's wrong, babe?

BETH

He ever yell at you?

BOOGIE

What?

(CONTINUED)

CONTINUED:

BETH

(choking back
her tears)I don't know what to do. We've
got a real problem.

BOOGIE

(stroking her hair)

Go on, cry. Just cry, babe.

They stand in the doorway. Beth crying uncontrollably.
Boogie holding her. Comforting her.

CUT TO:

EXT. FENWICK'S BROTHER'S HOUSE - NIGHT

Fenwick and his older brother HOWARD stand in the driveway
arguing. It is dark, the main source of light coming
from a wrought iron lamp post on the property. The house
is large, very modern in design. THROUGH THE PICTURE
WINDOW we see small children at play in the living room.

FENWICK

He's in trouble. Don't you know
about friendship, Howard?

HOWARD

Five hundred dollars?

FENWICK

Four hundred, three hundred. What
ever you can afford.

HOWARD

Maybe this is a lesson for you. If
you worked, you would have some
money to lend him.

FENWICK

Yeah, I know. I'm irresponsible.
Dropped out of college. Won't work
in the family business. I'm a
disgrace. That's a good reason
for keeping me out of your house,
God knows.

HOWARD

You're a bad example.

FENWICK

Far be it from me to disagree.
(MORE)

(CONTINUED)

CONTINUED:

FENWICK (CONT'D)

Give me some money, Howard.

HOWARD

You ever read a book?

FENWICK

Huh?

HOWARD

Read. Do you ever read?

FENWICK

Never.

HOWARD

You should read Dale Carnegie's
'How to Win Friends and Influence
People.'

FENWICK

I have it on my night table. It's
right under 'How to Wax Your Car.'
Give me some money, Howard.

HOWARD

Where did you get this attitude?

FENWICK

I borrowed it. Have to have it
back by midnight. Howard.

Fenwick starts to pace the driveway. His anger is building.

HOWARD

I should talk to Daddy about
stopping your trust fund. It's
killing your initiative.

FENWICK

Big trust fund. One hundred dollars
a month until I'm twenty-three.
Granddad was a real Rockefeller.

Suddenly Fenwick lunges at his brother, grabbing his overcoat by the lapels, pushing him up against the lamp post.

FENWICK

(continuing)

Howard, it's important.

(MORE)

(CONTINUED)

CONTINUED:

FENWICK (CONT'D)

~~I wouldn't come otherwise. I don't~~
like to see you, so you know it's
very important.

HOWARD

Get off.

FENWICK

I despise you and yet I'm here.

HOWARD

Get off.

Fenwick lets go of him and starts toward his car.

FENWICK

Funny. As a little kid I always
wanted a brother. I told that to
Mom once. She said, 'You have a
brother.' I said, 'Oh, that's
who the asshole in the other bed
is.'

Fenwick gets in his Triumph and pulls away. Howard shakes
his head in disgust.

CUT TO:

EXT. MOVIE THEATRE - NIGHT

Eddie and Billy walk toward the theatre. The marquee reads:
"La Dolce Vita."

EDDIE

So, what are you going to do?

BILLY

It's up to her.

EDDIE

Her? You've got a big decision
to make. We could make it a double
wedding.

They reach the box office and hand over a dollar apiece
and get two tickets in return.

CUT TO:

INT. LOBBY - NIGHT

~~Eddie notices there is no candy counter. No popcorn,
and only coffee is served as a beverage.~~

EDDIE

What the hell's going on here?
Nothing to eat.

BILLY

It's an art theatre.

EDDIE

(throwing Billy
a look)

Fuck art. They oughta get some
popcorn in here.

They head into the theatre.

CUT TO:

INT. THEATRE - NIGHT

The film is in progress. A statue of Christ is being
flown across Rome, dangling from wires as a helicopter
carries it.

Eddie upon seeing this turns to Billy.

EDDIE

What am I watching? It just
started and I don't know what's
happening.

BILLY

It's symbolic.

EDDIE

Yeah?

He gives Billy the "jerk off" motion.

CUT TO:

EXT. NATIVITY SCENE - NIGHT

The CAMERA PANS the faces of the three wise men, then comes
to rest on Fenwick's face. After a beat his half pint
comes into view and he takes a swig. He shakes his head
in disgust.

As we MOVE BACK we see that the Baby Jesus is gone.
Fenwick is very bothered by this.

(CONTINUED)

CONTINUED)

FENWICK

Kids. Kids did this. A sacrilege
for Chris's sake.

He sits down on the hay next to one of the sheep. He
takes another swig on the bottle.

CUT TO:

INT. SHREVIE'S CAR - NIGHT

Shrevie drives along, still coming down from his fight with
Beth. As he moves along we see St. Agnes on the right up
ahead. The Nativity display cannot be seen clearly. We
MOVE CLOSER. CLOSER.

Shrevie notices something unusual. Out of curiosity he
pays closer attention.

We see the Nativity scene more clearly now. Everything is
the same except Fenwick has replaced the Baby Jesus. He
lies there next to the figure of Mary in his jockey shorts.
Because of the scale of the display, Fenwick looks like
an enormous baby.

Shrevie slams on his brakes and pulls over to the curb.
He quickly gets out of the Hudson and walks up the slope
toward the manger.

CUT TO:

INT. MOVIE THEATRE - NIGHT

Eddie is bored to death. He sits in the chair his eyes
drooping, fighting to stay awake. Billy is completely
involved. Suddenly a light flashes on them. They turn
toward the source.

An USHER stands holding a flashlight. Shrevie is with
him.

SHREVIE

(to the usher)

That's the guys.

(to Billy and Eddie)

Come on! Emergency!

BILLY

What is it?

(CONTINUED)

CONTINUED:

SHREVIE

Come on!!

The guys quickly get up.

EDDIE

What's wrong?

SHREVIE

Fenwick's in the manger.

As they head down the aisle:

BILLY

What?

SHREVIE

He's in the manger and he won't leave.

EDDIE

The manger?

SHREVIE

I've never seen him like this.

They exit through the swinging door to the lobby.

CUT TO:

EXT. ST. AGNES CHURCH - NIGHT

Fenwick happily lies in the manger sprawled out in the hay. Although he is almost naked, he seems immune to the cold night air. However, his bottle certainly helps as a warmer. He hums "Little Town of Bethlehem."

The guys come across the church ground. Fenwick sees them and smiles.

FENWICK

Come, three more wise men. You've heard of the miracle.

EDDIE

Let's go, Fen.

FENWICK

You must have traveled far. Rest your weary feet.

(CONTINUED)

CONTINUED:

BILLY

The police will be here.
Somebody's going to spot you.

FENWICK

This is a big smile. Don't you
think?

SHREVIE

Yeah, come on.

The guys prod him on. Fenwick will have none of it.
Billy reaches down to help Fenwick up. Fenwick pushes
him away.

FENWICK

No!

Eddie and Shrevie try to help out. Fenwick struggles with
them. He grabs hold of a wise man. Billy tries to pull
him off it. The wise man topples over. The guys continue
to struggle with him. Billy is knocked backward and part
of the structure falls down.

CUT TO:

INT. POLICE CAR - NIGHT

Two men drive along, patrolling the street. Off to the
right they see what is happening in the Nativity display.
It looks like a riot has broken out in the manger. A
sheep suddenly sails through the air. The SIREN WAILS.

EXT. CHURCH GROUND - NIGHT

The guys are still struggling with Fenwick. Everything
is a mess. They hear the SIREN and the activity quickly
comes to a halt.

As the police approach, the guys stand very still. The
three guys are standing side by side. Fenwick is in the
hay. In an odd way it looks like a new version of the
Nativity.

EDDIE

(out of the side
of his mouth)

What do we do?

BILLY

Choice.

CUT TO:

INT. LOCK-UP - NIGHT

Fenwick is in a cell alone. Eddie and Shrevia are in the cell next to him. Billy is directly across from them, locked up with another guy. The lights are low. Fenwick and Shrevia are asleep. Billy and Eddie stand by the bars talking to one another.

EDDIE

I added a couple killer questions to the test. Tomorrow night's the showdown.

BILLY

She studying hard?

EDDIE

Better be. Otherwise she's off to Cuba alone.

BILLY

Wish I knew what to do about Barbara.

The CELLMATE starts putting his fingers in Billy's hair. Billy pushes him away. He tries to ignore him.

EDDIE

Get married. Take her back to school. Get a part time job. By the time the kid arrives you'll have your Masters and all's well.

BILLY

And what about her job?

EDDIE

Her job? I give you an answer and you confuse it by bringing her into the problem.

Billy pushes the guy away again.

BILLY

(to the cellmate)

Take a walk.

(to Eddie)

Ed, she's in this thing. There's two of us. She loves her work and... and she doesn't want to marry me. That's the bottom line.

EDDIE

You're dealing with an irrational girl.

(MORE)

(CONTINUED)

CONTINUED:

EDDIE (CONT'D)

That's your problem.

Billy pushes the guy away from him again.

BILLY

Listen, find somewhere else to stand, buddy.

GUY

What's wrong, cutie? Am I bothering you?

EDDIE

You heard him, back off.

The guy grabs at Billy. Billy pushes him off.

GUY

You going to do something about it?
(he grabs at
him again)

Huh?

EDDIE

(yelling)
Back off him, shmuck!

GUY

(to Billy)
You going to do something about it?
Huh? Huh? Huh?

Billy pushes the guy back against the wall, then goes into a boxing stance.

BILLY

(very calmly)
You want to fight? That what you want? Come on. Come on, you son-of-a-bitch. I'll hit you so hard I'll kill your whole family.

Billy stands there waiting. The guy doesn't know what to make of this threat. He could be dealing with a real tough kid. He looks at Billy, unsure whether to test him.

Billy stands ready. Eddie watches. After a few seconds the guy sits down on the cot. Billy sneaks Eddie a look and smiles.

INT. POLICE STATION - NIGHT

Billy, Eddie, Shrevie, and their FATHERS walk down the police corridor.

EDDIE'S FATHER

We called Jimmy's father, but he said he wouldn't post bail until the morning. He wants to teach him a lesson.

CAMERA PANS TO Billy and his Father.

BILLY'S FATHER

We get back from Florida, open the door and the police call.

BILLY

That's what I call good timing. How's Mom?

BILLY'S FATHER

She's fine. I thought you were going to come down for a few days after the school break.

BILLY

Things came up.

They round a corner. CAMERA HOLDS on the empty corridor.

CUT TO:

INT. BEAUTY SALON - DAY

Boogie is finishing putting rollers in a middle-aged WOMAN'S hair.

WOMAN

One of these days I may try another hairstyle, not yet.

BOOGIE

Whenever you're ready.

Boogie notices Beth enter the store. She looks around, then approaches Boogie.

BETH

Hi, Boog.

BOOGIE

(with a hairpin in his mouth)

Beth.

(CONTINUED)

CONTINUED:

BETH

Is Mr. Sol here?

BOOGIE

He'll be back. He went down the street for some donuts and coffee. What's up?

He puts the last curler in place.

BETH

Well, you know, we're all getting our hair done for the wedding.

Boogie leads the Woman toward the hair dryers. Beth follows.

BETH

(continuing)

The bridesmaids, the whole group. And I'm in charge of making sure that Mr. Sol can handle us. Without any problems. Maybe have extra operators or something.

Boogie sits the Woman down under the dryer and turns it on. He hands her a magazine.

BOOGIE

(to the Woman)

Here's the Saturday Evening Post.

(to Beth)

I don't know what he's planned.

BETH

You're not working that day, are you?

A stocky set GUY enters the salon. Boogie notices.

BOOGIE

No. So, I guess he's got something arranged.

The Guy motions for Boogie to come over.

BOOGIE

(continuing)

He'll be back. Wait around.

Boogie walks to the front of the store where the Guy waits.

(CONTINUED)

CONTINUED:

BOOGIE

(continuing)

How you doing, Tank?

Tank nods for Boogie to follow. They exit the beauty salon.

CUT TO:

EXT. BEAUTY SALON - DAY

Tank and Boogie come out of the shop and walk around the side of the building that leads into a small alley.

TANK

You had a payment to make.

BOOGIE

Yeah, I'll have it tonight.

TANK

Suppose to have it last night.
No one in the office got a call.

BOOGIE

It was a mistake. Forgot. Tonight.
I've got some bets that I've called
in. I'll have it.

Tank looks Boogie straight in the eye.

TANK

Don't bullshit me, Boogie.

BOOGIE

Sraight. I'll have it.

Tank starts to turn away. He quickly turns back and punches Boogie with a hard fist to the stomach. Boogie doubles up. His breathing comes hard and fast.

TANK

Who do you think you're fucking
with? You think this is kids
stuff?

He pushes the now helpless Boogie against the wall.

TANK

(continuing)

You think this is fun and games?
Little game that kids play, huh?

(CONTINUED)

CONTINUED:

He slaps Boogie around the head.

TANK

(continuing)

'Cause, I'm not amused. Tonight,
Boogie. No if-ands-or-buts.

Tank walks away. Boogie slowly straightens up, takes in
a few breaths and feels his stomach.

CUT TO:

INT. BEAUTY SALON - DAY (MINUTES LATER)

Boogie enters the shop.

BEAUTICIAN

Boogie, there's a call for you.

Boogie having gotten himself together now walks over to
the phone and answers it.

BOOGIE

Hello? Carol? Just thinking
about you. What? The flu?
Are you sure? 102, yeah, that
doesn't sound good. Okay, babe.
Take care. I'll call and check
up on you. Feel better. 'Bye.

(CONTINUED)

CONTINUED:

Boogie hangs up the phone and leans back against the wall. He's in deep trouble. He looks across the room at Beth who sits in a chair reading a magazine. He watches her. Thoughts race across his mind. He walks over to her and sits down.

BOOGIE

(continuing)

Feeling better today?

BETH

I'm not crying. That's about the only improvement. Thanks for last night. I needed someone to just be there.

BOOGIE

Felt like old times, you know. Standing in the doorway.

(a small laugh)

Like I was dating you again.

BETH

Boog, when we were dating, did you care for me?

BOOGIE

Sure I did.

BETH

Not because you could do things to me, but because you cared?

BOOGIE

Of course, Beth. There were plenty of girls for that, you know, if a guy wanted a pop. But I got to tell you, you were real good.

BETH

I was?

BOOGIE

Believe me.

BETH

How would I rate?

BOOGIE

Right up there. We had some good nights. Still think about those times, and that's long ago.

(CONTINUED)

CONTINUED:

Beth looks away. Her eyes start to tear up. She is on the edge of breaking down.

BETH

I don't have any sense what I'm like anymore. Don't know what I am. If what I wear is nice... If I look pretty... just lost all sense of me.

BOOGIE

I don't know what Shrevie doesn't tell ya, but you have nothing to worry about. You're a definite looker. A sexy lady.

(a beat)

We should get together sometime.

They sit in the chairs, looking off in opposite directions.

BOOGIE

(continuing)

Shrevie going over to Eddie's for Elyse's football test?

BETH

Yeah? Are you going?

BOOGIE

No.

BETH

Can we get together tonight, Boog?

Boogie has accomplished what he wants. But he's not happy about it.

BOOGIE

Yes.

CUT TO:

INT. TELEVISION STATION - NIGHT

Billy and Barbara walk down the corridor. Billy is angry.

BILLY

It's mine as well. I have something to say in this as well. Don't I?

(CONTINUED)

CONTINUED:

BARBARA

(speaking quietly)
I'm not talking about doing anything drastic, an abortion or anything like that.

BILLY

Well, I get the feeling I'm not even included.

BARBARA

Keep your voice down.

BILLY

I'm half responsible for this mess!

BARBARA

Please. Don't be so loud.

She sees a door and opens it.

BARBARA

(continuing)

In here.

Billy enters. She closes the door behind.

CUT TO:

INT. ANNOUNCER'S BOOTH - DAY

THROUGH THE GLASS PARTITION we see the control room and the Studio floor below. There is some activity going on in preparation for the mid-day newscast.

BILLY

Have you been to the doctor yet?

BARBARA

No.

BILLY

Why not?

BARBARA

I'm afraid to. Confirm your worst fears, as they say.

CUT TO:

INT. CONTROL BOOTH - DAY

A technician is checking out equipment prior to air time. In the b.g., THROUGH THE GLASS PARTITION, we see Barbara and Billy talking in the small announcer's booth.

On the monitors above we see the daily soap operas. The audio to one of them is on. The audio man asks for voice checks on the floor microphones.

CUT BACK TO:

INT. ANNOUNCER'S BOOTH

BILLY

What do we do? Don't you think we should explore the situation?

Barbara sits on the desk. A small light is directly behind her. At present it is not on.

BARBARA

I can't believe this happened.
I'm hardly the adventurous type.
Somehow it just doesn't seem fair.

CUT BACK TO:

INT. CONTROL BOOTH

The audio man completes his audio check. Directly behind him we see Billy and Barbara IN THE GLASS BOOTH. He picks up a paper and puts his feet up on the audio console. Accidentally, he kicks on a switch.

CUT BACK TO:

INT. ANNOUNCER'S BOOTH

The light behind Barbara turns red.

BARBARA

... And that makes it very difficult.

CUT BACK TO:

INT. CONTROL ROOM - DAY

The soap opera continues. We hear the AUDIO TO THE SHOW. A couple is having lunch in a restaurant.

(CONTINUED)

CONTINUED:

~~We also hear Billy and Barbara's booth audio coming through,
but very low key.~~

SOAP OPERA MAN

He's very, very ill!

SOAP OPERA WOMAN

You were there?

BARBARA'S VOICE

I have a great affection for you,
Willy. You're my closest friend.

SOAP OPERA WOMAN

If he dies, what will we do?

CAMERA HOLDS on the soap opera monitors, the audio man who
reads the paper, and Billy and Barbara in the b.g.

BARBARA'S VOICE

I won't marry you, not out of
convenience.

SOAP OPERA MAN

I think we should wait.

BARBARA'S VOICE

Not because it's the thing to do.
God, I sound disgustingly brave.

CUT TO:

INT. EDDIE'S CLUB CELLAR - NIGHT

We are LOOKING UP a flight of steps. A door opens. Eddie's
Father stands there.

EDDIE'S FATHER

(yelling down)

How's she doing?

SHREVIE (O.S.)

Elyse has about a 72 so far, but
she's hitting a bad streak.

Eddie's Father comes down the steps. We see Shrevie, Fen-
wick, Modell, and Billy gathered. The basement has a bar
with neon lights around it, so as to set it off as a show-
piece in the room. The walls are knotty pine.

(CONTINUED)

CONTINUED:

Eddie and Elyse are not in the room. They are in the laundry room. The door is partially open. We hear:

EDDIE (O.S.)

Before the Cleveland Browns joined the NFL they were in another league. What was it called?

ELYSE (O.S.)

Another league?

EDDIE (O.S.)

Yes.

Long pause. The guys eagerly await the answer.

ELYSE (O.S.)

I don't know.

Shrevie shakes his head and makes a mark on a piece of paper.

BILLY

What's it now?

SHREVIE

I don't know anymore. Maybe about a 67.

BILLY

Passing is 65?

SHREVIE

Yep.

EDDIE (O.S.)

Buddy Young played for a team that no longer exists. What was the name of that team?

All the guys look at one another. A very tough question.

EDDIE'S FATHER

Anybody know that?

None of the guys have the faintest idea.

ELYSE (O.S.)

The New York Yankees football team.

(CONTINUED)

CONTINUED:

EDDIE (O.S.)

Right.

MODELL

The New York Yankees football team?

EDDIE'S FATHER

They were also in the American Conference. I contributed that question.

EDDIE (O.S.)

What was the longest run from scrimmage by a rookie in his first game?

SHREVIE

Alan Ameche.

EDDIE (O.S.)

We heard that in here. I'm disqualifying that question.

ELYSE (O.S.)

I knew that. 79 yard run. Opening day 1955.

EDDIE (O.S.)

Sorry, Elyse.

BILLY

You blew that, Shrevie.

SHREVIE

Sorry. I got excited. It's one of the few questions I knew.

BILLY

How many more?

SHREVIE

I don't know. I've lost count.

The door to the top of the stairs opens. EDDIE'S MOTHER stands there.

EDDIE'S MOTHER

Elyse's mother is on the phone. How's she doing?

EDDIE'S FATHER

The guys think it could go either way.

(CONTINUED)

CONTINUED:

EDDIE'S MOTHER

Either way. Okay.

She closes the door.

EDDIE (O.S.)

The Colts signed him. A Heisman trophy winner who decided to play in Canada. Now, however, he plays for the team. What's his name.

The CAMERA PANS the faces of the guys.

ELYSE (O.S.)

Heisman trophy winner. L.G. Dupre.

EDDIE (O.S.)

No. Billy Vessels.

ELYSE (O.S.)

I should have known that.

EDDIE (O.S.)

'Should ofs' don't count.

FENWICK

Vessels. Out of Oklahoma.

MODELL

She could of racked up points on that one.

SHREVIE

I have no idea what the score is now.

MODELL

Want to bet she goes down for the count?

EDDIE (O.S.)

Last question.

The guys and Eddie's Father tighten up. Tension fills the room.

EDDIE (O.S.)

(continuing)

The Colts had a team here, lost the franchise, then got one from Dallas. What were the colors of the original Colt team?

(CONTINUED)

CONTINUED:

FENWICK

Woo. A ball buster.

MODELL

(mumbling to himself)

The original colors?

EDDIE'S FATHER

Also my question.

ELYSE (O.S.)

Original colors? Green and gray.

EDDIE (O.S.)

Right.

BILLY

(jumping up and
applauding)

A real scrapper! Tough question
and she pulls it out of a hat.

The other guys don't share his excitement.

BILLY

(continuing)

Come on, guys. Green and gray.
Any of you guys know that? Come
on. - Give her credit.

We hear EDDIE'S VOICE. The guys quickly "shhhsh him" down.

SHREVIE

Total's coming up.

EDDIE (O.S.)

True and false. 72. Multiple
choice. 58.

MODELL

Killer choices. Confusing.

EDDIE (O.S.)

Short answer. 64.

Eddie totals. The guys wait.

BILLY

What do you think?

MODELL

Pick 'em.

(CONTINUED)

CONTINUED:

~~Eddie's Father walks to the bar and pours a drink.~~

EDDIE (O.S.)
The total is... 63.

ELYSE (O.S.)
Oh no!

FENWICK
A cliff hanger.

BILLY
Two points.

SHREVIE
What do you think he'll do?

EDDIE'S FATHER
He'll give it to her. Good
sportsmanship is worth two points.

~~The door to the laundry room opens. Eddie steps into the
room. He looks at the guys and his Father.~~

EDDIE
The marriage is off.

CUT TO:

INT. BOOGIE'S CAR - NIGHT

He sits in the car and waits. Beth comes out of the house
and down the walk. She gets in the car and slams the door
shut. She is excited. She leans over and kisses Boogie
on the cheek.

BETH
Where are we going?

BOOGIE
Fenwick's apartment.

He hands her a long blonde wig.

BOOGIE
(continuing)
Here, put this on.

BETH
What's that for?

(CONTINUED)

CONTINUED:

BOOGIE

Case someone sees us. They might think you're Carol Heathrow, or somebody like that.

She slips the wig on her head and straightens it out.

BETH

How's it look?

BOOGIE

Fine. Just fine.

They drive away.

CUT TO:

EXT. EDDIE'S HOUSE - NIGHT

Fenwick and Shrevie walk out the front door. From inside we hear YELLING AND SCREAMING between Eddie and his parents.

SHREVIE

You going up to the diner?

FENWICK

No, got to validate the Heathrow bet.

SHREVIE

Christ, yeah, of course.

They approach their cars.

SHREVIE

(continuing)

Fen, you mind if I come along?

Fenwick thinks about it.

SHREVIE

(continuing)

I won't make a sound.

FENWICK

It's a small closet. Gotta be still.

SHREVIE

Great.

They get into Fenwick's car and drive off.

CUT TO:

EXT. STREET - NIGHT

Boogie drives his Desoto along. Beth, wearing the blonde wig, sits by his side.

CUT TO:

EXT. STREET - NIGHT

Fenwick's Triumph turns a corner and heads down another street.

CUT TO:

INT. CAR - NIGHT

FENWICK

The flip side of Donna?

SHREVIE

Easy. La Bamba.

CUT TO:

INT. BOOGIE'S CAR - NIGHT

Boogie is uncomfortable. Knowing what he is about to do is wrong. Beth is silent.

CUT TO:

INT. FENWICK'S APARTMENT - NIGHT

Fenwick and Shrevie enter the dark apartment. Fenwick doesn't turn on the lights. They move toward the bedroom.

CUT TO:

INT. BEDROOM - NIGHT

The room is dark. A shaft of light coming through a window offers the only source of illumination. Fenwick opens the closet door. Shrevie steps inside.

FENWICK

You crouch. I'll stand.

Shrevie kneels down. Fenwick enters and closes the door. It remains about four inches open.

CUT TO:

SHREVIE (O.S.)
Fine with me. Good view.

CUT TO:

EXT. FENWICK'S APARTMENT - NIGHT

Boogie and Beth are walking toward the apartment building.

BOOGIE
You've got to be real quiet inside.
No talking.

BETH
I think you're a little paranoid.

BOOGIE
The walls are very, very thin.
Promise?

BETH
Sure.

They approach the door. Boogie unlocks it. He starts to open the door, then closes it. He's changed his mind.

BOOGIE
Let's go.

He takes her by the arm and leads her away. Beth is confused.

BOOGIE
(continuing)
It's a mistake, Beth. Bet or no bet.

BETH
What?

They approach the car. Boogie opens the door. Beth gets inside.

BETH
(continuing)
What are you talking about?

Boogie closes the door and goes around to his side. He gets in, starts the engine and pulls away.

CUT TO:

INT. BEDROOM - ANGLE ON THE SLIGHTLY OPENED CLOSET DOOR -
NIGHT

FENWICK (O.S.)

They should be here now.

SHREVIE (O.S.)

Let's wait.

CUT TO:

INT. CAR - NIGHT

Boogie is very upset with himself. Beth is calm. She holds the blonde wig in her lap.

BETH

I was suppose to be Carol Heathrow?

BOOGIE

That's right. Sick thing to do.
I'm real sorry.

They drive in silence. Beth plays with the blonde hairs of the wig.

BETH

Thank you.

BOOGIE

For what?

BETH

At least you had enough respect for me to call it off. That says a lot.

A beat.

BOOGIE

Shrevie and you should work out your thing.

BETH

I wish I knew what to do.

BOOGIE

I'm not real good at talking to girls when there's problems and all. With me, if I have a hassle with a girl, I just split. But you guys should try something. It would be worth it.

CUT TO:

EXT. SHREVIE AND BETH'S HOUSE - NIGHT

Boogie's car is pulled over. Beth's door is open and she stands on the curb talking to Boogie inside the car.

BETH

What are you going to do about the money?

Boogie shrugs his shoulders and smiles at her.

BOOGIE

Take care, babe.

Beth closes the door. Boogie drives his Desoto away. Beth watches him as he disappears down the street.

CUT TO:

INT. STRIP JOINT - NIGHT

Billy and Eddie are in one of the clubs on Baltimore's famous Block. In the b.g. a bored STRIPPER goes through the motions. The drummer thumps out a monotonous beat and a saxophonist drones away. A few sailors and some other customers sit at tables around the stage area. All the tables have wooden mallets. When the Stripper does something they especially like they pound the table with the mallets.

Billy and Eddie both have beers and chasers in front of them. Billy sips the chaser and his body actually shakes from it for a few seconds.

BILLY

There is no reason to actually like this, you know that.

EDDIE

An acquired taste.

BILLY

No matter how long I drink whiskey I still don't like it.

He takes another sip, and once again shakes. Then he sips the beer.

BILLY

(continuing)

Now beer's another story.

(CONTINUED)

CONTINUED:

Eddie watches the Stripper throwing a few bumps and grinds.

EDDIE

You know something?

BILLY

What?

EDDIE

I don't like strippers. I mean, so they show a little here and there. So what? But, give me a couple of mammoosas in a pink sweater... look out!

BILLY

Remember the first time we became aware of breasts on girls?

EDDIE

Arlene Stowe.

BILLY

Showed up for the new school year and there they were.

EDDIE

Seventh grade.

BILLY

We gave little Joel Cherry a nickel apiece to find out if they were real. Told him to be subtle. He walked over, reached up and grabbed. Turned to us and yelled, 'They're real!'

EDDIE

The whole thing with girls is painful. And it keeps getting more painful... instead of easier.

Billy downs his beer and orders two more.

BILLY

Remember 'copping a feel'? Boogie was the first. Said it was great. So, when I took out Ruth Ray I figured I had to do it.

EDDIE

Ruth Ray, eighth grade.

(CONTINUED)

CONTINUED:

BILLY

Right. Sat on the couch in her club cellar for hours, trying to figure out a way to get my arm around her. Finally, I learned the 'move.' I yawned and put my arm around her shoulder.

He demonstrates on Eddie.

BILLY

(continuing)

Then came the big task of getting my hand down to her breast. By the time I worked up the nerve to move down, I realized my arm was asleep. Figured out there wasn't enough time to take it back, get the feeling again, and start over. Had to be in by eleven. Time was running out. So, I move toward the breast with my arm asleep. My first copping a feel was like this.

He bangs his limp arm against Eddie's chest. He bumps it again.

BILLY

(continuing)

Next time I saw the guys they said, 'Did you cop a feel?' I said, 'Yeah.' 'How was it?' 'Great.'

Eddie laughs and Billy joins in.

CUT TO:

EXT. DINER - NIGHT

Boogie pulls into the diner parking lot. Fenwick and Shrevie race over to the car. Boogie opens the door.

FENWICK

Boog, you should get outta here. Tank's inside.

Boogie gets out of the car and slams the door shut. He looks toward the diner and thinks a moment.

(CONTINUED)

CONTINUED:

SHREVIE

Why don't you wait until he splits?

BOOGIE

He'll just keep looking for me.

He starts toward the diner.

BOOGIE

(continuing)

Hand's dealt. Might as well
play the cards.

The guys hang behind. Boogie continues on. Inside the diner we see Tank moving along the aisle toward the door. Boogie heads for the door. Just as he reaches it, Tank steps outside.

TANK

Boog.

BOOGIE

Tank.

TANK

Lucky man.

BOOGIE

That so.

TANK

Yeah. The Bagel just paid off
your debt.

Boogie looks at him, trying to size up the situation. Wondering if he's running a number for some reason.

BOOGIE

We're even? Straight?

TANK

That's the story.

Tank starts past Boogie.

BOOGIE

Tank!

Tank turns. Boogie slams his fist into his stomach. Tank drops to one knee in pain.

(CONTINUED)

CONTINUED:

BOOGIE

(continuing)

I still owed you that.

He enters the diner. Fenwick and Shrevie are amazed by what just happened.

CUT TO:

INT. DINER - NIGHT

Boogie approaches Bagel who sits at a booth alone. He joins him.

BOOGIE

Thanks, Bagel.

BAGEL

Your mother called. She was frantic. So, out of respect for your father...

He sips his coffee. Then he picks up a toasted bagel and butters it.

BAGEL

(continuing)

Your mother feels you're just wasting your time in law school ... it's not for you.

BOOGIE

Probably right.

BAGEL

Come to work for me. There's a lot of money to be made in the home improvement business. You'd be very good at it.

Boogie thinks about it. Bagel chews on his bagel.

BOOGIE

Well, I was only really using law as a come-on for the girls. They like that. But, what the hell.

(he smiles)

I can always lie.

The waitress passes.

(CONTINUED)

CONTINUED:

BOOGIE

(continuing)

Enid, some french fries and gravy.

BAGEL

Call the two thousand an advance.

BOOGIE

I'll work for you... for awhile.
Then, I'll have to move on to
bigger things.

BAGEL

Always a dreamer, eh, Boog?

BOOGIE

If you don't have good dreams,
Bagel, you've got nightmares.

He flashes him a smile.

CUT TO:

INT. STRIP JOINT - NIGHT

Billy and Eddie are still drinking at the bar. They are
not drunk, just very happy.

EDDIE

I'll tell you one thing that
happens when you get married.
You have to give up your old
friends.

Billy listens to the music, slapping his thighs, trying to
get the band to pick up the beat.

EDDIE

(continuing)

The wife wants you to get new
friends. 'Cause me and you have
secrets she'll never know. And
new friends can never be as good,
'cause we've got a history.

BILLY

It won't change, only if we let
it.

Billy keeps slapping his thighs, but the drummer and the
saxophonist continue on, unaware of Billy's private urgings.

(CONTINUED)

CONTINUED:

BILLY

(continuing)

This is getting me crazy.

Billy goes toward the small stage.

BILLY (O.S.)

(continuing)

Come on, guys! Pick up the beat!

They don't respond. Eddie sits at the bar amused. Billy claps his hands to a strong rhythm, but of course, the guys pay no attention.

Billy goes up on the stage and pulls a cover off a small piano in the corner. He sits down and runs his fingers down the keyboard, then starts to play. It has a nice, pleasant sound to it. The drummer and the saxophonist stop, not knowing what to do. The Stripper also stops.

The club bouncer at the front door turns toward the stage, notices something is wrong and makes his way forward.

Billy's piano playing becomes more intense. Stronger. He drives the keys hard. Full tilt rock and roll. The sound becomes infectious. The sailors and other customers pick up the beat. One after another they start to pound the tables with the wooden mallets.

Eddie moves toward the stage banging empty beer bottles together.

The saxophonist joins Billy. Then the drummer. The Stripper stands by the side of the stage watching. The music builds.

Billy's fingers pound the piano. Eddie jumps up on the stage and starts dancing around. He grabs the Stripper and they jitterbug.

The sailors and other customers are on their feet, banging the mallets on the tables for all they are worth. A room full of drummers. The tempo heightens.

Billy kicks back the stool a la Jerry Lee Lewis. The crowd cheers. The bouncer cheers along.

The saxophonist struts the stage playing his heart out. The drummer drives the bass drum with his foot. His hands sweep back and forth across the skins.

Eddie's feet are flying. Enthusiasm over grace. The Stripper is a whirlwind of motion and sexuality. The tempo is fierce.

(CONTINUED)

CONTINUED:

Billy gives a look to the drummer and the saxophonist. The music builds, and builds, and then altogether they shut down. The place explodes in cheer and applause.

CUT TO:

EXT. THE BLOCK - NIGHT

Billy and Eddie walk with their arms around the Stripper. They are enjoying one another.

EDDIE

... let's see.

STRIPPER

First joke you remember.

EDDIE

Ah, let's see. Fifth grade. Junior Scholastic Magazine. 'Hickory dickory, doc. The mouse ran up the clock. The clock struck one... and the other two escaped with minor injuries.'

Billy and the Stripper boo. Eddie laughs.

STRIPPER

That's terrible.

EDDIE

Fifth grade humor.

STRIPPER

Since then your humor has moved up to the sixth grade, is that it?

Eddie laughs. He enjoys the put-down.

EDDIE

You're all right.

STRIPPER

You guys have made my night. You should come down and hang out more often.

EDDIE

Don't think I can. Getting married.

Billy looks at him. Eddie smiles.

(CONTINUED)

CONTINUED:

EDDIE

(continuing; to
Billy)

Figured she would have gotten the
Alan Ameche question that Shrevie
screwed up.

BILLY

Benefit of the doubt.

EDDIE

Exactly.

STRIPPER

I love weddings. Just never found
the time to settle... or wanted to.
(to Billy)
And you?

BILLY

No marriage.

STRIPPER

Got a girl?

BILLY

Not really. Just in love.

STRIPPER

Does the girl know?

BILLY

Yeah, I told her about it.

STRIPPER

Told her? Did you show her?

Billy thinks about that as they enter an all-night coffee
shop.

CUT TO:

EXT. COFFEE SHOP - NIGHT

Billy, Eddie, and the Stripper sit in a booth by the win-
dow, eating, drinking and laughing.

The CAMERA SLOWLY PULLS BACK. The first rays of morning
light are breaking behind the building. The CAMERA KEEPS
PULLING BACK.

CUT TO:

EXT. COUNTRYSIDE - DAY

ANN CHISHOLM rides her horse across the gently rolling hills. The horse and her are one. Grace and beauty. She rides OUT OF FRAME. Seconds later Boogie rides a horse INTO FRAME. He pulls up on the horse and comes to a stop. He watches Ann ride, then pulls up his collar on his wool overcoat and rides off.

Boogie rides after Ann. Although he is not a good rider, he pushes to pick up ground. Finally, he pulls alongside.

Ann slows her horse and Boogie does the same.

BOOGIE

Nice morning.

ANN

Yes, it is.

BOOGIE

Mornings I've always felt are a good time to ride.

Ann doesn't respond.

BOOGIE

(continuing)

You live around here?

ANN

Not around here. Here.

Boogie looks around what seems like endless countryside. He's overwhelmed.

ANN

(continuing)

Which means you are trespassing.

Boogie looks her in the eye and flashes his smile.

BOOGIE

I was waiting for an invite.

Ann studies him.

ANN

Let's ride.

She kicks her horse and gallops off. Boogie follows. As they ride AWAY FROM CAMERA.

ANN

(continuing)

What's your name?

(CONTINUED)

CONTINUED:

BOOGIE

Boogie. As in Bobby Sheftel.

They ride over a crest and disappear from sight.

CUT TO:

INT. BANQUET HALL - WEDDING ROOM - NIGHT

The "Wedding Room" has been elaborately decorated. Potted blue and white flowers in stands line the aisle to the blue and white flowered altar. The room is a festival of blue and white.

The guests sit in folding chairs eagerly waiting for the wedding procession to begin.

The MUSIC BEGINS. However, it is not the traditional wedding march but rather the Baltimore Colts Fight Song. Even though the organist has softened it, there is still a "rah-rah" quality to it. The flower girl comes down the aisle throwing white flowers on the blue aisle.

Modell with his GIRLFRIEND.

GIRLFRIEND

What is that music?

MODELL

Colt Marching Song. Sounds good, huh?

The ushers come forward. Boogie and Fenwick, followed by Shrevie, who walks alone. They are all smartly dressed in black tuxedos.

The bridesmaids come forward. Beth and another girl. Followed by two more girls. Followed by two more girls.

Billy and Eddie start down the aisle. Behind them is Eddie's Mother and Father. They walk on either side of his grandmother.

The COLT MARCHING SONG CONTINUES ON.

Eddie sees someone sitting one seat in from the aisle. He whispers to Billy.

BILLY

Moon Shaw? Where?

(CONTINUED)

CONTINUED:

Eddie indicates with a nod. Billy looks over.

BILLY
(continuing)
You're right?

As they start to pass, Billy leans into the row and grabs Moon Shaw by the shirt. He pulls back his fist. Moon is shocked.

BILLY
(continuing)
Hi, Moon.

He smiles, lets him go and rejoins Eddie, having missed only a few steps. No one is quite sure what has happened. Quickly the attention is back to the wedding procession.

LONG SHOT - THE HALL

as Elyse and her mother and father come down the aisle.

CUT TO:

INT. WEDDING ROOM - TIGHT SHOT - EDDIE'S FACE - NIGHT

RABBI (O.S.)
Do you, Edward, take this woman, Elyse, to be your lawful wedded wife? For better or worse, in sickness and in health, until death do you part?

EDDIE
I do.

RABBI (O.S.)
Do you, Elyse...

TIGHT SHOT - FENWICK'S FACE

RABBI (O.S.)
... take this man, Edward, to be...

TIGHT SHOT - BOOGIE'S FACE

RABBI (O.S.)
... your lawful wedded husband.
For better or worse...

TIGHT SHOT - BILLY'S FACE

RABBI (O.S.)

... in sickness and in health,
till death do you part?

TIGHT SHOT - EDDIE'S FACE

ELYSE (O.S.)

I do.

Eddie smiles.

RABBI (O.S.)

I now pronounce you man and wife.

CUT TO:

INT. BANQUET HALL - NIGHT

The hall is also decorated in blue and white. The table clothes, the napkins, ribbons, flowers, the bandstand, the band.

The six-piece band plays a nice, perky, dance tune. Some women dance with women. Mothers dance with sons, fathers and daughters and some husbands with wives.

Shrevie dances with Beth and they seem to be enjoying themselves.

CAMERA PANS TO Fenwick and the eleventh grader, Diane.

DIANE

Why not travel the United States?

FENWICK

It's been done. Europe. Europe looks like a smile.

CAMERA PANS TO Boogie and Ann Chisholm. He is starting to walk toward the buffet table.

ANN

Bobby, I think I will have a few more of...

(holding up an
hors d'oeuvre)

... whatever this hors d'oeuvre is.

CAMERA PANS TO a banner on the back wall that reads:
EDDIE AND ELYSE. FOR THE 60'S AND FOREVER.

CUT TO:

INT. BANQUET HALL - NIGHT (SLIGHTLY LATER)

A SLOW SONG IS PLAYING. Billy and Barbara dance.

BARBARA

I made arrangements with my boss.
He said not to worry. The job
was mine.

BILLY

That was nice of him.

BARBARA

So, I'll work and care for the
child. It can be done. I'll
just have to put up with those
who want to think badly of me.

BILLY

That's not going to be easy.

BARBARA

I know.

They move across the floor. Billy holds her close.

BARBARA

(continuing)

The baby is ours, Willy. We can
both celebrate that. You can
love him just as much, spend time
with him or her.

Boogie and Ann pass them. Boogie kisses Ann lightly on
the cheek.

BILLY

You know what I realized just
yesterday? I've been intimidated
by you. I always liked you because
you were strong, independent, and
all. But I've been intimidated
by that as well. I've always held
back with you. When we kissed, I
held back. The same when we made
love in New York. I keep thinking
I have to be special, like normal
passion wasn't proper... as if it
were just too ordinary and we were
beyond that.

Barbara pulls away from him slightly so she can see his
face. There's a sad look in his eyes.

(CONTINUED)

CONTINUED:

BARBARA

If that's the case, I wouldn't think that's a hard thing to correct.

She kisses him, they hold each other tightly.

BARBARA

(continuing)

We've got plenty of time to find out about one another. Plenty of time.

He kisses her. They stand still on the dance floor as others dance around them.

CUT TO:

INT. BANQUET HALL - NIGHT (LATER)

Elyse stands with her BACK TO THE CAMERA. Holding the bouquet up toward the eagerly awaiting crowd of girlfriends. She tosses the bouquet from the stage. The girls jump for it. It bounces off several extended arms and lands on a table.

Seated at the table are Billy, Eddie, Shrevie, and Boogie. They look down at the bouquet, then up AT THE CAMERA. There is a faint smile on their faces. FREEZE FRAME.

The STILL TURNS TO BLACK AND WHITE.

FADE OUT.

THE END