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DISORDERLIES

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SECOND DRAFT

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DISORDERLIES

HAPPY SOCIALITE
DEALER

MIGUEL
LOWRY
BLUEBLOOD

① EXT: NEW YORK CITY PRIVATE GARDEN -- DAY

WINSLOW LOWRY, a ferret-faced graduate of the Richard Nixon School of Integrity, sips a Drambuie, a drink as smooth as he is. He looks avidly at a BLUE-BLAZERED BLUE BLOOD seated next to him. The man pauses dramatically before biting into an egg roll.

BLUE BLOOD

Shrimp.

CASINO PARTY SETUP

15/8

LOWRY

Damn. I can't believe I put a thousand bucks on pork.

(desperate)

Double or nothing. Shrimp this time.

BLUE BLOOD

Winslow, come on already. How many times are you going to make me do this? Instead of losing your money to me, why don't you do some good and lose it to the house?

② PULL BACK to reveal the inner paradise of a Park Avenue townhouse. A sign reads: SAVE THE CHILDREN-CHARITY-CASINO. ART

③ HIGH SOCIETY PEOPLE are gambling away their old money. There's roulette, baccarat, poker, and other diversions. Huge amounts of cash and chips are being shuffled about.

AT A POKER TABLE

a group of delighted guests are having a grand time.

HAPPY SOCIALITE

I love losing money for a good cause.

PAN OVER to Lowry -- with an extremely serious look on his face. He's gambling with a large stack of chips. The DEALER is an innocent young girl, wearing a Save the Children banner. Lowry looks at her as if she were a viper.

DEALER

Your bet, Mr. Lowry.

Lowry nods to MIGUEL, his personal servant.

MIGUEL,

wearing mirrored sunglasses, casually comes over with a tray of drinks. Miguel looks like he stepped out of GQ. In his mind his immaculate appearance elevates him to the status of those around him. He's so vain he probably thinks this movie's about him.

He struts to the house dealer and bends down to change her drink.

(4) LOWRY'S POV -- MIGUEL'S SUNGLASSES ECU LENS (CAM)
show a perfect reflection of the dealer's cards.

(5) LOWRY
smiles.

LOWRY
I'll raise a thousand.

DEALER
Last card.

The dealer deals the last card. Lowry looks to Miguel. At that moment the happy socialite walks by and bumps into the servant. His sunglasses fall to the floor.

The sound of crunching glass can be heard.

(6) LOWRY
panics.

DISSOLVE TO:

(7) EXT: CHARITY AFFAIR BAR -- DAY

LOWRY! DEALER
MIGUEL BLUEBLOOD
HAPPY SOCIALITE

7/8

Lowry pulls the last hundred dollar bill out of his money bag and pays for a drink. He swallows it hard and serious.

DEALER
(in the background)
Last bets!

The happy socialite flits over to Lowry.

HAPPY SOCIALITE
Oh, Winslow, how wonderful! I
see you lost all your money.

(5/8)

7 CONF

2/8

LOWRY
 (aristocratically
 offhand)
 Yes, it's a pleasant change.
 Usually I'm so lucky at betting.
 What the hell, if I'm going to
 lose,...

Lowry's words continue into the next scene.

③ ^{HILBERTS}
 INT: PARK AVENUE MANSION-LIBRARY -- DAY

LOWRY
 MIGUEL
 MONTANA

6/8

LOWRY
 ...at least it was for a good
 cause.

①
1/8

WE SEE who Lowry is talking to: LUIS MONTANA. Luis is a 35-
 year old Cuban -- slick clothes, slick hair -- the kind of guy
 who does not brake for animals.

The library they're in is a mahogany-paneled affair -- the sort
 of place John Houseman uses when he's trying to sell you
 financial advice from Smith Barney. Miguel deftly pours Lowry
 and Montana a couple of Glenlivet and retires to the back of
 the room.

MONTANA
 Stop with the bullshit, Lowry.
 The \$40,000 you lost yesterday
 makes it \$640,000 you owe us.
 When do I see the money?

LOWRY
 You don't understand. I don't
 gamble because I want to. For me
 gambling is a disease.

Montana picks him up by his collar and pins him against a
 bookcase. Books topple onto Lowry's head. CFA

MONTANA
 People die from that disease,
 Lowry. You know what I mean?

LOWRY
 Look, Luis. The truth is I'm
 broke.

Montana tightens his grip.

MIGUEL
 Is there anything else you'd like,
 sir?

8201

3/18

LOWRY

No, Miguel, you may go.

Miguel leaves.

LOWRY

Look, when my Uncle Albert goes, I'm inheriting all his money. (motioning to the look of money around him) All this will be mine.

MONTANA

Wrong, Lowry. Most of it will be mine. The question is, my friend, how soon?

LOWRY

Soon. The old man is on his last leg. You can see for yourself.

NY MANSION

9 INT: ALBERT'S BEDROOM -- DAY

ALBERT ORDERLY 1 2 3 5/8
ORDERLY " " "

~~CLOSE ON a chart.~~ The chart has headings for each fifteen-minute interval of the day: 9:00, 9:15, 9:30, 9:45, etc. Under each heading there is a spectrum of different-colored pills. THREE MEDICAL ORDERLIES in spiffy white uniforms hover over ALBERT DENNISON, a seventy year-old man in a wheelchair, who looks uncomfortable but still manages to keep a smile on his face. LOWRY MONTANA

A special alarm clock goes off, playing Vivaldi. On the top of the clock one red and two blue lights glow. One of the orderlies pulls three pills from a drawer.

ORDERLY

Time for your 3:15 medication, Mr. Dennison.

3/18

ALBERT

Look, fellas, you're nice boys, and I appreciate what you're doing, but why don't you just forget this crap and let me die in peace?

ORDERLY

(handing him his pills)

You're quite a comedian, Mr. Dennison.

Albert frowns and swallows them.

⑩ WE PULL BACK to reveal the rest of the room. Mounted animal heads hang next to photographs of a younger Albert traveling on Safari with Maori natives, posing with prize fighters, and toasting with famous politicians during political campaigns. 6/8

⑪ LOWRY

enters, smiling at Albert. Montana looks Albert over like a jeweler inspecting a valuable diamond.

MONTANA
(solemnly to the
orderlies)
How's he doing?

ORDERLIES
(in tandem)
Great.

LOWRY
(under his breath)
Thanks a lot, assholes.

Lowry goes over to Albert, who is taking some oxygen.

LOWRY
So you're feeling good, Uncle
Albert?

⑫ Lowry surreptitiously steps on the plastic gas line to the oxygen tank.

⑬ Albert coughs, choking.

⑭ Lowry beams at Montana.

LOWRY
You see.

⑮ INT: MANSION GARAGE -- DAY LOWRY
MONTANA 3/8

Lowry helps Montana into his iridescent green Clenet. 5/8

LOWRY
He's leaving for Palm Beach in a
couple of days. The plane ride
will weaken him. I'm sure he
won't survive three weeks.

MONTANA
Goodbye, Winslow. You have my
condolences.

Lowry smiles, satisfied.

~~SECRET~~ 2/P

16 Montana grabs him by his ascot and pulls him down to the level of the car window. Montana whips out a switchblade and slices through the silk -- half an inch from Lowry's throat. Lowry's smile has vanished.

MONTANA

(continuing)

In three weeks there's going to be a death in your family. Either the old man -- or you.

WARD QUAD TIES

17 NY INT: MANSION LIBRARY -- DAY LOWRY 2/B

Lowry is pacing. He's angry. He's scheming. He's scared shitless. So is his dog -- a Doberman that looks just like him.

+TRNR

LOWRY

Don't worry, Chauncey. I won't let you be an orphan.

Lowry opens a drawer and pulls out an injection bottle and syringe.

18 NY MANSION INT: BACK HALLWAY NEXT TO ALBERT'S BEDROOM -- NIGHT LOWRY 4/8

Lowry creeps up to a door and peeks through.

LOWRY'S POV -- THROUGH A CRACK IN THE DOORWAY,

Albert asleep in his bed. Nearby an orderly rests his head on a book -- evidently asleep.

ALBERT
ORDERLY #1

BACK TO:

19 NY MANSION INT: BACK HALLWAY NEXT TO ALBERT'S BEDROOM

Lowry carefully fills the syringe with a clear liquid.

20 He sticks the syringe in his pocket and tiptoes in to Albert's bedside.

21 Just as he is about to pull the syringe from his pocket, the orderly lifts his head, a loupe stuck in his eye. He was looking at a stamp book, not sleeping. He nods to Lowry.

Lowry smiles a phony smile and kisses Albert good night. He's livid. He looks at the orderly with disdain.

LOWRY

Where did you get that stamp book?

21 CONT

ORDERLY

Uh, in the den.

LOWRY

You took my uncle's stamp book?

ORDERLY

He told me I could.

LOWRY

My uncle is senile. You should be ashamed, taking advantage of his weakness.

(scheming anger)

I've had enough of you and your buddies' manipulating my poor uncle. I know all about orderlies like you. You fool old men into liking you and then you steal them blind. You're nothing but lazy, scheming, degenerate parasites. I'm giving you seven days notice, and then you're gone.

Lowry storms out. The orderly is too stunned to respond.

(22)

INT: MANSION LIBRARY -- NIGHT

Lowry
MIGUEL

(1/8)

Miguel is flossing his teeth. Lowry storms in then calms down -- his act is over.

LOWRY

Those orderlies are too damn good.

(taking a deep
breath)

Now what I need are the worst orderlies in the history of nursing home care.

CUT TO:

(23)

INT: EAST NEW YORK NURSING HOME REC ROOM -- DAY

MARKIE
KOL
BUFFY

1/8

THE FAT BOYS, three eighteen year-old ghetto kids dressed in white orderly uniforms, are each pushing a SENIOR CITIZEN in a wheelchair. The boys look like circus bears, bopping and twirling to music from their headphones.

20 ATMOS SENIOR CITIZENS

(4/8)

The boys are MARKIE, KOOL ROCK, and BUFFY. Markie, the light-weight (220), is the irreverent, Puerto-Rican self-appointed leader of the Fat Boys. He has the self-image of Mr. T but the dependability of GTE. Kool Rock, the middle-weight of the three, is a sweet but lazy kid -- he always gets carried along for the ride. Buffy, the heavyweight, is a sort of teenage elf. He's kind and mischievous and the size of the planet Neptune.

Markie playfully swerves his wheelchair toward Buffy.

MARKIE

Cu-jo!

It looks like a game of bumper wheelchair might develop. The senior citizens hold on for dear life. Buffy swerves his wheelchair away. Markie bursts out laughing -- just a joke.

(24) INT: EAST NEW YORK NURSING HOME HALLWAY -- DAY ^{+ Room} MARKIE LAWYER (5/8)

Markie's wheeling a cart of bedpans down the hall. From a room he hears:

S ATMOS

LAWYER (O.S.)

(loud, to an almost deaf old man)

This is your last will and testament. You have to sign this and fill in the beneficiary.

Markie leaves the trays and enters the room.

INT: ROOM -- DAY

Markie smiles innocently at the lawyer.

MARKIE

Could you excuse us a minute? I gotta change Mr. Byron's bedpan.

LAWYER

Of course.

The lawyer leaves. Markie closes the door behind him.

Mr. ^{ATMOS}Byron is holding his last will and testament -- the man is really out of it.

MARKIE

Now, Mr. Byron, let me help you with that. Over here you write M-A-R-K-I-E.

(25) INT: ANOTHER ROOM -- DAY

KOOL

1/8

An old man is snoring in his bed. PAN OVER to Kool, asleep in a chair next to the bed. He's snoring too. He works his feet under the man's bedding for warmth. He pulls at the covers, rolling the old man off the bed. Kool doesn't wake. He just dreamily covers himself completely with the blanket.

(26) INT: A THIRD ROOM -- DAY

BUFFY

1/8

We hear Musak. Suddenly sweeping across the frame is Buffy -- dancing with an eighty year-old woman. ATMOS

(27) INT. NURSING HOME KITCHEN -- DAY

MARKIE

1/8

Markie is pushing a cart through. Using a key, he unlocks the door to a walk-in refrigerator. Inside, he sees a bunch of key lime pies set out to cool on a rack. He digs in.

(28) INT: NURSING HOME ROOM -- DAY

BUFFY

1/8

Buffy is reading a magazine to MR. FOSTER, a man with a hearing aid.

ATMOS

The magazine is Penthouse.

(29) INT: NURSING HOME KITCHEN -- DAY

KOOL

MARKIE

BUFFY

4/8

Kool comes in.

PIES

He sees Markie eating. He figures, "why not", and digs in, too.

Buffy walks by and sees Markie and Kool eating the key lime pies. Markie offers him one. Buffy shakes his head "no". Markie opens the oven and pulls out four freshly baked pies.

BUFFY'S POV -- MARKIE AND KOOL

starting in on the new pies -- really loving it.

BUFFY

can't stand it any longer. He dives in -- an explosion of eating.

DISSOLVE TO:

(30) INT; DINING ROOM -- DAY ^{MARKIE} ~~OWNER~~
^{BUFFY}
^{KOOL}
 Markie, Buffy, and Kool are standing around while twenty or so OLDER PEOPLE eat.

The NURSING HOME OWNER, a cigar-smoking slumlord type, comes n.

OWNER
 (to the boys, angry)
 There were sixteen key lime pies
 in the refrigerator. Where are
 they?

TRIPLE
 EVERYTHING

The Fat Boys shrug. Remnants of cream, lime, and crust cling
to their uniforms.

OWNER
 Who had the keys to the
 refrigerator?

Markie tries to hand the keys to Kool. Kool refuses to take
 them, pushing them away behind his back. They push and pull
 each other until the keys fall to the floor and slide under the
 table.

The owner hears them fall.

OWNER
 What was that?

He sees the keys under the table. Buffy's stomach growls.

OWNER
 (to Buffy)
 You, pick those up.

(31) Buffy crawls under the table at the far end. There's not much
 room between the legs of the immobile old people as he tries to
 wend his way through the forest of calves.

(32) He bumps into some of the wheelchairs, sending them rolling
 away from the table.

(33) The owner gets impatient.

OWNER
 (to Kool and Markie)
 Help him. Hurry up.

(34) They duck under, too. They try to reach for the keys, which
 are almost inaccessible under the center of the table. Their
 way is blocked by the center legs.

1/8

OWNER
This is ridiculous. The three of
you, get up! Now!

(35) All three guys stand immediately, lifting the table on their
shoulders. Plates, drinks, mashed potatoes, chipped beef, and
plastic doilies slide to the far end and fall in the lap of A
HUGE MATRON. *ATMOS*

(36) EXT: EAST NEW YORK STREET -- DAY *DRIVER* (1/8)
A Cadillac limousine glides up a burned-out street.

(37) INT: LIMOUSINE -- DAY *DRIVER* *LOWRY* *MIGUEL* (2/8)
Lowry and Miguel are in the back seat. Lowry is reading a copy
of THE VILLAGE VOICE. The front page article reads: NEW
YORK'S TEN WORST NURSING HOMES. Miguel is serving hors
d'oeuvres.

LOWRY
(to the chauffeur)
It's over there.

(38) EXT: EAST NEW YORK NURSING HOME -- DAY *MARKIE* *OWNER*
BUFFY *LOWRY*
KOOL *MIGUEL*
The door to the Coney Island Nursing Home swings open with a
violent crash.

DRIVER
The Fat Boys are chased out of the building by the broom-
wielding nursing home owner.

15ST ATMOS

Lowry's limousine pulls up to a light in front of the nursing
home.

OWNER
(thrashing Buffy with
the broom)
Get Out! I'm gonna see to it you
three never work as orderlies
again.

(39) LOWRY'S FACE
lights up.

(40) INT: EAST NEW YORK MCDONALD'S -- DAY *CUT TO:* *MARKIE* *LOWRY* (3/8) 1/8
BUFFY
KOOL
Lowry is treating the Fat Boys to lunch. He pats them on their
backs.

20 ATMOS

40 CONT

2/8

LOWRY

Go ahead. Order anything you'd like.

MARKIE

(skeptical)

You payin'?

LOWRY

Of course. In my house, we take care of our orderlies.

The Fat Boys are overjoyed. Lowry looks around. The place is populated with DOPE DEALERS AND GANG KIDS. He becomes paranoid.

(41)

INT: AIRPORT TERMINAL -- DAY

~~MARKIE~~
~~BUFFY~~
~~LOWRY~~

~~MARKIE'S MOTHER~~ LOWRY
~~BUFFY'S MOTHER~~
~~BUFFY'S FATHER~~
~~MARKIE'S FATHER~~

6/8

Buffy and Markie are surrounded by their FAMILIES. Buffy's mother, a large and round cherub, is being comforted by Buffy's father, a thin and gaunt man. Markie's Mother, a slim and graceful woman, is being comforted by Markie's father, a tall and wide behemoth. Everyone is crying.

LOWRY

I wouldn't worry about Markie, Mrs. Morales. He'll love Palm Beach. This is a very good opportunity for the boys.

(7/16)

MARKIE'S MOTHER

My Markie's never been away from home before.

Markie makes a face; he doesn't like being treated like a kid.

BUFFY'S MOTHER

Buffy, before you go, I want you to know I am very proud of your promotion.

Buffy half-smiles.

BUFFY'S MOTHER

(continuing)

Thank you, Mr. Lowry. I hope the boys live up to your expectations.

LOWRY

I'm sure they will.

41 CONF

1/8

ANNOUNCER

This is the final boarding call for Eastern flight #56 to West Palm Beach at gate 23.

LOWRY

Time to go. Where's the other one?

42

AIRPORT ENTRANCE

KOOL
KOOL'S MOTHER
KOOL'S FATHER

40 ATMOS

1/8

Kool and HIS FAMILY charge "O.J. Simpson-style" through the entrance.

43

INT: AIRPORT GATE -- DAY

MARKIE
MARKIE'S MOTHER
FATHER
BUFFY
BUFFY'S MOTHER
FATHER
KOOL
KOOL'S MOTHER
FATHER

2/8

As Lowry, Markie, Buffy and their families move toward the gate, Buffy's mother hands Buffy an old black book.

LOWRY

BUFFY'S MOTHER

Now, Buffy, I want you to take this book. This has all the cures for sickness my momma used for years. It will help you keep Mr. Dennison well.

40 ATMOS

1 1/8

Buffy takes the book, indulging her.

44

AT THE SECURITY AREA

KOOL
KOOL'S MOTHER
KOOL'S FATHER

20 ATMOS
SECURITY GUARD

1/8

Kool and his family keep on coming -- like a stampede of oxen.

45

AT THE GATE

Markie is pulling out twinkies from his carry-on bag. His mother prays and hands him a cross.

3/8

MARKIE'S MOTHER

Markie, this is very dear to me. And remember, the Lord wants you to be a virgin when you marry.

A condom almost spills out from the carry-on bag. Markie catches it just in time.

LOWRY

Well, I guess it doesn't matter if the other one gets here.
(to Buffy and Markie)
You two look like you'll get the job done.

46

Suddenly Kool and his family come whirling up to the gate.

46 cont

4/8

KOOL'S MOTHER

If you think you're leaving without this one, you got another thing coming. One more day of his eatin' me out of house and home and, Lord, I'll have me a breakdown.

KOOL

Do I have to go?

KOOL'S MOTHER

Yes. Get your fat ass on that plane, and make your mother proud.

Kool saunters toward the gate.

KOOL'S FATHER

Son, I know you can take care of yourself, but, remember, Palm Beach is not East New York. Take this.

(47)

Kool's father carefully packs a knife into Kool's suitcase.

(48)

INT: AIRPLANE -- DAY

4/8

The Fat Boys are sitting in the tourist section -- taking up every available inch of space the seat provides. There is a LITTLE OLD LADY between each of them. Lowry stands nearby.

(2)

LOWRY

I'll see you after we land.

(49)

Lowry walks to first class.

LOWRY
MARKIE
BUFFY
KOOL
OLD LADY
40 ATMOS

(17/8)

KOOL

I don't know about this job, man. It seems like it's gonna be just like the other six we got fired from.

BUFFY

What are you talking about? The problem with those jobs was people didn't give us a chance. Mr. Lowry sees our potential. We got to prove ourselves, man. We got to be taken seriously. We got to be smart.

MARKIE

Shut up, man. You're an idiot.

49 CONT

Markie does his k-k-k-k laugh. Buffy slugs him. Markie slugs Buffy back. This is obviously their routine -- since it stops almost ritualistically.

The old ladies look worried.

BUFFY

I don't know about you, man, but I'm going on to a career in hospital administration.

MARKIE

Yeah, this is my idea of a career. This old man is gonna sleep all day, and we're gonna get ten bills an hour. And if we're nice to him, he'll leave us stuff in his will.

KOOL

I don't know, man. Old people make me feel funny. What if he dies? I'm tellin you, man. This job is gonna be nothing but trouble.

(50) The STEWARDESS has begun her safety talk.

STEWARDESS

...In the event of an emergency landing your 727 is equipped with four emergency exits -- two in front and two in back.

(51) Kool is getting nervous.

MARKIE

Relax, I know about planes and shit, man. They're real safe.

STEWARDESS

...In the event of an abrupt loss of cabin pressure oxygen masks will drop down from the compartment above your head.

KOOL

(real nervous now)
Seat belts, life preservers, oxygen masks. If they so safe, why they showin us this shit.

MARKIE

It's just for protection.

(52) The stewardess mimes the dropping of the oxygen masks.

(53) Enter BUFFY

They oughta have one of those on subways, where you really need protection. Then if you get into trouble, a knife pops down.

STEWARDESS

...And in the unlikely event of a water landing...

KOOL

(getting up)

Goodbye.

Markie pushes him back in his seat. His arm takes out the hat of the woman in between them.

(54)

Kool pushes him back. Buffy joins in. They push and pull each other with the little old ladies between them getting the worst of it. Suddenly the plane rushes forward, and all three of them are thrown back in their seats -- terrified.

(55)

EXT: WEST PALM BEACH AIRPORT -- DAY

STOCK

(1/8)

The plane lands.

(56)

INT: WEST PALM TERMINAL -- DAY

MARKIE
BUFFY
KOOL
OLD LADY

(2/8)

The Fat Boys step into the gate area. The little old ladies who were sitting between them are now wearing their Kangol raccoon hats.

OLD LADY

(bidding them good-bye)

You're such nice boys.

(57)

EXT: WEST PALM TERMINAL -- DAY

LOWRY
CHAUFFEUR

(2/8)

Lowry goes over to his Jaguar and CHAUFFEUR. The chauffeur looks at the Fat Boys as they come out.

CHAUFFEUR

These are the new orderlies?
Sir, I don't think they'll fit.

MARKIE
BUFFY
KOOL

40 ATMOS.

(58)

EXT: WEST PALM BEACH -- DAY

INSERT CAR
LOWRY MARKIE
CHAUFFEUR BUFFY KOOL

(3/8)

The Jaguar containing Lowry, Kool, and Markie drives through a poor black neighborhood. Buffy is sitting in the open trunk.

S ATMOS

(59)

INT: JAGUAR -- DAY

Lowry is in the front. Kool and Markie are in the back seat.

(60)

Markie puts his feet up on the console, inadvertently hitting a latch. Suddenly a small bar revolves into view. Markie's eyes widen. He opens a bottle, quickly sneaks a shot, and smiles.

(61)

They pass over the Lake Worth Bridge. There are a couple of signs: LEAVING WEST PALM BEACH, ENTERING PALM BEACH.

~~EXT ESTATE AREA~~

(62)

Suddenly there is nothing but big estates and immaculate streets.

INSERT CAR

JAG

Kool looks at Markie apprehensively.

MARKIE
BUFFY

S ATMOS

KOOL

There goes the neighborhood.

Kool
LOWRY
CHAUFFEUR

(1/8)

(63)

INT: POLICE STATION -- DAY

MARKIE
BUFFY
KoolSGT BLEDSOE
LOWRY

(2/8)

The Fat Boys are having their photographs taken. There is sign which reads: PALM BEACH EMPLOYEES MUST CARRY I.D. CARDS AT ALL TIMES. ART

The Fat Boys are fingerprinted. SERGEANT BLEDSOE, an impeccably dressed Palm Beach policeman, stares at Buffy suspiciously. Buffy smiles back at him -- all innocence.

SERGEANT

(to Lowry)

These are your new orderlies?

(64)

~~EXT (MANSION) ESTATE AREA~~

INSERT CAR

INT: JAGUAR -- DAY

MARKIE KOOL
BUFFY LOWRY CHAUFFEUR NOTE

2/8

The Fat Boys are back in the car again. Now Kool is in the trunk.

S ATMOS

They pass a sign: MAXIMUM SPEED 30, MINIMUM SPEED 25. ART

(3/8)

Buffy reads a booklet.

(65)

INSERT -- POLICE RULES AND REGULATIONS

PALM BEACH ORDINANCE 2501 - SHIRTS MUST BE WORN IN PALM BEACH AT ALL TIMES. VIOLATORS ARE SUBJECT TO FINE OR IMPRISONMENT OR BOTH.

POLICE CAR

1/8

66

From the moving car we see a Palm Beach POLICEMAN is putting a SHIRTLESS JOGGER up against his car and handcuffing him.

BUFFY

They don't give you much slack here, do they?

67

INSERT CAR

EXT: BEACH ROAD -- DAY MARKIE KOOL CHAU. JAG
BUFFY LOWRY

2/8

A BEAUTIFUL WOMAN in a bikini walks along the road.

Markie leans out the window.

MARKIE

Yo, skeezer mama! What's going on?

CUT TO:

1/8

68

INT: PALM BEACH JAIL -- DAY

MARKIE

Markie rattles the jail bars.

~~5~~ PRISONERS
1 GUARD

MARKIE

What's going on?

69

IN THE BOOKING AREA MARKIE KOOL SGT. BLEDSOE
BUFFY LOWRY

2/8

Lowry apologetically makes a donation to the Policeman's Athletic League. Bledsoe turns Markie back over to Lowry, who's not pleased.

BUFFY

(to Kool)

This place is heavy, man.

70

EXT: DENNISON ESTATE -- DAY MARKIE KOOL CHAU
BUFFY LOWRY BUTLER
CARLA MICHEL

2/8

Versailles of the Florida Gold Coast. Butterflies flit elegantly by shrubs sculpted into happy animals. Fountain nymphs spray water delicately into a pool. SERVANTS stand around like statues, smiles carved into their faces.

1 1/8

71 JAG

Lowry's car pulls through the opulent gates and drives up the long driveway. Before them is the Dennison mansion.

MARKIE

Nice hotel. What room does Mr. Dennison have?

71 CONT

LOWRY

This is his house. He owns all this. Everything you can see.

BUFFY

He owns that grass?

LOWRY

Everything.

BUFFY

Wow. This man'll be a great reference. Lord, let me be on my best behavior.

The Jaguar pulls up to the entrance. THE BUTLER and a half-dozen other servants (including, among others, A CHEF, a GARDNER, A POOL ATTENDANT, A MAID, and Miguel) are lined up, waiting.

72

Markie and Buffy step out of the car. Kool gets out of the trunk. The butler's smile turns to a look that says "oh, shit, we better lock up the silver".

BUTLER

(low)

These are the new orderlies?

The other servants mumble to one another, "These are the new orderlies? These are the new orderlies?"

FROM INSIDE THE HOUSE

73

Chauncey, the Doberman, comes bounding out. He sees the Fat Boys. He stops. He barks: "These are the new orderlies?"

Chauncey attacks Buffy.

BUFFY

Yo, dog! Chill! Chill!

Lowry pulls Chauncey away.

LOWRY

Down, Chauncey!

MARKIE

Chauncey?!

318

~~TOP STAIRS~~
MARKIE'S POV -- A MAID CARLA

carrying a bouquet of fresh flowers -- a Cuban princess. Her body is the best sculpture in the house.

BACK TO:

(79)

~~DE~~
INT: TOP OF STAIRS
~~PB~~

The Butler heads to the right. Markie goes to the left -- after the maid.

A moment later he is yanked backwards.

BUTLER
Don't touch anything.

(80)

~~PB~~
INT: CORRIDOR -- DAY

~~MARKIE BUTLER~~
MARKIE BUTLER
BUFFY
KOOL

(418)

Markie gets back into line, and they walk down the corridor. Buffy closes his eyes and prays.

BUFFY
Lord, let us be good. Specially Markie. Please help him keep his dick in his pants.

Buffy continues praying with his eyes closed while he walks. The others turn a corner. He walks right into table with a Ming vase on top. The vase goes up.

Buffy freaks.

Markie sees it. He and Buffy go to catch it but collide. The vase tips off Markie's fingers and drops towards the floor. Kool dives. He slides across the floor on a Persian carpet and catches the vase in his fingertips.

George turns around to see the Fat Boys on the floor -- the vase in Kool's hands. Markie and Buffy stare at it in amazement.

Kool smiles innocently and gently places the vase back to its correct position.

KOOL
I know. Don't touch anything.

(81)

~~PB~~
INT: ALBERT'S DEN -- DAY

A room like the one Albert had in New York -- full of memorabilia and mounted animal heads.

Albert is asleep in his wheelchair.

~~MARKIE BUTLER~~
MARKIE BUTLER
BUFFY
KOOL
~~MARKIE~~
ALBERT

(118)

1/8

81 cont

THE FAT BOYS

and George enter the anteroom to the den. The boys are dressed head-to-toe in immaculate, starched white uniforms -- an image of professionalism marred only by Buffy's raccoon hat. The Fat Boys lay eyes on Albert for the first time. He looks like a sleeping owl -- wise and cute.

BUFFY

(low, to the others)

He looks like Yoda.

The other two nod. They stare at Albert's photographs and mounted boars' heads in awe. George snaps them out of it.

GEORGE

This is Mr. Dennison's medication chart and clock. Besides never leaving his side, administering his medication is the most important aspect of your job. Now I'll introduce you to Mr. Dennison.

The Fat Boys move toward Albert with huge smiles.

GEORGE

Wake up, Mr. Dennison. These are your new orderlies.

Albert begins to open his eyes.

82

ALBERT'S POV -- THREE BLURRY SHAPES

become clear -- the Fat Boys. They're hovering over him.

83

ALBERT

lets out a scream.

ALBERT

I'm having a nightmare!

GEORGE

No, no. Mr. Dennison. No, you're not.

Albert calms down a little.

ALBERT

I'm not?

Albert looks at the Fat Boys. Albert screams again -- much louder.

87 cont

48

LOWRY
(continuing)

Anyway, I found better orderlies.
I heard about them from their
last employer, and, believe me,
you couldn't find a stronger
reference.

Albert scowls and looks at the Fat Boys suspiciously. Buffy
smiles angelically, trying to win him over.

(88) EXT: GARDEN -- DAY

Albert is lying in a chaise lounge. The Fat Boys are huddled
nearby.

 KOOL
C'mon, man. Let's get out of
here now.

 MARKIE
Why? You steal something?

 KOOL
No. I don't want to be where I'm
not wanted.

 MARKIE
We're always where we're not
wanted.

 ALBERT
(calling)
Boys!

 BUFFY
(snapping to
attention)
We're ready, Mr. Dennison.

 ALBERT
I want to go inside.

Buffy and Markie snap to attention. They head toward Albert, looking
fearfully at a Hoyer lift -- a crane-like contraption for lifting
patients from a reclining position into a wheel chair. Koal hangs
back.

 BUFFY
(to Koal)
C'mon.

 KOOL
No.

MARKIE

BUFFY

KOOL

ALBERT

24/8

6/8

BUFFY
Just be careful, do a good job,
and he'll learn to like us.

ALBERT
Boys!

MARKIE AND BUFFY
(to Kool)
C'mon.

They yank him over toward Albert.

Buffy and Markie quickly set up the Hoyer lift. Kool does nothing.
Markie shoves a mesh sling at Kool.

MARKIE
Take this.

89 Pissed off, Kool reluctantly takes the mesh sling and puts it under
Albert. Accidentally, he hooks it through the arm of the chaise
lounge at the same time.

Markie positions Albert to lift him into the wheelchair.

BUFFY
Hit it.

90 Kool hits a switch.

91 Albert is lifted. The chaise lounge goes with him.

ALBERT
Put me down.

MARKIE
(to Kool)
Hey, man, what'd you do?

Markie pushes Kool out of the way.

92 Kool pushes Markie back. He hits the arm of the contraption. It
swings left, sending Albert into a heat lamp and clunking Kool in
the head. Kool topples into the pool.

KOOL
Help! I can't swim!

ALBERT
You idiots!

Kool flails helplessly in the water as Albert dangles
precariously from the lift.

92 cont.

7/8

Overwhelmed by the immediate problem of Albert, Markie swings him away from the heat lamp and quickly aligns him over the wheelchair.

MARKIE
(to Buffy)
Lower him!

Buffy doesn't exactly know how to work this thing. He hits a lever.

The contraption goes up. Albert is now nine feet up in the air.

ALBERT
Help!

93 INT: LOWRY'S BATHROOM -- DAY ^{LOWRY} MIGUEL

Lowry, standing with Miguel, his personal servant, looks at them through the bathroom window in amazement.

LOWRY
A hundred bucks they kill him themselves.

As Lowry walks away from the toilet, Miguel flushes it for him.

94 EXT: GARDEN -- DAY ^{MARKIE} ^{ALBERT}
^{BUFFY}
^{KOOL}

Kool is trying to yell "help!", but it sounds more like a gargle. Albert's still swinging back and forth like a pendulum, being doused by the drowning Kool.

MARKIE
I said lower him!

BUFFY
I'm trying!

95 INT: MANSION HALLWAY -- DAY ^{BUTLER}

The butler sees what's going on through a window. He panics and quickly turns to dash outside -- right into the Ming vase. It shatters QUAD.

96 EXT: GARDEN -- DAY

MARKIE
Lower him!

1/8

Kool grabs onto Buffy's pant leg as Buffy is about to hit the Hoyer lift lever. Buffy topples onto the lever.

97 Everything crashes down. Albert lands in the wheelchair, but so does the chaise lounge.

The medication machine goes off. Vivaldi.

98 INT: ALBERT'S DEN -- DAY ^{LOWRY} ~~ALBERT~~ ^{MARKIE} ~~ALBERT~~ ^{BUFFY} ~~ALBERT~~ ^{KOOL} ~~ALBERT~~ (4/8)
Albert is frantically pleading with Lowry. Markie and Buffy watch sheepishly in the background. Kool is pissed.

ALBERT
I want them replaced immediately.
They're inept.

LOWRY
No, they're not. You're bullying and intimidating them. They're sensitive young men.

99 Kool sits down. The chair breaks. TRIPLE. EFX

ALBERT
Are you kidding?

LOWRY
Uncle Albert, your life is too important to me to even consider replacing them.

Albert, frustrated and feeble, has to resign himself to Lowry's control.

100 INT: LOWRY'S BATHROOM -- NIGHT ^{LOWRY} ~~LOWRY~~ ^{MIGUEL} ~~MIGUEL~~ (7/8)
Lowry readies a syringe and injection bottle. Miguel stares at himself in the mirror, sees an eyebrow hair out of place, and meticulously plucks it. TWGESCK

A clock reads 11:00.

LOWRY
Those orderlies are perfect. They'll probably be asleep in Albert's room.

101 INT: ALBERT'S BEDROOM -- NIGHT ^{MARKIE} ~~MARKIE~~ ^{ALBERT} ~~ALBERT~~ ^{BUFFY} ~~BUFFY~~ ^{KOOL} ~~KOOL~~ 1/8
Buffy and Markie are asleep. So is Albert. Kool enters and wakes up Buffy and Markie.

(5/8)

101 cont

4/8

KOOL
I'm leaving, man.

BUFFY
Will you cut the crap out?

KOOL
No, this place sucks, man. I ask for McDonald's; all they got is filet mignon. You can't sit nowhere. Everything breaks on you. And you can't even speak English here. Every time I say "bitch" that super is on my case. How'm I supposed to express myself?

He heads for the door.

KOOL
I want to go to the bus station. Now.

Markie throws Buffy a "how are we going to deal with this" look.

(102) INT: LOWRY'S STUDY -- NIGHT *LOWRY* *MICHEL* (1/8)
Lowry pockets the syringe and creeps out.

(102) INT: HALLWAYS -- NIGHT *LOWRY* (2/8)
Lowry skulks his way to the door to Albert's room. He peeks into a crack in the door.

(103) LOWRY'S POV -- THE ORDERLY'S CHAIR
is empty.

(104) LOWRY
smiles malevolently and fills the syringe.

(105) INT: ALBERT'S ROOM -- NIGHT *LOWRY* (1/6)
Lowry enters boldly and moves to the bed where there is a lump under the covers. He checks the syringe then stabs it through the blankets. Something feels funny. He lifts the blankets.

(106) LOWRY'S POV -- UNDER THE BLANKETS (2/8)

105 cont.

A pillow.

LOWRY

looks around the room, confused.

1/8

(106) EXT: PALM BEACH STREETS -- NIGHT (1/8)

A Silver Cloud Rolls Royce containing the Fat Boys and Albert tears out from a light.

(107) INT: ROLLS ROYCE -- NIGHT

INSERT CAR

MARKIE

BUFFY

KOOL

ALBERT

6/8

Albert is in the back with Koool, still asleep.

Markie's in the front, driving. Buffy's next to him.

KOOL

(nodding to Albert)

What'd you bring him for?

(2/8)

BUFFY

We can't leave him alone.

MARKIE

(getting into driving
the Rolls)Hey, Koool, this is great. You
don't want to leave, man.

KOOL

Yes, I do.

BUFFY

Forget him, man. I want to
drive.

MARKIE

Forget you.

Buffy reaches for the wheel. Markie starts punching his hands.

MARKIE

Get your hands off, man. Later.
You can drive later.

(108) MARKIE'S POV -- THE DASHBOARD

is outfitted with every conceivable button and LED: CB radio,
telephone, convertible, radio antenna, power windows, etc.

(109) MARKIE,

like an airplane pilot, hits every button.

EVERYTHING

activates.

Markie picks up the telephone, puts it to his ear, then grabs for the CB.

BUFFY

Let me have that, man.

Markie hands Buffy the mike.

MARKIE

I'm callin Denise back home.

BUFFY

I'm callin my girlfriend too.

Buffy looks at the CB closely.

BUFFY

This don't have a dial.

Kool turns on a television in the back. Markie twirl around and glare at him.

MARKIE

Hey, man, don't wake Mr. Dennison up. You're the fool who's leavin. Don't go gettin us into trouble.

Kool frowns, as they return to their CB and telephone.

Markie hits a button on the telephone.

MARKIE

How does this thing work?

WE HEAR the sound of speed dialing.

MARKIE

Hey, it's working automatically. Probably callin one of Albert's friends.

VOICE

(over telephone)

White House. Who's calling?

Markie reacts, initially frightened.

109 CON

4/8

VOICE
(over the phone)
May I help you, please?

MARKIE
Uh, yeah.

Buffy and Kool begin to freak, worried about what's coming next.

MARKIE
(imitating Albert's voice)
Is Ronnie there?

VOICE
(skeptically angry)
Who's this calling?

MARKIE
Albert Dennison.

VOICE
Oh, excuse me. One moment.

RONALD REAGAN'S VOICE
Albert, how are you?

Markie quickly hangs up, terrified.

110

EXT: LAKE WORTH BRIDGE -- NIGHT

4/8

The Rolls crosses the border into West Palm Beach. The surroundings change from the pristine playground of the idle rich to the real world. They also change from white people to ethnic people. 20 ATMOS

111

~~EXT WEST P.B. STREETS~~
INT: ROLLS -- NIGHT

MARKIE
BUFFY
KOOL
LADY #1
LADY #2

7/8

The medication alarm clock goes off. Instead of Vivaldi it now plays Whitney Houston. Buffy sticks a pill in Albert's mouth and washes it down with some water. Albert still doesn't wake up.

KOOL
(looking at Albert)
Man, I'm glad I'm getting out of here.

19/8

112

THE FAT BOYS POV -- PEOPLE ON THE STREET
stare at them and the Rolls.

INS. CAR

2 ATMOS
GIRLS

12

113

INT: ROLLS

Markie and Buffy smile back at the people and wave. They're eating up the attention they're getting.

MARKIE

(to Kool)

You're a fool if you want to give this up.

Kool says nothing.

The car pulls up to another stop light.

117

THE FAT BOYS' POV -- SOME REALLY HOT LADIES

are walking along. They see the Rolls and stop. They try to understand a Rolls Royce being driven by the three Fat Boys.

LADY 1

(calling to Markie)

Yo, how'd you get a car like that?

+ 7 GIRLS

INT/EXT: ROLLS

MARKIE

Investments, babe. Investments.

The girls laugh.

MARKIE

You want a ride?

115

The girls look at each other. They huddle. They get in.

MARKIE

(to the girls)

That's our friend Albert in the back.

The girls look at the slouching figure of Albert.

MARKIE

He's into drugs.

116

The girls understand this. The car starts moving again.

Kool looks at the ladies on either side of him; these ladies are real foxy. He's beginning to salivate.

LADY 2

So where are you guys going?

116 cont

2/8

MARKIE
We're taking our friend Kool to
the bus station. He's going
home.

Kool looks at Lady 1's voluptuous body.

KOOL
I ain't goin nowhere.

117

EXT: COASTERS NIGHTCLUB PARKING LOT -- NIGHT 2SATMOS

The place is teeming with life. Markie wheels Albert out of
the car. He wakes up.

MARKIE LADY#1 (LULY)
BUFFY LADY#2
KOOL
ALBERT

118

ALBERT'S POV -- THE BLURRY PARKING LOT

comes into focus. It's filled with lots of young, outrageously
dressed people. Albert is terrified.

ALBERT
Where am I? Take me home. Take
me home now!

GIRLS

MARKIE
You don't need to go home, Mr.
Dennison. Old people need fun.
I read it in Buffy's book.

ALBERT
(banging on his
wheelchair)
I want to go home immediately!

BUFFY
I don't know, Markie. Maybe we
should take him back to bed.

Markie looks at the girls.

MARKIE
(low to Buffy and
Kool)
Forget it. I'm takin someone back
to bed, but it ain't gonna be
Albert.

Kool agrees wholeheartedly. Buffy is outnumbered. Markie
pushes Albert toward the entrance.

ALBERT
What'd you say? What's going on?

(119) INT: COASTERS NIGHTCLUB -- NIGHT

100 ATMOS

The place is packed. Everyone is roaring with laughter from an act on stage. The song "Hot Stuff", sung by Donna Summer, belts out of the speakers while THE REFRIGERATOR (William Perry) mouths the words onstage.

The Fat Boys, their dates, and Albert enter.

ALBERT
If you don't take me home, I'm calling the police.

BUFFY
Hey, Markie, c'mon.

Markie sees Carla, the maid from the estate.

MARKIE
Buy him a drink. I gotta check something out.

(120) Markie leaves Kool and Buffy with the ladies. Kool's in heaven. Buffy looks at Albert, worried.

ALBERT
Do you have a quarter?

BUFFY
(unsure what to do)
Uhhhhh...

MARKIE

walks up to Carla.

MARKIE
Yo, Carla. What's up?

CARLA
What are you doing here? You're supposed to be taking care of Mr. Dennison.

MARKIE
I am.

(121) Markie smiles broadly and gestures over to Albert, who's rifling Buffy's pockets.

CARLA
How could you bring Mr. Dennison here?

Markie's smile leaves his face.

MARKIE

BUFFY

KOOL

ALBERT

LADY #1

REFRIGERATOR

CARLA

LADY #2

MEAN LOOKING GUY

(4 3/8)

121 cont

MARKIE

Hey, come on, Carla. Be cool.
We're gonna have Albert up and
dancing soon.

122

BUFFY, KOOL, AND THE LADIES

are at the bar, worried. Markie and Carla join them.

MARKIE

Where'd Albert go?

BUFFY

(sheepish)

Uhhh...

KOOL

Buffy gave him a quarter to call
the police.

CARLA

Oh my God!

Markie gives Buffy a horrified look.

MARKIE

I can't believe you did that to
us, man.

BUFFY

I was just trying to save our
jobs.

MARKIE

That won't save our jobs.

Markie whispers something into the ladies' ears. The ladies
look at Albert.

123

ALBERT

is on the phone. The line is busy. He looks up angrily
as Ladies 1 and 2 come up to him.

LADY 1

Hey, Albert, when was the last
time you danced?

ALBERT

Before you were born.

LADY 2

I think it's time to be reborn.

123 cont

Lady 2 pushes Albert away from the phone and onto the dance floor. She twirls him around and slides him back and forth to the music.

ALBERT

No. Stop. What are you doing?

LADY 1

Come on, Albert. It's just one dance.

Lady 1 sits on Albert's lap and puts her arms around him. She moves to the music sensuously.

ALBERT

tries to ignore her. He looks around embarrassed. People think this is odd at first but soon begin to clap and make way for them.

129

THE FAT BOYS

watch, smiling.

THE MUSIC

pulsates.

LADY 1

gyrates.

125

A PART OF ALBERT

inflates. Albert's eyes light up.

126

MARKIE + SCENE

looks over at Carla.

CARLA

grants Markie a little smile.

127

THE REFRIGERATOR

dances up a storm.

128

ALBERT

really gets into the music. He puts his arms around Lady 1 and loses himself.

(129)

A MEAN-LOOKING GUY

enters the bar and sees what's going on. He becomes incensed. He charges onto the dance floor and stops Albert's wheelchair.

MEAN-LOOKING GUY

(hostile)

Lily, what are you doing here?

LADY 1 (LILY)

I'm dancing. What's it look like?

MEAN-LOOKING GUY

I thought you said you were busy tonight?

LILY

I am.

MEAN-LOOKING GUY

Oh, yeah. Well, you're free now.

He yanks her off of Albert's lap.

ALBERT

Hey, you! What do you think you're doing?

Albert wheels after the guy, as he roughly pulls Lily toward the door.

ALBERT

The lady doesn't want to go with you, fella. Let go of her.

MEAN-LOOKING GUY

Shove it, old man.

The mean-looking guy turns on Albert and pushes his wheelchair violently across the dance floor.

ALBERT

crashes into the stage. His wheelchair tips over, and he spills out. He lies helpless on the floor.

(130)

THE FAT BOYS

rush over to him and help him up.

BUFFY

Yo, Mr. Dennison. You okay?

130 cont.

48

ALBERT
That bastard.

MARKIE
He can't do that to our boss.

Markie heads toward the door.

ALBERT
Where are you going?

MARKIE
We're supposed to take care of
you, right? Buff, Kool, c'mon.

(131) EXT: COASTERS NIGHTCLUB PARKING LOT -- NIGHT ^{MARKIE}
~~BUFFY~~ 6/8

The mean-looking guy pulls Lily by the arm. ^{KOOL}

LILY (LADY #1)
I have to get my jacket.

~~ALBERT~~
MEAN-LOOKING GUY
LADY #1
GARBAGE MAN

The guy grabs her purse.

MEAN-LOOKING GUY
I'll wait for you in my car.

(17/8)

(132) AT THE NIGHTCLUB ENTRANCE

Markie, Kool, and Buffy watch the mean-looking guy get into his
Lincoln Town Car.

(133) MARKIE'S POV -- A GARBAGE TRUCK ~~F. S. TRUCK~~

backs its forklift arms away from a dumpster.

(134) MARKIE

gets an idea. He whispers to Kool. As he turns to Buffy, Kool
takes off.

KOOL

moves the nightclub's dumpster so that it's to the side of the
Town Car. The guy in the car doesn't even notice.

MARKIE

flags the garbage truck down.

MARKIE
Yo, you interested in buying a
Rolex for ten bucks?

134 cont.

The GARBAGEMAN is interested. He stops the truck and gets out. Markie hands him the watch. As he's looking at it, Markie jumps into the cab.

GARBAGEMAN
What the hell are you doing?

135
BUFFY

drives the Rolls Royce in front of the Town Car so it's sandwiched in from all sides. As Markie bears down on the Town Car,

KOOL

pushes the dumpster out of the way.

MARKIE

throttles the garbage truck forward.

ITS FORKLIFT ARMS

go under the Town Car.

136
MEAN-LOOKING GUY
What the...

137
MARKIE

pushes a lever.

138
THE TOWN CAR

goes up. The mean-looking guy tries to get out of the car, but the door is blocked by the forklift arms.

139
IN THE BACK OF THE ROLLS

Albert's head pops up in the rear window. He smiles.

140
THE MEAN-LOOKING GUY

falls against the roof of the car as it's turned upside down. His screaming face just fits through the sunroof.

141
MARKIE

hits another lever.

142
THE FORKLIFT ARMS

spill the Town Car into the truck's garbage compartment.

172 CONT

1/8

THE TOWN CAR

plunges into piles of banana peels, used toilet paper, and brown muck.

EXT P.B.S.S

INSERT

(173) INT: ROLLS -- NIGHT DRIVING

Albert and the Fat Boys are laughing.

Albert stops himself stoically.

ALBERT

Don't you get me laughing now. I've had it with all you orderlies coming in thinking you're going to make me live longer. I don't want it. I'm ready to die.

BUFFY

You can't die, Albert. If you die, we lose this job.

MARKIE

BUFFY

KOOZ

ALBERT

(3/8)

(174)

EXT: DENNISON MANSION -- NIGHT ROLLS

Albert and the Fat Boys walk up to the front door.

BUFFY

Shhh. Let's not wake anybody.

MARKIE

ALBERT

BUFFY

KOOZ

(1/8)

(175)

INT: DENNISON MANSION -- NIGHT

They open the door. In front of them is the entire household -- ten angry faces, especially Lowry.

LOWRY

You've ruined my plans for the evening. From now on I want Albert at home. Where he's safe.

Miguel rolls his eyes.

LOWRY

Your running off makes it very difficult me to stand up for you when Albert wants you fired.

ALBERT

Relax, Winslow. The boys didn't do anything wrong.

Lowry is shocked at Albert's change of heart.

MARKIE

ALBERT MIGUEL

BUFFY

KOOZ

LOWRY

BUTLER

1/8

(5/8)

145 cont.

ALBERT

We just went to an all-night pharmacy to get some special medicine.

(winking at the Fat Boys)

It worked.

Lowry scowls. Next to him is Chauncey, straining at his leash and growling in the direction of the Fat Boys.

146 Lowry looks at them then at Chauncey. With an expression that says "why not?", he lets go of Chauncey's leash.

147 The dog leaps onto Kool, grabbing Kool's enormously long shoelace in his jaws. Kool goes down.

Lowry hides a smirk.

ST DBL Kool

The dog takes off, unraveling the shoelace.

KOOL

(panicking)

Step off, dog. Step off.

Lowry hangs back a moment then rushes over.

LOWRY

Chauncey!

(restraining the dog)

Chauncey, bad dog, bad dog.

Kool brushes his pant leg, trying to recover.

BUFFY

That dog's a bigot, man.

MARKIE

(laughing)

Nah, he just likes dark meat.

148 The dog breaks free of Lowry and leaps at Markie.

CHAUNCEY

hits Markie chest-high.

MARKIE

I'm white, man!

ST DBL MARKIE

LOWRY,

barely containing his glee, gets a hold of Chauncey's leash and reins him in.

1/8

LOWRY
(serious now)
Okay, enough excitement for one night. Let's all go to bed and see if we can get some rest.

(149) INT: LOWRY'S STUDY -- NIGHT LOWRY (1/8)

Lowry unlocks a drawer in his desk. From inside he pulls out another syringe and a vial of colorless liquid. He sticks them in his coat pocket.

He presses a button on the wall. A secret door opens. It leads to a passageway. Once he's inside, the door closes behind him.

(150) INT: BACK HALLWAY NEXT TO ALBERT'S BEDROOM -- NIGHT LOWRY (1/8)

Lowry enters and peers intently into Albert's room.

(151) INT: ALBERTS RM LOWRY'S POV -- ALBERT'S ROOM BUFFY ALBERT (1/8)

Albert is asleep under the covers. Buffy is beside him, keeping a vigil.

DISSOLVE TO:

BUFFY
ALBERT

(152) INT: ALBERT'S ROOM

Buffy yawns. It's several hours later.

(153) INT: BACK HALLWAY NEXT TO ALBERT'S BEDROOM -- NIGHT LOWRY (1/8)

Lowry is still waiting.

(154) LOWRY'S POV -- ALBERT'S ROOM (1/8)

Buffy can barely keep his eyes open. He gets up and walks out.

(155) INT: KITCHEN -- NIGHT BUFFY (2/8)

Buffy takes out some instant coffee and fills a kettle with water to boil.

(156) INT: HALLWAY NEXT TO KITCHEN -- NIGHT LOWRY (1/8)

Lowry checks on Buffy. He smiles and ducks away.

1/8

(157) INT: KITCHEN -- NIGHT

Buffy is still waiting for the water to boil. Impatiently he makes nervous hand gestures, urging the stove to move faster.

1/8

(158) INT: ALBERT'S BEDROOM -- NIGHT

Lowry enters.

NC

(159) INT: KITCHEN -- NIGHT

The water has just began to boil. But the room is empty.

1/8

(160) INT: ALBERT'S BEDROOM -- NIGHT

Lowry takes a vial and the syringe from out of his pocket. He fills the syringe.

BUFFY

(1/8)

(161) INT: HALLWAY OUTSIDE ALBERT'S BEDROOM -- NIGHT

Buffy walks down the hallway eating the instant coffee directly out of the jar.

NC

(162) INT: ALBERT'S BEDROOM -- NIGHT

Lowry is about to stick the syringe into Albert.

BUFFY

(1/8)

(163) INT: HALLWAY OUTSIDE ALBERT'S BEDROOM -- NIGHT

Buffy pushes in the door to Albert's room.

2/8

(164) INT: ALBERT'S BEDROOM -- NIGHT

The door bursts open and hits Lowry's arm.

THE SYRINGE

flies through the air and out the window.

A MOMENT LATER

we hear a loud yelp from Chauncey -- another yelp and a final whimper.

(165) EXT: DENNISON ESTATE -- NIGHT

VET?

(1/8)

Chauncey keels over.

(166) INT: FUNERAL HOME -- DAY

MARKIE
BUFFY
KOOZ

LOWRY MICHEL
FHD

(4/8)

THE FUNERAL HOME DIRECTOR stands by the dais, giving an address to Lowry and the other mourners. Lowry is stoic, biting his lip. The Fat Boys are in the back with Albert, holding in smirks.

FUNERAL HOME DIRECTOR

It's always a tragedy when someone so young, so vibrant, is grabbed from our midst, but we can console ourselves by realizing how lucky we were to have Chauncey with us, however briefly.

Markie can't hold it in any longer. The pressure explodes out of his nose.

The Funeral Director throws him a harsh look.

Lowry turns to see what's happened. Markie quickly points to Buffy.

(167) INT: MAIN ENTRANCE HALLWAY -- DAY

LOWRY

(1/8)

Lowry unveils a rigid and stuffed Chauncey.

Still overwhelmed by his tragic loss, Lowry mopes into his study.

(168) INT: LOWRY'S STUDY

LOWRY

(1/8)

With a look of determination Lowry opens another desk drawer. He takes out a bottle of Albert's medication capsules and a bottle of poison.

(169) CLOSE UP on the bottle of pills he's doctoring.

CUT TO:

(170) INT: ALBERT'S DEN -- DAY

MARKIE
BUFFY
KOOZ

ALBERT
BUTLER

(2/8)

171 CLOSE UP -- the same bottle of pills. PULL BACK to reveal the bottle amongst a few others.

(171) Albert is asleep in bed while the Fat Boys sit around a table. George comes in and places silver serving dishes at a place setting in front of each of them. The food is perfect nouvelle cuisine -- luscious, light, and healthy looking.

171 CONT

4/8

GEORGE
Bon appetit.

He leaves.

The Fat Boys look at the food with disgust.

BUFFY
I'll starve before I eat this
shit, man.

Kool and Markie agree.

MARKIE
Don't worry. I called Ernie.
Clean this shit off and deal the
cards. It'll take your mind off
it.

Buffy takes a garbage bag and dumps in a beautiful lamb crown
roast. Kool throws in the spinach souffle.

Markie drapes medical tissue on the table and dons surgical
gloves. He takes all the medication bottles and spills the
capsules onto the center of the table -- to be used as poker
chips. He deals the cards.

DISSOLVE TO:

172

INT: ALBERT'S DEN -- NIGHT

BUFFY
I raise you two blues, man.

KOOL
I'm out.

MARKIE
Me, too.

Buffy takes the pot. There is a knock on the door.

BUTLER (O.C.)
Open up. A Mr. Haile has come to
the back door.

BUFFY
Shit, man, it's the super.

MARKIE
Get rid of this stuff.

Kool grabs another garbage bag and holds it open while the
others sweep the pills into it.

MARKIE
BUFFY
KOOL
ALBERT
BUTLER (V.O.)

5/8

4/8

172 cont.

Markie takes the bags. He slips out the other door.
The Butler enters.

BUFFY
(sweet and innocent)
My man.

(173) INT: HALLWAY -- NIGHT MARKIE (78)

Markie is walking with the bags. He passes the stuffed
Chauncey.

He gives it a rap across the face and laughs.

He goes into the kitchen, where Carla is tidying up.

(174) INT: KITCHEN -- NIGHT MARKIE HAILE
CARLA (518)

Markie walks past Carla, smiling warmly. No response.

He puts the pills down on the counter and opens the back door.
There, HAILE, a Rasta delivery man sporting dreadlocks, is
balancing two large pizzas, four family packs of Kentucky Fried
Chicken, six Big Macs, six quarter-pounders, six large fries,
six large Cokes, six shakes, one full napkin dispenser, and a
gigantic key lime pie.

HAILE
That be \$89.76, mon. (178)

MARKIE
(to Carla)
Do you have any petty cash.

CARLA
No!

MARKIE
(to Haile)
Just put it on the Dennison bill.

Haile nods.

HAILE
(as he leaves)
Remember friend, when your stomach
needs fillin, call Yellow Mon Food
and we'll be chillin.

(175) As Markie concentrates on taking the various cartons, Carla
opens the bag with the trashed gourmet food and looks inside.
Nothing important.

She throws both the bag with the food and the bag with the pills into the trash compactor. Markie, intent on balancing fast food cartons, doesn't even notice.

MARKIE

Hey, Carla, how about hitting the dance club with me this week?

CARLA

No way.

MARKIE

Why not?

CARLA

You're too fat.

MARKIE

What you talkin about? Fat is beautiful.

CARLA

Not to me it's not.

Carla grabs one of the pizzas from him and puts a bowl of alfalfa sprouts on top of the stack.

CARLA

If you want to go out with me, you gotta exercise.

176

INT: ALBERT'S DEN -- NIGHT

MARKIE ALBERT
BUFFY
KOOL

3/8

Markie enters with all the food. The sprouts are on top. He's got a shit-eating grin on his face.

MARKIE

(rapping to himself)

Even though she made me eat grass,
I did it cause she has a nice ass.

1/8

Markie laughs, proud of his cleverness.

Markie puts down the pizzas and good food in front of Kool and Buffy and takes the sprouts for himself. They look at him like he's from outer space.

BUFFY

What is that shit?

MARKIE

It's good for you.
(digging in)
It helps you get laid.

176 cont

KOOL
(digging in, himself)
You're crazy, man.

Markie devours his sprouts in two bites. He looks longingly at Kool and Buffy, who are beginning to inhale their mounds of food.

MARKIE
I'm still hungry.

Kool yanks a leaf from a house plant.

KOOL
Here, take this.

The medication alarm clock goes off.

BUFFY
Where are the pills, man?

MARKIE
What pills?

KOOL
The pills you left the room with,
you idiot.

MARKIE
Yo, who you calling an idiot?

Markie slaps him. They go through their ritual and stop.

MARKIE
(continuing)
I'll go down and check it out.

KOOL
You better. Albert needs those
pills to keep him alive.

(177) INT: KITCHEN -- NIGHT MARKIE (2/5)

Markie looks around for the bag of pills. Nothing.

A bit of brown paper sticks out of the trash compactor. Markie opens the compactor and looks inside.

MARKIE
Oh, shit.

178 INT: ALBERT'S DEN -- NIGHT

MARKIE
BUFFY
KOOL

1^D

Markie comes in -- much less proud of himself.

MARKIE

Yo, Buffy, remember when your uncle Louie was real sick, and he was taking twenty pills a day -- one for his heart, but that gave him indigestion, one for the indigestion, but that gave him high blood pressure, one for his blood, but that made him fart? Then he stopped taking all those pills, and he got better?

2 1/8

BUFFY

(suspiciously)

Yeah. So?

MARKIE

I think that's what we should do with Albert, man. He's taking too many pills.

BUFFY

Markie, where are the pills?

MARKIE

Carla threw them out.

BUFFY

What'd she do that for?

MARKIE

I don't know.

BUFFY

Oh shit. Albert's gonna die.

KOOL

I knew this was going to happen. It's your fault, man.

MARKIE

No way. It was Carla.

Markie pushes Kool, and they start fighting again.

BUFFY

Cut it out. What are we gonna do?

178 CONT

MARKIE

Your's mother's book says that pills are bullshit, man.

Markie picks up the book and opens it.

BUFFY

Everyone in her family died at fifty-two, man. Get rid of that stupid book.

MARKIE

Look, I'll get new pills tomorrow morning. He'll be okay. Just don't say anything, okay?

(179) Albert comes in.

ALBERT

Isn't it medication time yet?

Silence.

ALBERT

What's going on?

MARKIE

Uh...Dr. Lewis changed your prescription. He wants you off pills till tomorrow.

Buffy and Kool begin to protest.

ALBERT

Really?

MARKIE

Unh-hunh.

Albert looks down, thinking about the pills, not paying attention.

Markie puts Buffy and Kool in a headlock, closes his hand over their mouths, and holds it there.

ALBERT

Well, I guess the doctor knows best.

MARKIE

He sure does.

Albert looks up and sees Markie holding Buffy and Kool.

459 8552
179 cont

2/8

ALBERT
Will you guys stop fooling
around? Somebody is going to get
hurt.

MARKIE
Yes, sir.

180 Albert leaves.

Markie lets go of Buffy and Kool. They go to smack Markie but
hit each other instead.

DISSOLVE TO:

181 INT: ALBERT'S BEDROOM -- NIGHT ~~MARKIE~~ ~~ALBERT~~
BUFFY
Kool

The Fat Boys hover over Albert's bedside, watching for changes
in his breathing. Every few seconds Buffy or Kool smacks
Markie. PAN TO a clock: 3:00.

DISSOLVE TO:

182 INT: ALBERT'S BEDROOM -- DAY ~~ALBERT~~ ~~MARKIE~~
BUFFY
Kool

Same scene, only the Fat Boys are much drowsier. The clock:
8:00.

DISSOLVE TO:

183 INT: ALBERT'S BEDROOM -- DAY ~~MARKIE~~ ~~Kool~~
BUFFY ~~ALBERT~~

The clock: 9:30. The Fat Boys are asleep.
Albert wakes up. He stretches and smiles.

ALBERT
Boy, I feel great!

He swings his legs over the side of the bed and gets up. He can
walk fine.

He touches his toes.

ALBERT
Wow! Maybe the doctor was right.

184 INT: EXERCISE ROOM -- ~~NIGHT~~ ~~ALBERT~~
DAY

START IMITATION "ROCKY THEME"

Albert stretches -- up, down, left, right -- jumping jacks.

CUT-TO:

INT EXERCISE RM DAY ALBERT

185

Sit-ups.

~~1/5~~ 1/5

CUT TO:

186

INT: ALBERT'S BEDROOM -- NIGHT DAY

The Fat Boys are snoring.

MARKIE
BUFFY
KODOL 2/5

CUT TO:

187

INT EXERCISE RM D
ALBERT

Push-ups.

CUT TO:

188

INT ALBERT'S BEDROOM D
THE FAT BOYS

snoring louder.

1/5

CUT TO:

189

INT EXERCISE RM D
ALBERT

lifting light weights.

1/5

CUT TO:

190

INT: ALBERT'S BEDROOM -- NIGHT D

Albert enters, sweaty and tired.

MARKIE
BUFFY
KODOL
ALBERT
3 1/8
LOWRY
BUTLER

ALBERT
I think I'll take a nap.

He gets in to bed and falls asleep. A moment later Buffy wakes up.

191

INT: LOWRY'S STUDY -- DAY Lowry

Lowry is dressed in his robe, leafing through funeral home ads. He sees one that says: CHAPEL OF THE PINES. PASS WITH CLASS, THE FUNERAL HOME FOR PEOPLE WHO WANT TO SAVE THE BEST FOR LAST.

He tears the ad out of the magazine.

2/5

192

INT: ALBERT'S BEDROOM -- DAY

Albert is asleep. The Fat Boys are looking at him, concerned. Markie is on the phone, worried.

1/5

192 cont.

BUFFY

Look, it's already twelve, and he
hasn't woke up yet.

KOOL

And he's sweating, man.

BUFFY

This don't look good.

MARKIE

(hanging up the
phone)

The pharmacy's out of the
prescription.

KOOL

You killed him, man.

MARKIE

Carla did it.

BUFFY

You're full of shit.

MARKIE

You did it.

BUFFY

Me?

MARKIE

It was your mother's book.

BUFFY

What?!

MARKIE

She's your mother, man.

BUFFY

Don't talk about my mother.

KOOL

What are we gonna do?

MARKIE

Give him some vitamins.

BUFFY

He's gonna die.

193

Lowry enters.

193 cont

LOWRY
What's going on?

BUFFY
There's something wrong with
Albert.

Lowry's eyes light up.

LOWRY
Really?

BUFFY
Yes. He hasn't woke up.

They go over to Albert.

BUFFY
(panicking)
You see. His heart rate is down.

KOOL
(equally upset)
And his pulse is weak.

LOWRY
Poor Albert. I had a premonition
something terrible would happen
today. His condition does look
grave, I'm afraid.

Kool picks up a phone and dials.

KOOL
I'm calling the hospital, man.

LOWRY
(nods, satisfied)
Tell them to bring a chaplain.

194 George, the butler, enters.

GEORGE
What's going on?

LOWRY
Uncle Albert is leaving us.

GEORGE
He's going to the big house in the
Bahamas?

LOWRY
He's going to the big house in
the sky, you fruitcake.

194 CONT

George is overcome with emotion.

BUFFY

(low)

You gotta tell them, Markie.
Maybe the paramedics can bring
some pills.

KOOL

(to Markie)

You gotta, man.

Markie hesitates.

MARKIE

Mr. Lowry.

Lowry picks up another phone and dials.

LOWRY

(to Markie)

Just a minute.
(on the phone)
Yes, is this the Chapel of the
Pines Funeral Home?

MARKIE

Mr. Lowry...

195 In the background, Albert wakes up. He starts exercising in bed.

LOWRY

(on the phone)

Yes, Mr. Thornton, this is Winslow
Lowry. I'm afraid it's time.

Lowry turns towards Albert. His jaw drops.

The Fat Boys also turn and see Albert waving his arms.

MARKIE

He's having a spasm!

KOOL

A spasm!

BUFFY

We gotta stop it, man.

The Fat Boys dive on the bed and push Albert down. Buffy
throws a blanket on him. Markie presses a wet cloth to his
forehead.

195 cont

4/8

ALBERT
(choking)
Stop! Stop!

MARKIE
CPR! CPR!

Kool starts pounding Albert's chest.

ALBERT
Stop! Stop!

Buffy moves to give him artificial respiration.

As Buffy's fat lips move toward Albert, he screams:

ALBERT
No!!!

Albert summons up all his strength and thrusts Kool and Buffy off of him. He jumps on top of Kool and starts pounding.

ALBERT
We'll see how you like it.

Lowry, Buffy, and Markie drop their jaws, shocked. Albert is pummeling Kool.

196

INT: ALBERT'S DEN -- DAY

A DOCTOR puts his stethoscope in his bag and walks over to Lowry.

DOCTOR
He looks surprisingly good considering the blows he took.

WE SEE who the doctor was administering to: Kool.

MARKIE
BUFFY
Kool
ALBERT
LOWRY
DOCTOR

LOWRY
What about my uncle? How did he get better?

DOCTOR
He was over-medicated before. Those boys did a lucky thing losing his medication.

LOWRY
They what?

6/8

4/8

196 cont

2/8

DOCTOR

They lost the pills. I overheard them talking.

(he chuckles)

They bungled their way into a breakthrough in Albert's treatment. It's amazing what a part luck can play in a person's recovery.

LOWRY

(clenching his teeth)

Yes. Amazing.

(197)

EXT: DENNISON ESTATE -- DAY

Albert and the Fat Boys are skeet shooting.

Lowry grimly watches.

ALBERT

Pull.

A number of clay targets fly across the sky. Albert hits all of them.

ALBERT

Boy, do I feel great! And I owe it all to you boys.

Miguel sneers arrogantly then resumes clipping his nails.

LOWRY

(whispering to Miguel)

Is there a way to rig those things to backfire?

ALBERT

Now that I feel young again, I'm going to show you boys all the fun I had when I was young.

The guys look at each other, delighted. Lowry rolls his eyes.

ALBERT

We're going to play polo; we're going to go yachting; we'll go on safari; we'll go looking for women in remote parts of the world. Sound good?

MARKIE

Yeah.

MARKIE

BUFFY

KOOZ

ALBERT

LOWRY

MIGUEL

6/8

(1/8)

197 cont

3/8

ALBERT

We're gonna have a great time.
The five of us. Right, Winslow?

Lowry is getting nauseated. He sips his drink.

BUFFY

You know, Albert, we were afraid
that now that you're better, you
wouldn't need us any longer, and
you might fire us.

ALBERT

Fire you? I'm never going to
fire you guys. You may be
unorthodox, but you get results.

Lowry chokes on the nail[?] and spits out his drink.

BEGIN MONTAGE

(198) EXT: DENNISON ESTATE -- DAY

BUFFY
KOOL
ALBERT

(1/8)

Albert, Kool, and Buffy are in jogging outfits, running.
Albert is doing better than Kool and Buffy.

(199) INT: SAUNA EXERCISE AREA -- DAY

MARKIE KOOL CARLA
BUFFY ALBERT LOWRY

(3/8)

Markie lifts weights, supervised by Carla who is keeping
count.

Albert, Buffy, and Kool jog in. Albert enters the sauna.

LOWRY,

passes by and sees an up-and-virile Albert. Lowry gets a
stiff neck.

(200) INT: INDOOR POOL -- DAY

Albert cavorts in the water, waving for Kool and Buffy to join
him. They shake their heads "no" and step gingerly into the
wading pool instead. Each wearing two life preservers, they
hold onto the stepladders for dear life.

(1/8)

(201) INT: SAUNA EXERCISE AREA -- DAY

Albert enters and goes into the sauna.

Lowry takes a neck brace off and slips into the jacuzzi.

THIS DOESNT SCAN

(1/8)

202 EXT: POLO FIELD STABLES -- DAY

BUFFY ALBERT
Kool

ATMOS GROUP

Albert leads a few horses out of the stables. He is followed by Buffy and Kool, dressed in satin polo outfits.

203

10 ATMOS POLO PLAYERS
The exquisite grace and form of a polo match is intercut with Buffy and Kool's attempts to get on their horses, stay on them, ride them, and swing their mallets, all unsuccessfully. Albert rides alongside and instructs.

204

INT: SAUNA AND EXERCISE AREA -- DAY

MARKIE ALBERT
CARLA LOWRY
MIGUEL

2/8

Shedding his riding outfit, a dusty Albert enters and goes straight for the sauna.

Markie and Carla are lifting weights again. Markie tries too much weight and drops the barbell.

205 IN THE JACUZZI

Lowry is in agony despite Miguel's massaging his neck. Lowry sees Albert and Markie. Suddenly his eyes open wide. His expression turns to delight. His neck straightens up. He's got an idea.

END MONTAGE

206

EXT: DENNISON ESTATE COURTYARD - NIGHT

BUFFY
Kool

LOWRY
MIGUEL

BUTLER

2/8

Miguel helps Lowry into his car.

LOWRY

Now it's time to play hardball.
No more natural causes. No more
syringes. No more medications.
Albert's going down, and it's
going to look like those morons
did it.

Lowry starts the engine. He waves goodbye to George -- a little obviously. Buffy and Kool watch him pull out. Miguel, thinking no one is watching, looks into to a side mirror of another car and squeezes a blackhead.

207

EXT: ESTATE -- NIGHT

LOWRY

1/8

Lowry drives out of the long driveway, takes a left, and immediately parks his car behind some hedges.

He scampers down to the beach and opens a gate that leads to a long tunnel back to the estate.

207 cont

Lowry skulks in.

MARKIE LOWRY

3/8

(208) INT: EXERCISE AREA -- NIGHT

Lowry gingerly opens the door to the bath and shower area. He sees Markie leave.

(209) INT: SAUNA -- NIGHT ALBERT

Albert basks in the heat, exercising his arms.

6/8 1/8

(210) INT: EXERCISE AREA -- NIGHT

Lowry crouches as he walks in so Albert can't see him.

3/8

Lowry rolls a barbell with weights in such a way that one side of the bar is against the door to the sauna, and the other is against the wall opposite. There's no way Albert could open the door.

Lowry goes to the sauna controls.

(211) INSERT - SAUNA CONTROLS

Lowry turns the dial -- 120, 140, 160, 180, SELF-CLEAN.

(212) INT: KITCHEN ENTRANCE -- DAY BUFFY KOO L HAILE

Buffy and Kool pick up a huge amount of fast food from Haile.

3/8

BUFFY
Dennison bill.

The Chef, a French guy with a Salvador Dali moustache, looks on angrily as Haile departs.

(213) INT: LOWRY'S STUDY - NIGHT BUFFY MARKIE KOO L

Buffy and Kool sneak in with the food. They begin eating and survey Lowry's collection of audio equipment. He's got it all -- equalizers, reel-to-reels, cassette decks, Dolbys, mikes. With a respect bordering on fear, Kool tentatively turns the equipment on. PRACTICAL

17/8 3/8

The guys start rapping-- terrific with all this fancy equipment.

(214) INSERT - A CASSETTE TAPE

rolls.

(215) INT: SAUNA - NIGHT

ALBERT

Albert is sweating like a fountain. The coals are burning bright.

1/8

(216) INT: LOWRY'S STUDY - NIGHT

Buffy and Kool are getting down.

Markie comes in and joins them.

Buffy does the Human Beat Box.

2/8

(217) CLOSE SHOT of a spider, dangling from the ceiling, amidst the guys, moving to the music.

(218) INT. SAUNA - NIGHT

Albert gets up and tries to open the door. Not a budge.

Panic. He begins beating against the door.

1/8

(219) INT: LOWRY'S STUDY - NIGHT

Not hearing Albert, Buffy is really getting into the song. Between the phrases he's sucking in air.

1/8

(220) THE SPIDER

dangles from a thread. Buffy moves closer to it.

(221) SAUNA
ALBERT

passes out in the sauna.

1/8

(222) INT LOWRY'S STUDY
BUFFY

sucks a lungful of air. In goes the spider.

2/8

He coughs uncontrollably. Up, down, -- he's dying. Kool rushes over with a glass of water. Buffy takes a swig. Cough, cough, an explosion of water flying from Buffy's mouth.

AN ARC

of water flies toward the stereo equipment.

Splash. Sparks and shorts.

EFX

(223) THE WALL

Water dribbles into an AC outlet.

3/8

223 CONT

LIGHT CHANGE

EVERY LIGHT IN THE ROOM goes dead.

Damn. KOOL

MARKIE It's all right. We'll just change the fuse. I know how.

There are a few furtive footsteps. Then a crash. Another crash. A couple more footsteps. Sounds of groping.

BUFFY Hey, man! You trying to feel me up?

Markie opens the door to the study. Down the hall is some light.

224

INT: BASEMENT - NIGHT

MARKIE BUTLER
BUFFY MIGNON 6/8
KOOL

2/8

The Fat Boys enter -- not far from the sauna, but they don't even notice Albert.

Markie goes to the control panel. It's massive: all circuit breakers. Markie looks at it confidently.

MARKIE Okay. Let me see which fuse it is. Hand me those pliers.

225

INT: SAUNA - NIGHT

Albert is as red as a blister, lying on the floor.

1/8

226

INT: BASEMENT - NIGHT

Markie twists a gauge with the pliers.

A spark zaps across the room like a bolt of lightning.

1/8

227

EXT: MANSION -- NIGHT

Every light in the house goes out.

1/8

228

INT: SAUNA -- NIGHT

The coals stop glowing.

1/8

~~229~~ INSERT

The temperature gauge drops.

~~230~~ INT: BASEMENT -- NIGHT

George, Miguel, and the other servants come down the stairs with flashlights.

THE LIGHT

searches around the room until it rests on

THE BARBELL,

jammed up against the door.

EFX LIGHTING

HOT FLASHLIGHTS

~~231~~ INT: LIVING ROOM -- NIGHT

Candles are lit. Albert is rubbing ice on his forehead. George is staring at Fat Boys as if the accident were their fault.

ALBERT BUTLER
LOWRY

MARIE
SUIFLEY
REVEL

11/8

~~232~~ EXT: ESTATE -- NIGHT

Miguel is waiting on the front porch cutting nose hairs. Lowry drives up, angry. Miguel quickly puts away the clipper.

LOWRY
Next time I'm using bullets.

LOWRY
MIGUEL

Miguel opens the door for Lowry.

LOWRY
(continuing)
Thanks for contacting me. Did Montana call?

LOWRY'S CAR

5/8

MIGUEL
Yes.

Lowry looks worried.

LOWRY
What's going on now?

MIGUEL
George thinks it was the Puerto Rican one's fault.

Lowry thinks a moment.

232 ~~CON~~

LOWRY
Not bad. We'll use this to our
advantage.

He heads into the house.

232

INT: LIVING ROOM -- NIGHT

Now everybody is looking at Markie.

MARKIE
What're you looking at me for,
man? I didn't do it.

BUFFY
Apologize to Albert, Markie.

MARKIE
I didn't do it.

LOWRY (O.S.)
Well, who did, then? You're the
weightlifter.

233

Lowry is at the door. He comes over to Albert.

LOWRY
Are you okay, Uncle Albert?

ALBERT
Yes, I guess so.

LOWRY
(to the boys)
I'm afraid you boys have outlived
your usefulness. I want you out
of here by tomorrow night.

The Fat Boys are shocked. They turn to Albert, hoping he'll
say something.

BUFFY AND KOOL
Albert...

Albert looks down then begins uncertainly.

ALBERT
Winslow, maybe you're being
too...

234 CONF

4/8

LOWRY

Come on, Uncle Albert. They almost killed you. You know what they're like -- they're friendly, but they're reckless. I like them myself but it could happen again.

Albert is conflicted but can't deny what Lowry is saying.

LOWRY

I'm not going to have your death on my conscience.

(pregnant pause)

They're leaving.

Lowry has overpowered Albert again.

ALBERT

I'm sorry, boys. Maybe it would be better if we just visited each other once and awhile.

LOWRY

I'm glad you've come to your senses, Uncle Albert. Now that you're well, I don't think you even need orderlies.

Lowry leaves the room.

235

INT: STUDY, -- NIGHT

LOWRY
ELECTRICIAN

4/8

Lowry enters as the lights go back on. An electrician walks past him.

ELECTRICIAN

LIGHT CHANGE

It's all fixed.

Lowry closes the door behind the electrician and picks up the phone.

LOWRY

Luis Montana, please....Luis, I have a plan, but I need your help. No, no, no. Circumstances have worked to our advantage. If you help me kill Albert tomorrow, I can make it look like the orderlies actually committed the murder themselves...

CUT TO!

236

INT: BUFFY AND KOOL'S ROOM -- DAY

MARKIE
BUFFY
KOOL

7/8

Kool and Buffy are packing. Markie leans against a dresser.

BUFFY

I'm really depressed. My career is down the sewer.

KOOL

I knew this was going to happen.

MARKIE

Look on the bright side. We didn't kill the guy.

They look at him angrily. Markie get uncomfortable.

MARKIE

I really didn't do it.

BUFFY

I believe you, man.

KOOL

Me, too.

BUFFY

We've been dogged again. Every time we try to do good, they dog us.

He sits down wearily on the bed.

MARKIE

I'm gonna get the rest of my stuff.

Markie leaves.

BUFFY

It was his fault, man.

KOOL

That's the truth.

237

INT: MANSION FOYER -- DAY

MARKIE
KOOL
BUFFY
MIGUEL

1/8

Late afternoon. Buffy, Kool, and Markie carry their luggage toward the door.

Miguel sees them and rushes over to help -- a little too eagerly.

2/8

237 cont.

MIGUEL
I'll take care of that for you.

1/8

238

EXT: ESTATE -- NIGHT

LOWRY

MARKIE
CARLA

4/8

The moon is full.

Once again Lowry makes his departure for the night with grandeur.

Markie is sitting on the stoop, bouncing a rubber ball. Carla comes by.

CARLA

Hi, Markie.

LOWRY'S CAR

MARKIE

Hi.

CARLA

I'm really sorry everybody blamed you. I know it wasn't your fault.

MARKIE

Thanks.

CARLA

You want to go for a walk?

Carla takes Markie's hand.

239

INT: HALLWAY OUTSIDE ALBERT'S DEN -- NIGHT

BUFFY ALBERT
KOOL

1/8

Kool and Buffy peek into Albert's room. Albert is listening to a Walkman, looking very pensive. Buffy and Kool don't go in. They solemnly walk on.

240

EXT: ESTATE MARINA -- NIGHT

A black boat silently slides to shore. MONTANA'S MEN, dressed all in black, splash out, check guns, and head for the house.

1/8

241

EXT: ESTATE -- NIGHT

MARKIE KOOL
BUFFY CARLA

Carla has her head dreamily resting on Markie's shoulder.

Buffy and Kool mope by and see them.

Montana's men pass behind them in the background.

Buffy and Kool don't notice a thing.

4/8

3/8

BUFFY
 (to Kool)
 Markie's got a girl to say
 goodbye to? Shit, man, that's
 crazy. We're the ones who got
 sex appeal.

KOOL
 You remember Brenda Dickens --
 she told me what Markie was like.
 She said Markie makes love like a
 mosquito -- he crawl all over
 you, bite you a couple of times,
 and then afterwards you want to
 kill him.

Buffy and Kool do their k-k-k-k laugh. They stop, remembering
 their unhappiness, and walk off.

(242) EXT: ESTATE BACK DOOR -- NIGHT ^{MIGUEL}

1/8

Montana's men circle around the house until they reach a rear
 door. Miguel lets them in, a Q-tip sticking out of his ear.

(243) EXT: ESTATE -- NIGHT ^{BUFFY}
^{KOOL}

7/8

Buffy and Kool see something and stop.

(244) THEIR POV -- THE ESTATE NEXT DOOR

Some GIGGLING, TIPSY GIRLS are taking off their clothes,
 getting ready for a skinny dip.

(245) BUFFY AND KOOL

look at each other, both thinking the same thing -- God is
 giving them a farewell present.

(246) ~~INT: MANSION~~ ^{BASEMENT} -- NIGHT ^{MIGUEL?}

1/8

Montana's men creep through the basement and climb the stairs.

247 ~~EXT MANSION~~ ¹⁰
 BUFFY AND KOOL ^{BUFFY}
^{KOOL}

1/8

have climbed a small pear tree.

(248) THE GIRLS

3/8

are frolicking in the water. They are really gorgeous.

249
 KOOL
 (whispering)
 Yo, what do you think?

BUFFY
 They're a little thin.

KOOL
 They're too thin. You can see their bones and shit. They look like bicycles. I want a woman who looks like a car. You know what I mean?

BUFFY
 You're right, man. A girl like that, you make love, you gotta be too careful. If you roll over, they can get suffocated. Get you in trouble with the police and shit.

KOOL
 Yeah.

250 INT: MANSION -- NIGHT

MARKIE
 CARLA

Montana's men pass by the dining room then continue on towards Albert's room.

A moment after they are out of sight, Markie and Carla appear and walk through into Lowry's study.

251 INT: LOWRY'S STUDY -- NIGHT

MARKIE
 CARLA

Markie leads Carla inside.

MARKIE
 C'mon, I got somethin I want to show you.

CARLA
 I don't think we should be in here, Markie.

MARKIE
 Don't worry, Lowry's not going to be back for hours.

Markie goes over to the cassette recorder, rewinds the cassette, and hits "play". It's the rap the Fat Boys recorded previously.

4/8
 PLAYBACK?

251 cont

1/8

CARLA

Hey, that's you guys. You're good.

Markie beams and moves towards her.

(252) EXT: ESTATE -- NIGHT

(7/8)

Buffy and Kool are still watching the girls.

Crack! The branch breaks. Both guys drop.

THE GIRLS

scream. They jump out of the pool, run to a phone, and start dialing.

(253) INT: MANSION -- NIGHT

MIGUEL

(1/8)

Montana's men walk through the living room.

(254) EXT: ESTATE -- NIGHT

Buffy and Kool dust themselves off.

No

(255) INT: LIVING ROOM -- NIGHT

MIGUEL

(1/8)

Silently Miguel points Montana's men toward the indoor pool area.

The FIRST MAN goes to the door, tries to open it, but it's too slippery from ketchup. He takes off his glove, carefully opens it, and wipes off his prints with a rag.

(256) INT: ALBERT'S DEN -- NIGHT

ALBERT

(1/8)

Albert is still listening to his Walkman, oblivious.

Shadows of Montana's men appear. They draw their guns.

LIGHT EFF

(257) EXT: ESTATE -- NIGHT

BUFFY COP1
KOOL

(2/8)

Just as Buffy and Kool open the door to the house and enter, two police cars pull onto the grounds and stop.

COP #1

(as he gets out)

Goddamn Peeping Toms.

(258) INT: ALBERT'S DEN -- NIGHT

ALBERT MIGUEL

Montana's men are about to shoot.

COP# (OS)

#1
COP (O.S.)

FIRST MONTANA MAN

(over megaphone)

This is the police. Come out and give yourself up.

Montana's men hear the voice over the megaphone.

FIRST MAN

What the hell?

He looks out the window.

(259)

FIRST MAN'S POV -- THE COPS,
moving toward the house.

BACK TO:

(260)

THE SECOND MAN

is about to shoot.

THE FIRST MAN

lunges at his arm. The shot goes off -- into a wall.

Albert, still listening to his Walkman, hasn't seen or heard a thing.

(261)

EXT: ESTATE -- NIGHT

COP# 1

The police react to the gunshot with surprise and run toward the house.

POLICEMEN

(262)

INT: MANSION -- NIGHT

HALLWAY

BUFFY
KOOL

Buffy and Kool react to the gun shot.

KOOL

It's the police. They're shooting at us.

BUFFY

For looking at naked girls? This place is unbelievably heavy.

They run off.

(263) INT: LOWRY'S STUDY -- NIGHT

MARKIE
CARLA

Markie and Carla are listening to the tape -- incredibly loud. They don't hear anything.

(264) INT: MANSION -- NIGHT

FRONT HALLWAY COP#1

The police enter and begin searching. One of them knocks over the stuffed Chauncey.

(265) INT: GARAGE AREA -- NIGHT

Montana's men run through. They put their guns in the Fat Boys' luggage.

(266) INT: HALLWAYS -- NIGHT

BUFFY
KOOL

Buffy and Kool weave their way through a labyrinth of halls and rooms. They come to a room adjoining Lowry's study.

Buffy and Kool see the police down a hallway, soon to enter the passageway where they are. They don't know where to go. They're trapped. They lean against the wall -- the same wall that leads to the secret entrance to Lowry's study.

(267) INT: LOWRY'S STUDY -- NIGHT

MARKIE BUFFY COP#1 (OS)
CARLA KOOL SGT BLEDSOE

Markie and Carla are removing strategic pieces of clothing. The Fat Boys' rap tape continues to play.

Carla breaks away from Markie.

CARLA

Markie, I'm sorry. We gotta stop.

MARKIE

Stop?! Why?!

CARLA

Somebody might come in.

Markie frantically gets up and locks the door.

MARKIE

Now they won't.

Markie goes back to the sofa and gently begins to kiss Carla. She moans. Markie moves to her blouse, about to expose her breasts.

268

Suddenly the secret wall opens. Buffy and Koool fall into the room.

Carla screams.

Buffy and Koool run right for the sofa.

MARKIE

Get out of here!

They try to squiggle underneath. The sofa rises a few inches. Buffy yanks the dust ruffle down to conceal himself. It doesn't come close.

MARKIE

(continuing)

What are you doin? You're blowin it for me, man.

BUFFY

We gotta hide.

MARKIE

Not in here you ain't.

BUFFY

We gotta! The police are after us!

MARKIE

What the hell'd you do?

KOOL

Nothin! All we did was look at some naked girls.

MARKIE

What?! Where?!

BUFFY

Forget it, man! Just hide us!

From outside the room the doorknob rattles.

COP (O.S.)

Open up. It's the police.

MARKIE

I hate you guys.

BUFFY

How can you say that, man? I love you, Markie. I'm saying this in front of everyone. I love you, man. Say you love me too.

4/15

268 CONT

MARKIE

You suck.

The police bang on the door.

COP (O.S.) BLED SOE?

Open up!

CARLA

Help them, Markie.

Markie frowns.

269

MARKIE'S POV -- THE SOFA

hides only half of Buffy and Kool.

270

BACK TO:

MARKIE

Look at you guys. They'll definitely see you. Get out from under there.

Buffy and Kool try to get out from under the sofa. They're stuck. The sofa begins to move with them across the floor.

The police kick open the door. Sergeant Bledsoe enters. There's no escape.

EFK TRIPLE DOOR.

271

EXT: DOCK -- NIGHT

Montana's men get into their boats and disappear into the night.

1/8

272

INT: LOWRY'S STUDY -- NIGHT BUFFY MARKIE GOT BLED SOE KOO CARLA COP #1

The police handcuff Buffy and Kool and lead them out of the room. Markie and Carla sit on the couch.

3/8

AT THE DOORWAY

BLED SOE

(low, to one of the cops)

You trace that gunshot?

COP #1

Nothing yet.

BLED SOE

Okay. Take these two peepers down to the station.

4/8

272 CONT

1/8

The cop and Bledsoe begin to walk away. Markie and Carla follow them.

BLEDSOE
(to Markie)
You, stay put.

Markie goes back in while Carla follows them out.

273 EXT: DRIVEWAY -- NIGHT ALBERT BUFFY COP # 2 MIGUEL 7/8
CARLA KOOL BLEDSOE
COP # 1

Albert and Carla watch as Buffy and Kool are put into a police car.

2ND POL CAR

AT THE FRONT ENTRANCE

ANOTHER COP emerges from the house.

1/8

COP #2
(calling)
Sergeant Bledsoe, we found the bullet hole. It was in Mr. Dennison's room. It looks like someone took a shot at him.

ALBERT
I don't understand, officers.

BLEDSOE
Somebody tried to kill you. And it may have been one of these two.

ALBERT
Officer, that's not possible. My orderlies are very nice boys.

FIRST COP
(to the sergeant)
Winslow Lowry called earlier today to say that the orderlies were being fired and that their I.D. cards should be revoked. Evidently there was some trouble here yesterday.

Albert and Carla are shocked at the cop's insinuation.

BLEDSOE
Is that true, Mr. Dennison?

ALBERT
Well, yes, but nothing like what you're thinking.

4/8

273 cont

BLEDSON

Did you see who took a shot at you?

ALBERT

No.

BLEDSON

Then you can't rightly say it wasn't the orderlies.

ALBERT

(unsure what to say)

Well, no, I can't, but...

MIGUEL

If I may suggest something, Sergeant, the orderlies were very angry at Mr. Dennison for having fired them. I overheard them. I, uh, didn't want to say, but I also realized we have some items missing from the house.

Albert and Carla can't believe what they're hearing.

BLEDSON

Hmm. Check the orderlies' belongings.

(274)

INT: LOWRY'S STUDY -- NIGHT

MARKIE
MIGUEL
SOT BLEDSON

(1/8)

Markie feels trapped. He paces. He looks out the window.

(275)

MARKIE'S POV -- MIGUEL

brings the Fat Boys' suitcases over to Bledsoe.

(276)

EXT: DRIVEWAY -- NIGHT

MIGUEL ALBERT BUFFY
BLEDSON CARLA K-DOL

3/8

BLEDSON

Open 'em up.

Miguel opens the suitcases. They are brimming with "stolen" articles.

(6/8)

Albert and Carla are horrified.

Sergeant Bledsoe finds a gun inside.

BLEDSON

Take those assholes to the station.

276 ~~CONT~~

ALBERT

is overwhelmed.

3/8

ALBERT

I don't understand. This can't be.

277

INSIDE THE POLICE CAR

Buffy and Kool beat on the window in protest as they're driven away.

BLEDSOE

(to the other cops)

The rest of you, get the third one.

The other cops pull their guns and head inside.

278

INT: LOWRY'S STUDY -- NIGHT

MARKIE

OUTSIDE
BLEDSOE
ALBERT
CARLA

3/8

Markie watches, scared shitless.

279

MARKIE'S POV -- THE COPS

heading for him.

280

MARKIE

doesn't know what to do. He frantically searches the wall for the button to the secret door. He finds it. The door opens. He hides inside.

281

INT: LOWRY'S CAR -- NIGHT

LOWRY
MONTANA

DISSOLVE TO:

3/8

Lowry hangs up his car phone. Montana opens the door to get in. Lowry immediately displays a phony broad smile.

LOWRY

The police didn't find the Puerto Rican one at the house. If we can find him first...

6/8

MONTANA

We?

LOWRY

We're partners now, right? I want you to know I have every intention of living up to my promises.

281 cont

MONTANA

Good. So do I.

3/8

Lowry clears his throat nervously.

LOWRY

Yes, well, as I was saying. If we can find the third orderly before the police, I think we can get this whole thing wrapped up in a nice little bow.

MONTANA

For seventy-five percent of your inheritance that can be arranged.

Lowry thinks. He has no choice.

LOWRY

Okay. Let's head back to the house.

(282)

INT: DENNISON MANSION -- NIGHT

HALL - STUDY

ALBERT MARKIE
CARLA

5/8

Albert and Carla are walking through the house.

ALBERT

This is hard for me to grasp, Carla.

CARLA

Believe me, Mr. Dennison, I don't think the boys could have had anything to do with it.

(13/8)

ALBERT

I don't know, Carla.

They pass by Lowry's study. The Fat Boys' music, which has been playing, comes to an end. Lowry's conversation with Montana begins.

PLAYBACK —

LOWRY'S VOICE

(on the tape)

Luis Montana, please....Luis, I have a plan, but I need your help.

ALBERT

(confused)

I didn't hear Winslow come in.

6/2
 (283) INT: LOWRY'S STUDY -- NIGHT

Albert walks in.

ALBERT'S POV -- THE ROOM

is empty. He looks at the tape.

LOWRY'S VOICE

(on the tape)

No, no, no. Circumstances have worked to our advantage. If you help me kill Albert tomorrow,...

ALBERT

is in shock. Carla keeps him from crumbling.

LOWRY'S VOICE

(over the tape)

...I can make it look like the orderlies actually committed the murder themselves...

(284) MARKIE

pops out from the secret door.

MARKIE

Did you hear that?

He stops the cassette and removes it from the tape machine.

MARKIE

We better get this to the police before Lowry gets back. Carla, help Albert down. I'm going to get the car.

Markie races out of the room. Albert and Carla follow.

(285) INT: STAIRCASE -- NIGHT

MARKIE

Markie jumps down the steps, six at a time.

(286) INT: LIBRARY -- NIGHT

MARKIE

ALBERT

CARLA

LOWRY

MONTANA

1/8
 Markie races through. His foot lands in the mouth of the stuffed Chauncey. He falls. The tape flies -- into the burning fireplace.

EFX

(4/8)

3/8

287 INSERT -- THE CASSETTE

melts.

288 MARKIE'S FACE

registers horror. He reaches into the fireplace with a poker, trying to salvage the tape. There's nothing but molten plastic.

Albert and Carla come into the room.

MARKIE

Uhhh...

There's a sound behind them. Everybody turns around.

289 THEIR POV -- LOWRY AND MONTANA

are standing in the doorway, holding guns.

290 INT: PALM BEACH POLICE INTERROGATION ROOM -- DAY

5/8

Kool and Buffy are handcuffed to the table.

BUFFY

Something's weird, man.

KOOL
BUFFY
SCOT. BLEDSOE
HUGE COP

KOOL

Somebody put that gun in our luggage.

2 1/8

BUFFY

Somebody wants to whack Albert.

KOOL

Who?

BUFFY

I think the super did it, man.

KOOL

Nah, I think it's Miguel. He told the cops to look in our luggage.

BUFFY

What does Miguel get out of killing Albert? Lowry gets all his money.

KOOL

Yeah, man, it must be Lowry.

290 CONT

BUFFY

He set us up, man. From the beginning. He played us for fools.

KOOL

Now we're totally screwed.

BUFFY

We gotta convince them we didn't do it.

KOOL

(looking at Buffy
like he's a fool)

We don't stand a chance. They'll never believe us.

291

Bledsoe, impeccably dressed as always, enters and hangs a plaque on the wall.

PROP

The plaque reads: "THE BEST-DRESSED POLICE DEPARTMENT: CITY OF PALM BEACH 1981, 1982, 1983, 1985.

BLEDSOE

Okay. Confess.

Kool starts blurting out disclaimers and accusations at Lowry. Buffy joins him. Together they make absolutely no sense.

BLEDSOE

Shut up! You boys better start talking sense, or I'm gonna have to use a Florida lie detector.

BUFFY

What's a Florida lie detector?

BLEDSOE

A Florida lie detector is a three-hundred pound white man with a baseball bat.

292

He flips open the door. The entire doorway is filled with another impeccably dressed, HUGE COP, holding a Louisville slugger.

Buffy starts rambling again.

BLEDSOE

Stop pullin my pud, boy. Confess.

KOOL

Ya see? What's the use, man? It don't matter what we say. He got it all figured out already.

(to Bledsoe)

Hey, you, Officer nice pants, you oughta check out the truth as carefully as you check out your threads.

BUFFY

Come on, Kool, shut up!

HUGE COP

(ominously)

Let's take these boys for a ride.

BUFFY

(to the huge cop)

Hey, look, man. Wait. I'm sorry about what my friend said.

Bledsoe and the huge cop shove them out the door. Buffy throws Kool a harsh look.

293

INT: MANSION -- DAY

~~LOWRY ALBERT MONTANA~~
~~MIGUEL CARLA MARKIE~~

4/8

Lowry and his henchmen drag a knocked-out Albert and Carla through the swimming pool room into the room with the safe -- a huge steel fortress built into the wall. Markie is already there, tied up and half-drugged.

MARKIE

(slurring his words)

I'm gonna get you, man. You'll see. You'll pay.

LOWRY

Shut him up.

Miguel gives Markie a shot with a hypodermic needle.

Markie goes out like a light.

LOWRY

We're gonna need some explosives. We can make it look like the orderly was breaking into Albert's safe, something went wrong, and the two of them died in the explosion. How's that sound?

MONTANA

Excellent.

~~EXT POLICE STATION~~

(294)

INT: POLICE CAR -- DAY ^{BUFFY BLEDSOE}
^{KOOL HUGE COP}

(218)

Buffy and Kool are scrunched into the back seat. On either side of them, hanging from suit hooks, are perfectly pressed uniforms fresh from the dry cleaner.

BUFFY AND KOOL'S POV -- THE FRONT SEAT

The huge cop piles into the front seat a baseball bat, some rope, matches, a vise, and an axe.

BUFFY AND KOOL

realize they are traveling with the Terminator.

(295)

Bledsoe gets in, and the car pulls out. ^{BUFFY BLEDSOE}
^{KOOL HUGE COP}

6/8

INSELT
CAR

BUFFY

Yo, look, Mr. Officer Sergeant Sir, I want to point out what I think is an unfair situation. It was my ex-friend Kool who made the comments about your clothes. I personally think police fashion is an important, often overlooked, area of public affairs.

(1/8)

HUGE COP

Shut the hell up.

The car peels around a corner. The boys go crashing against the side, taking the clothing down with him. The suits are definitely getting creased.

BUFFY

Man, sir, your clothes fell. But we're putting them back real neatly.

(to Kool)

These guys are gonna kick our asses.

KOOL

We gonna be hurt. But Albert's gonna be dead.

BUFFY

You're right. We gotta get loose.

KOOL

How are we gonna do that?

THRU 298

295 cont

1/8

The car peels around another corner. They go flying in the opposite direction, still trying to salvage the clothes. A wire hanger falls to the floor.

Buffy gets an idea.

(296) EXT: STRIP ALONG BEACH -- DAY (1/8)
 The police car zips along. BUFFY
KOOL
BLEDSOE
HUGE COP

(297) INT: POLICE CAR -- DAY 2/8
 BLED SOE
 Almost there.

THE BACK SEAT

Buffy has managed to straighten out the wires of the hanger. He bends down and slips it underneath the driver's side of the front seat.

Kool looks on. Buffy puts his fingers to his lips.

(298) INSERT -- THE FRONT SEAT
 The end of the hanger comes through next to the huge cop's feet.

(299) EXT: TRAFFIC LIGHT -- DAY (1/8)
 The police car pulls up behind a Rolls at a red light. BUFFY BLED SOE
KOOL HUGE COP DBLS ALL
 STUNT ROLLS DRIVER

(300) INT: POLICE CAR -- DAY 1/8
 Bledsoe starts whistling "Bad Moon Rising". BUFFY BLED SOE
KOOL HUGE COP

(301) INSERT -- THE PEDALS
 The hanger jabs against the gas pedal.

(302) EXT: TRAFFIC LIGHT -- DAY 1/8
 The police car flies into the Rolls.

(303) INT: POLICE CAR -- DAY 1/8
 HUGE COP
 (startled)
 What the hell?!!

303 CONF

Bledsoe shoots him a look.

NC

304 EXT: TRAFFIC LIGHT -- DAY

AN OBVIOUSLY RICH MAN steps out of the Rolls, holding his neck.

2/8

305 INSERT -- THE LICENSE PLATE of the Rolls: I SUE.

BLEDSOE AND THE HUGE COP 2

Shit!!

306 INT: POLICE CAR

Two thrilled Fat Boys.

2/8

Bledsoe and the huge cop get out.

BUFFY

Get the other wire in there.

Kool goes to put another wire through the grating that separates the front and back.

307 INSERT -- THE STEERING COLUMN

The wire hooks around the automatic transmission lever.

308 EXT STREET Yank. The car goes into reverse.

309 INT POL CAR INSERT -- GAS PEDAL

The other wire pushes down.

310 EXT SF THE CAR

ST DBL
B+K

accelerates backward. They are driving this thing from the back seat.

THE COPS AND THE LAWYER

react.

BLEDSOE

Ahhh!!!

311 INT POL CAR THE STEERING WHEEL OF THE POLICE CAR

BUFFY
Kool

2/8

A coat hanger looped around it, turning it left and right.

1/8

313 BUFFY AND KOOL
Major shit-eating grins.

1/8

314 EXT: TRAFFIC LIGHT -- DAY ~~BLED SOE~~ BUFFY STDBL B+K 1/8
~~HUGE COP~~ KOOL
Bledsoe starts running after the car. ~~ROLLS DR~~

315 THE POLICE CAR ST DBL B+K 1/8
heads down the hill, accelerating rapidly and swerving all over the place.

316 INT: CAR -- DAY ~~BUFFY~~ ~~POWL~~ INS. CAR 2/8
Kool is working the steering wheel while Buffy navigates by looking out the rear window.

BUFFY
Go left. Right. Left.
KOOL
Make up your mind!

4/8

317 BUFFY'S POV -- THROUGH THE REAR WINDOW
A steep hill.

Whoa!!
BUFFY (O.S.)

318 EXT: HILL -- DAY 1/8 2/8
Another car heads toward them.

319 INT: POLICE CAR -- DAY 1/8
KOOL
(after a quick glance)
We got the right of way.

320 EXT HILL THE OTHER CAR 1/8
swerves off the road.

321 INT POLICE CAR BUFFY AND KOOL'S POV -- THROUGH THE REAR WINDOW 1/8 2/8
a Buick is waiting at a light directly in their path.
~~ST DRIVER~~ + ST GIVE

322 BUFFY

pushes the wire.

323 ~~INSERT~~
THE BRAKE

jerks to the floor.

324 ~~EXT HILL~~ INT BUICK
THE COUPLE

in the Buick sees God.

325 ~~EXT HILL~~
THE POLICE CAR

screeches to a stop -- inches from the front bumper of the Buick.

326 INT: BUICK -- DAY

ST DR - ST GIRL

The couple is astounded.

WIFE

Dear, I don't think there's a
driver in that car.

327 THE TRAFFIC LIGHT

BUICK ST DR - ST GIRL

turns green.

DBL B+K

THE POLICE CAR

executes a perfect left turn and LEAVES FRAME.

328 EXT: STREET ALONG THE OCEAN -- DAY

BUFFY
KOOL

AN ELDERLY MAN is about to back into a parking space. The
police car zips in first.

329 INT: POLICE CAR -- DAY

Buffy sticks the wire on a toggle switch in the front and pulls
back. The back doorlocks open.

EXT POV
The guys get out and strut.

Kool pulls the keys from the ignition and opens his cuffs.

3/8

329 CONT

KOOL

If Lowry gets to Albert before we do, we're gonna go down for more than attempted murder. We're gonna go down for murder. There won't be anybody who'll believe we didn't do it.

POLICE RADIO (O.C.)

All cars in the vicinity of the Lake Worth Bridge, be on the look out for car #495. It was hijacked by two black males, 18 or 19, grossly overweight.

BUFFY

Who they callin overweight?

KOOL

Damn! We gotta dump this car.

(330)

EXT: NEIGHBORHOOD PALM BEACH STREET -- DAY ~~BUFFY DRIVE IN~~
KOOL

(5/8)

Buffy and Kool have donned the huge cop's uniforms. The length is ridiculously too long but the width ridiculously too small. They look like circus clowns.

Buffy flags down a car.

BUFFY

(very official)

Please step out of the car, sir.

DRIVER

(as he gets out)

I was only going twenty-five.

BUFFY

The radar we have in the bushes clocked you at forty, man. But we'll check your speedometer.

He gets in the car.

BUFFY

Yo, Kool!

Kool jumps in. They pull out -- to an astonished look from the driver.

331

INT: ALBERT'S DEN -- DAY ~~ALBERT~~ MARIE LOWRY
CARLA MIGUEL MONTANA

3/8

Albert and Carla are now tied up. Miguel is standing guard. He has his hand in his shirt pulling lint from his navel. Lowry and Montana come in, carrying explosives. Miguel immediately withdraws his hand.

LOWRY

Miguel, untie the orderly. It has to look like he blew everyone up.

Miguel unties Markie who falls to the floor with a thud.

Lowry picks up the explosives.

MONTANA

Blow the safe open first. Then we'll rig a second big explosion to take care of these three.

LOWRY

Good idea.

332

EXT: DENNISON ESTATE -- DAY BUFFY
KOOL

5/8

Buffy and Koool get out of their car and creep up to the gate.

THEIR POV -- MONTANA'S MEN,

armed and standing guard.

BUFFY AND KOOL

KOOL

Damn, how we going to get in there? Those guys are big.

BUFFY

We're big.

KOOL

Those guys are mean.

BUFFY

We're mean.

KOOL

Those guys got guns.

BUFFY

Shit.

333 INT: ROOM WITH SAFE -- DAY ALBERT LOWRY
CARLA MONTANA
MARKIE MICHEL

Now.

A small charge goes off in the safe door. ~~IFR~~

Lowry opens it. He salivates over the immense fortune.

MONTANA

Scatter some around so it looks like it all went up in the explosion.

LOWRY

Not too much. Get the rest into the car.

Montana's men grab armfuls. Montana smiles.

Montana and Lowry set up a large explosive device.

334 EXT: BEACH -- DAY BUFFY KOOL
Buffy and Kool sneak into the house through the beach entrance.

335 INT: MANSION TUNNEL -- DAY BUFFY KOOL
Buffy and Kool enter and duck into a hallway.

336 INT: HALLWAY -- DAY BUFFY KOOL
Buffy and Kool reach the secret entrance to Lowry's study.

337 INT: LOWRY'S STUDY -- DAY BUFFY KOOL
The secret entrance opens. Buffy and Kool peak in. There's nobody inside. Displayed on the wall are a couple of guns.

BUFFY
Now we got guns too.

338 INT: ROOM WITH THE SAFE -- DAY
Lowry has rigged the explosive device next to the safe door at the entrance to the swimming pool room. He splashes gasoline on the floor and continues to spill it in a trail out of the room, through the pool room, and out a door into the garden. He returns a moment later and positions Albert, Carla, and Markie next to the device.

(339) INT: LOWRY'S STUDY -- DAY

Buffy and Kool have armed themselves to the teeth. They look like commandos.

BUFFY
Let's get 'em.

Buffy tries to kick out the door -- nothing happens. He tries again -- again nothing. Kool goes to the doorknob, turns it, and opens the door. The door opens "in" instead of "out".

They hang back like Green Berets, weapons ready. They take a deep breath. They pounce into the doorway.

(340) INT: LIBRARY -- DAY BUFFY

Silence.

They hear a squeak.

Buffy jumps, turn, and shoots -- ~~automatic weapon fire.~~ He shoots till there's nothing left.

THE LIBRARY

looks like the inside of a tornado. Vases, break-fronts, and stuffed pillows go flying. An eighteenth century life-sized portrait of George Washington is shot to death. A stuffed giraffe is decapitated.

(341) There is also a very dead mouse.

(342) INT: ROOM WITH THE SAFE -- DAY

Lowry hears the shooting.

LOWRY
What the hell was that?

Lowry and a couple of men dash out to see.

(343) INT: LIBRARY -- DAY

KOOL
You ran out of ammunition.

BUFFY
(grabbing Kool's gun)
Let me have yours, man.

343 CONT

KOOL
 (pushing him away)
 Step off, man. Step off.

(344) INT MAIN STAIRCASE/HALLWAY BUFFY MIGUEL
 INT: TOP OF STAIRCASE -- DAY KOOL MONTANA 7/8
 LOWRY

Lowry, Miguel, and Montana's men peek around a corner.

(345) THEIR POV -- BELOW THEM

Buffy and Kool creep into the corridor.

(346) LOWRY

is incredulous.

LOWRY
 These guys are unbelievable.

(347) FIRST FLOOR

A cuckoo clock goes off behind Buffy and Kool. EFX

A scared Kool jumps, turns, and empties his gun -- there is a very dead cuckoo.

(348) TOP OF STAIRS

LOWRY
 Those shots will alert the whole neighborhood.

Miguel raises a gun to kill Buffy and Kool.

(349) LOWRY'S POV -- BUFFY AND KOOL

throw their guns away.

(350) LOWRY

stops Miguel.

LOWRY
 No more bullets. It'll look better if we just capture them and blow them up with the others.

(351) INT: STAIRS -- DAY

Buffy and Kool head up the stairs -- quietly.

They hear a noise at the top.

5/8

352 THEIR POV -- THE TOP OF THE STAIRS

A pedestal comes rolling down sideways. EFX

353 KOOL AND BUFFY

try to run back down.

354 THE PEDESTAL

is about to overtake him.

355 KOOL

jumps it.

356 THE PEDESTAL

heads for Buffy.

357 BUFFY

tries to jump it but misses and is taken with it down the stairs.

358 MIGUEL

appears at the top.

KOOL

retreats. He picks up Buffy, and they take off.

353

~~INT KITCHEN~~
They run through the living room and into a closet in the kitchen area. BUFFY FOOL MIGUEL 7/8

354

INT: CLOSET -- DAY

Buffy and Kool rummage around for something to use as a weapon. Buffy drops some stuff on the floor and steps on it. 13/8

355

INSERT -- THE FLOOR EFX

A gushing tube of Krazy Glue is beneath Buffy's foot. Buffy steps on a mat. It sticks to his foot.

Buffy grabs a dust mop and leaves the closet. The mat goes with him. He tries to disengage it but can't.

356

MIGUEL

turns the corner.

356 CONT

BUFFY

swings at him with the dust mop.

MIGUEL

backs off. The mop brushes his nose. He sneezes -- twice.
Convulsing sneezes.

KOOL

seizes the opportunity and hits him over the head with a vacuum cleaner.

MIGUEL

drops.

BUFFY

tries to throw away the mop, but it won't leave his hand. He tries to get rid of the mat but can't. He puts his hand against a painting on the wall to support himself. When he walks away from the wall the painting goes with him.

KOOL

What's your problem?

BUFFY

Get this stuff offa me.

Kool tries to pull the stuff off. All he gets is glue on his own hands.

They hear someone coming.

Kool runs off.

Buffy tries to run off, but his hand is now attached to a lamp. Buffy and the lamp go right to the ground.

357 MONTANA'S MAN

is getting closer.

BUFFY

lifts himself up -- household items and all. He runs off.

358 INT: GUEST BEDROOM -- DAY ~~KOOL~~ BUFFY

Kool runs in and quickly shuts the door. The knob sticks to his hand. He reaches for another door to a closet that is just a few feet from him. He becomes stuck to that knob too. He's now stuck between the two doors.. He see-saws the doors back and forth, trying to get himself loose.

Buffy runs in.

359 INT: ROOM WITH SAFE -- DAY

~~ALBERT~~ MARKIE
~~CARLA~~

Albert comes to. He looks around. He sees the explosive device.

ALBERT
Help! Help!

360 INT: GUEST BEDROOM -- DAY

Kool is still trying to get away from the doors. Buffy falls on the floor again.

They hear Albert calling.

BUFFY
That's Albert, man. Let's go.

The two guys move toward Albert -- about two inches. Then they're each snapped back by their glued appendages.

Then Kool, trying to free his hands, raises his legs up against the two doors. He is spread-eagled between them -- feet way off the ground against each door. He pushes. He pushes hard. It looks like he's giving birth.

Crack: the door knobs come off. He drops three feet onto his ass.

They head out again. This time they make it.

361 INT: HALLWAY -- DAY

LOWRY MONTANA
MIGUEL

Lowry and another of Montana's men help Miguel up. They hear Albert calling for help. Then they hear Buffy and Kool crash their way towards them.

MIGUEL
Over there!

LOWRY
There's no more time. They'll head for Albert on their own. Let's just get out of their way.

362

INT: ROOM WITH SAFE -- DAY

ALBERT
CARLA
MARKIE
LOWRY
MONTANA
MIGUEL

2/8

Carla wakes and starts screaming.

Lowry and the others run in. Montana checks the explosive device.

LOWRY

Oh, uh, have a nice trip, Uncle Albert.

They run out.

MONTANA'S MEN

363

INT: INDOOR SWIMMING POOL -- DAY

LOWRY MIGUEL
MONTANA

1/8

They dash through the pool area, where the gasoline trail has been laid, and run out the door.

MONTANA'S MEN

364

EXT: GARDEN -- DAY

LOWRY MIGUEL
MONTANA

1/8

Lowry lights a torch.

EFX

MONTANA'S MEN

365

INT: MANSION -- DAY

BUFFY KOOL

1/8

Buffy and Kool, with hardware and laundry attached, listen for Albert's and Carla's calls and follow.

366

EXT: GARDEN -- DAY

EFX

1/8

Lowry lights the trail of gasoline, The flames race toward the swimming pool room.

367

Miguel, Montana, and his men take off in the car with the bonds.

368

INT: ROOM WITH SAFE -- DAY

MARKIE CARLA
ALBERT

1/8

Albert and Carla see the flames coming toward them. They're panic-stricken. Markie is oblivious.

369

INT: INDOOR SWIMMING POOL ROOM -- DAY

BUFFY KOOL

1/8

Buffy and Kool barge into the room. They see the flames shoot past them and streak toward the room with the safe.

370

INT ROOM W/ SAFE
ALBERT, CARLA, AND MARKIE

MARKIE
ALBERT
CARLA

1/8

are helpless.

379 CONT

10

LOWRY
One last final touch.

He holds the gun at arm's length and points it toward his ass.

LOWRY
I tried to save Albert, but I was
shot in the process. Boy, am I a
hero!

Lowry closes his eyes and fires the gun.

380 He hops up and down, holding his ass and groaning.

Finally, gritting his teeth, he stops and tosses the gun into
the house.

He turns.

LOWRY'S POV -- ALBERT, THE FAT BOYS, AND CARLA
walking to the gate.

LOWRY
Ahhhhhh!

381 THE POLICE
arrive.

382 ALBERT, THE FAT BOYS, AND CARLA
see Lowry, gripping his ass.

They crack up. Kool drops Markie to the ground and high-fives
Buffy. They look at Albert. All three instinctively jump in
the air and do a triple high-five.

MARKIE

wakes up and looks around.

383 MARKIE'S POV -- ALBERT, CARLA, BUFFY, AND KOOL
are dancing around like they just won the World Series.

MARKIE
Yo, man, did I save everybody?

DISSOLVE TO:

OVER TITLES

~~BUTLER~~ ~~ALBERT~~
 MARKIE CARLA
 BUFFY HAILE
 KOOL

(14/8)

(384)

A PHOTOGRAPH

of the Palm Beach Police, apprehending Montana, his henchmen, and Miguel on the Lake Worth Bridge with the gates up. PAN TO

(385)

ANOTHER PHOTOGRAPH

of Lowry, being taken to jail. PULL BACK to reveal

(386)

THE FRONT PAGE

of the Palm Beach "Shiny Sheet": FAT BOYS PULL DARING RESCUE. PULL BACK to reveal George looking at it -- actually half way respectfully. PULL BACK more to reveal...

(387)

EXT: BACK YARD OF THE DENNISON ESTATE -- DAY

Tables are laid out for a lovely party. ARISTOCRATS sit under a flower-studded sign that's been hung across the yard: PALM BEACH WELCOMES PRINCESS MARGUERITE OF BELGIUM AND THE FAT BOYS OF EAST NEW YORK.

The Fat Boys, dressed in tuxedos, sit at the head table. With them are Carla and the two skinny dippers from next door.

Haile leads a staff of black-tied servants toward the guests. They're serving Big Macs and pizzas which they place in silver serving platters on the table. Impeccably arrayed across the rim of the platters are a dozen silver steak knives.

Albert stands at a podium addressing the group.

ALBERT

I'd like you to welcome Markie
 Dee, Buffy, and Kool Rock Ski.

There is sincere applause as Markie hops onto the stage. Kool follows. Buffy, however, tries unsuccessfully to wend his way through the narrow aisle of closely packed guests.

Albert hands a huge wooden plaque to Markie and Kool as he continues.

ALBERT

This plaque is from Harvard
 Medical School in recognition of
 the building I have donated in
 their honor.

More applause. Buffy is now stuck between two chairs.

ALBERT

And may I say, they deserve the honor. Because both through medical breakthroughs and personal courage they saved my life many times. If it weren't for them, I'd be dead now.

Buffy loses his balance. He lunges for something to grab onto and hits one of the serving dishes. The razor-sharp knives catapult into the air.

ALBERT, MARKIE, AND KOOL

look up as

388 THE KNIVES

EFX

arc directly toward Albert.

389 MARKIE

quickly shoves the plaque in front of Albert's head.

390 THE KNIVES

embed themselves in the wood.

391 ON CROWD
THE JAWS OF EVERYONE IN THE CROWD

drop in amazement.

MARKIE,

more amazed than anybody, takes the plaque down and stares at it.

392 ALBERT

clears his throat.

. ALBERT

As I was saying, they are the best orderlies in the history of nursing care...

THE END