

EIGHT HEADS IN A DUFFEL BAG

by

Tom Schulman

Registered WGAW

7/3/96

TOMMY

(Voice Over black
screen)

When Big Sep was workin Tahoe,
the environmentalists started
sqawkin about how the ski runs
were endangering a certain rare
species of chipmunk. Sep
solved that one quick: he just
had his guys kill em off. 'They
can't protect an extinct
species,' he said. That's what
I call vision.

1-3 OMITTED

1-3

4 INT. AN ABANDONED GARBAGE INCINERATOR PLANT, NIGHT.

4

CREDITS ROLL over an abstract reflection of a window on a black floor. OFF SCREEN we HEAR a car pull up and stop. We HEAR a car door open and close. We HEAR someone walk through gravel and a metal door opens and closes. We HEAR footsteps approach. The reflected figure of a man enters and we DOLLY with it as it moves across the black floor.

The man's feet and legs move down some old stairs.

Track with the man's walking shoes to eight pair of feet laying across the floor, soles of the shoes facing us.

BENNY (O.S.)

I'm tellin you his hand was
over the cylinder!

RICO (O.S.)

Bullshit. I saw the replay. It
was a clean rebound.

Dolly up from the feet of TOMMY, early fifties, a career soldier in organized crime, who surveys the scene. A huge incinerator door is open, the fire ready to do it's job. Nearby is a tub of liquid wax. BENNY and RICO, splattered with blood and wax, stand nearby arguing basketball.

TOMMY

Looks like I missed the party.

BENNY

It was a regular company
picnic.

RICO

You're late, asshole.

BENNY

Rico. It's okay.

RICO

I'm ruining my best suit and
this guy's late?

4 CONTINUED:

4

BENNY

Drop it.

TOMMY

Who ~~were~~ the ~~quests~~ of honor?

BENNY

Hugo Porto's goons. Tried to move in on Big Sep's operation down the Shore and killed Vic the Viking's mother in the process.

TOMMY

Scumbags.

He holds up his foot to see if the shoes on one of the pair of feet fit him.

TOMMY

Everything go okay?

BENNY

Aside from we're two weeks late deliverin the meat, no problem.

Benny points to a two-by-three foot black duffel bag.

BENNY

In there's the proof for Big Sep and a ticket on the red-eye. Deliver em personally.

TOMMY

Shit, all I get's the rental return?

RICO

For you, that's plenty.

Tommy turns sharply towards Rico.

BENNY

Rico, Tommy... Big Sep's hot, Tommy. ~~Says he paid too much to be kept waitin this long and I can't argue with him.~~ *We're two weeks late here.* More heads are gonna roll - and you know whose I mean - if Big Sep don't get these by noon tomorrow.

4 CONTINUED: [2]

4

TOMMY

Hey. No problem.

RICO

Hey. There better not be.

Tommy stares again at Rico, loathing passing between them. Tommy picks up the duffel bag and starts out. As he does, he stops to measure the pair of shoes one more time.

BENNY

Go ahead.

Tommy pulls the shoes off the feet and exits.

RICO (O.S.)

Hey, I wanted those shoes.

5 INT. TOMMY'S CAR, NIGHT.

5

Drizzle falls. Listening to music, humming along, Tommy drives to Newark airport. On the seat beside him, the duffel bag serves as a table for a basket of catsup and fries.

A5 EXT. NEWARK AIRPORT - PARKING LOT

A5

Tommy stops in term parking and takes the duffel bag out of the car. He opens the trunk. In it are pistols, shotguns, brass knuckles, etc. He opens a small valise, takes out his gun, wraps it in a towel and puts it back in the valise. He grabs a small .22 pistol, puts it in his coat pocket. A traveler with luggage walks by. Tommy is completely casual about what he's doing.

TOMMY

Evenin'.

The oblivious traveler nods. Tommy closes the trunk, picks up the valise and the duffel bag, and exits.

6 EXT. NEWARK AIRPORT, NIGHT.

6

Curbside, Tommy walks up to a porter with the duffel bag and valise. The porter points to the duffel bag.

PORTER

Checking that sir?

TOMMY,

Just this.

6 CONTINUED:

6

Tommy points to the little valise. As the porter tags it, he looks at the duffel bag.

PORTER

That looks too big for carry-on. It has to fit under the seat.

TOMMY

It'll fit in an overhead bin.

The porter whips out a tape measure and measures the duffel bag.

PORTER

I'm sorry sir, but it's four inches too big.

TOMMY

That never bothered my wife.

PORTER

What?

Tommy slips the porter a hundred dollar bill.

TOMMY

I'll deal with it, okay?

PORTER

Hey. No problem.

The porter hands Tommy a claim check for the valise. Duffel bag in hand, Tommy walks on.

7 OMIT

7

8 INT. NEWARK AIRPORT, NIGHT.

8

Carrying the duffel bag, Tommy approaches the security checkpoint. As he waits in line to put the duffel bag on the X-ray conveyor belt, he takes the .22 out of his pocket and slips it into the coat pocket of the man in front of him. While Tommy stalls at the X-ray conveyor, alarms go off and the stunned man gets caught with a gun in his pocket. The security guards surround the man and Tommy uses the diversion to carry the duffel bag through.

9,10 OMITTED

9,10

11 INT. AN AIRPLANE, NIGHT.

11

CHARLIE PRITCHETT, a mid-twenties guy exuding disorganized charm is putting his things (two gift-wrapped presents) in the overhead compartment above his coach seat. Across the aisle, a WOMAN with two babies is having trouble putting her things up.

CHARLIE

Let me help you with those.

WOMAN

Why thank you.

Charlie puts her things up then takes his seat and opens a magazine. Tommy comes down the aisle carrying the duffel. He finds his seat which is next to Charlie's, opens the overhead compartment, and finds Charlie's things up there.

TOMMY

These yours?

CHARLIE

Uh huh.

Tommy takes them out and drops them in Charlie's lap. He puts the duffel in the overhead compartment.

CHARLIE

What the hell do you think
you're doing?

Charlie tries to stand but can only half do so under the overhead compartment. Tommy stares at him coldly.

TOMMY

You got a problem?

Charlie thinks about a confrontation but something about Tommy's absolutely unflinching stare makes him decide to hell with it.

As Tommy closes the overhead, Charlie angrily stows one of the presents under his seat then finds another overhead bin for the other one. Tommy finds a pillow and makes himself comfortable. Charlie sits again. Suddenly there is a knock on the airplane door and a man enters carrying a large yellow thermal bag labeled "HUMAN ORGANS".

ORGAN CARRIER

Whew. Almost didn't make it.

11 CONTINUED:

11

He and the stewardess come to the first overhead bin and open it. In it is Tommy's duffel bag.

STEWARDESS

Sir, is this yours? Sir?

TOMMY

Yeah...?

STEWARDESS

I'm sorry, but we'll need this compartment.

TOMMY

Well that's too bad 'cause it's taken.

ORGAN COURIER

Sir, as you can plainly see, this is an emergency situation.

TOMMY

That's your problem. Take somebody else's bin.

(re: Charlie)

Take his.

CHARLIE

Excuse me, but screw you.

Tommy glares at Charlie and reflexively reaches in his jacket where he keeps his gun before he realizes he doesn't have it. The stewardess looks around for empty compartments and finds none. She comes back to Tommy.

STEWARDESS

All I'm asking sir, is for you to put your bag under the seat.

She takes Tommy's duffel bag down.

STEWARDESS

Actually, I think it's over the size limit anyway.

TOMMY

A guy out there measured it and said it was okay.

She tries to put the duffel bag under the seat in front of Tommy. It won't fit even though she shoves on it a bit.

11 CONTINUED: [2]

11

STEWARDESS

I'm sorry. It's clearly too big.

Tommy grabs the bag of organs from the organ carrier.

TOMMY

Just put it under the seat.

Tommy tries to stuff the organ bag under a seat. He punches it a couple of times to get it in. The organ carrier yells.

ORGAN CARRIER

Hey! What are you doing!?

TOMMY

Relax. It doesn't feel a thing, believe me.

The stewardess takes the organ bag away from Tommy and gives it back to the organ carrier.

STEWARDESS

(to Tommy)

Sir, your bag will have to go in cargo.

Tommy thinks. He leans close to her, smiles charmingly, and offers her a hundred dollar bill.

TOMMY

Why don't we let it stay here, okay?

STEWARDESS

Excuse me. Are you trying to bribe me?

TOMMY

Bribe you? No way. I'm just purchasin a place for my bag.

He pulls out another hundred. She stares at him then pulls the bag out.

STEWARDESS

The place for your bag is in cargo.

She starts away with it towards the front door of the plane. He goes after her.

11 CONTINUED: [3]

11

TOMMY

Hold it. I said hold it!

Tommy stops her at the door to the plane and takes the bag.

TOMMY

I want another flight.

STEWARDESS

Fine. The next flight to San Diego is in seven hours.

TOMMY

Seven hours! I'll charter a plane.

STEWARDESS

Are you telling me it's worth eighteen thousand dollars to you to carry on this bag?

TOMMY

Eighteen grand!

STEWARDESS

That's what a charter costs.

TOMMY

I gotta make a phone call.

STEWARDESS

Do you actually think we're going to hold the plane while you use the phone? Now are you flying with us tonight or not?

He stares at her a long time then holds out the bag.

TOMMY

I have your name, Miss...Burke. If this isn't in San Diego, you're dead.

STEWARDESS

It will be the first off the plane. Does that make you happy?

She starts away with the bag. He holds onto it a second, then lets her carry it off. He goes back and takes his seat next to Charlie. Charlie is reading the Psychology Today featuring "Grand Mall Seizures". He turns to Tommy.

11 CONTINUED: [4]

11

CHARLIE

Look, I think we got off on the
wrong foot. I'm Charlie.

He offers his hand. Tommy stares at it, considers it,
doesn't take it then finds a blanket to get comfortable.
Charlie keeps talking.

CHARLIE

Where you headed? I'm on my way
to meet my girlfriend's
parents.

He takes out a picture of his girlfriend and holds it for
Tommy to see. She's a beauty in a car racing suit standing
beside a stock Camaro. Tommy glances over at it.

TOMMY

Um.

CHARLIE

Racing's her hobby. She's
pretty great. I wish her old
man thought the same of me.

TOMMY

Listen, I'm gonna sleep, okay?

Tommy pulls a blanket over him and rolls away from Charlie.

CHARLIE

He hasn't even met me and he
already doesn't like me.

TOMMY

Look, I just met you and I
don't like you. Didn't you
hear me? I need to sleep.

CHARLIE

Sorry. I'm just trying to make
conversation.

TOMMY

Well make it in sign language.

Tommy rolls away again. Charlie looks at him. Flips him
the finger.

CHARLIE

Hey, I enjoyed talking to you
too, asshole.

11 CONTINUED: [5]

11

Tommy's eyes pop open. He sighs, then closes his eyes. Across the aisle a baby begins crying. Tommy reacts. It's going to be a long flight.

12 INT. SAN DIEGO AIRPORT BAGGAGE CLAIM, DAWN.

12

A disembodied announcer intones: "Please check your luggage. Many bags look alike."

LAURIE, the girl in Charlie's photo, stands in Ralph Lauren wear. Unlike the wild look in her racing picture, she's hair-back prim and proper now, but still quite attractive. Riding on a luggage cart, Charlie glides up to her.

CHARLIE

Laurie!

Laurie turns. Rolling by, Charlie leans to kiss her. She kisses him warmly. Then pulls back.

CHARLIE

Something wrong?

LAURIE

No.

CHARLIE

You look great, but what's with the Country Club look? Hold it..! Laurie didn't tell me she had a twin!

He smiles. She's amused but tries not to show it.

CHARLIE

Laurie, something's wrong. What the hell is it?

LAURIE

Nothing. We'll talk about it later.

Now Charlie is even more concerned. Standing nearby, Tommy sees the baggage carousel start moving. The first bag down the chute is the black duffel bag. Tommy reaches for it then suddenly panics when he sees:

THE DUFFEL BAG IS PARTIALLY UNZIPPED

Looking around, terrified he might be busted, Tommy finally takes a chance, grabs the bag and his valise and takes them away.

13 INT. THE AIRPORT BATHROOM, DAWN.

13

Tommy enters with the bag. His heart pounds as he unzips it and sees that it's full of... clothes.

TOMMY

Oh Jesus... Oh Jesus...

14 EXT. SAN DIEGO AIRPORT LOADING/UNLOADING ZONE, DAWN.

14

DICK and ANNETTE BENNETT, Laurie's parents, are waiting to meet Charlie. Dick, a middle-aged jock, sees Charlie coming towards them, carrying the presents and a black duffel bag just like Tommy's.

DICK

(low - facetious)

Oh boy, look at this cream puff.

ANNETTE

Woolly. Be nice.

LAURIE

Charlie, these are my parents, Annette and Dick.

ANNETTE

Hello, Charlie. A pleasure.

CHARLIE

Annette. Dick. Nice to meet you. Laurie's told me lots about you. All the family dirt.

(this does not go over)

Just kidding. Just a joke. Uh. These are for you.

He hands them the presents he brought.

ANNETTE

Why thank you. What lovely wrapping.

CHARLIE

Oh my god, I left yours (Dick's) on the plane!

DICK

Call the airlines about it. We have a long drive. We gotta make tracks.

CHARLIE

Sorry.

Dick opens the passenger door.

DICK

(to Laurie)

Wudgie, why don't you ride
shotgun with your dad?

To Laurie Charlie mouths "Wudgie...?". Laurie tries to
ignore this as she gets in the front.

ANNETTE

So Charlie, want to ride in
coach with me?

CHARLIE

For me, Mrs. Bennett, that's
first class.

Charlie gets in back with Annette. Dick opens the hatch and
puts in the present and adjusts the luggage.

CHARLIE

Fun wheels, Dick.

DICK

This cheap crap? Rented all the
way.

ANNETTE

And we signed a paper promising
not to take it to Mexico
because so many are stolen
there, didn't we Woolly?

DICK

It's a piece of tin, Bear. Who
would steal it?

ANNETTE

You're right. You're always
right. Besides he needs the
luggage rack to carry back the
sardines he catches.

DICK

Marlin, Bear.

ANNETTE

(low to the others)

Small marlin.

14 CONTINUED: [2]

14

DICK

By the way, Charlie, do you
have any luggage?

CHARLIE

Oh, Jesus...

On the curb, on the luggage cart he was pulling, is a black duffel bag. Charlie puts the bag in the jeep (next to Dick's "Head" tennis racket) and closes the hatch. Charlie and Dick get in the jeep and it pulls away.

ANNETTE (O.S.)

So, Charlie, have you and my
daughter had sex yet?

The jeeps jerks to a halt then keeps on going.

15 INT. THE BAGGAGE CLAIM AREA, DAY.

15

Tommy moves with growing panic as he surveys the few bags left on the carousel. The bags stop moving and he runs out.

AA15 EXT. SAN DIEGO AIRPORT LOADING/UNLOADING ZONE, DAY.

AA15

Tommy runs to the curb and looks at everyone's luggage. He doesn't see his duffel bag. He accosts a porter.

TOMMY

Phone!

PORTER

Just in there.

TOMMY (V.O.)

Benny? Tommy. I've had a delay.

16,A16 INT. THE AIRPORT BAGGAGE AREA, MORNING.

16,A16

BENNY and RICO are at their ASBESTOS REMOVAL OFFICE. There, we start CLOSE ON a woman's cleavage. REVEAL that Rico is looking at their secretary's breasts (she's only 15' away) through binoculars. INTERCUT WITH Tommy on the pay phone at THE AIRPORT BAGGAGE AREA. Behind him a middle aged woman waits impatiently.

BENNY

What do you mean, a delay?

WOMAN

Excuse me, you going to be
long?

16 CONTINUED:

16

Tommy ignores her. As he talks on the phone, he begins taking things out of the duffel bag, looking for clues.

TOMMY

A day. Maybe two.

WOMAN

On the phone?

BENNY

What?! What the hell's happened!?

TOMMY

I can't go into it now, but it's okay. Can you talk to Big Sep?

BENNY

Tommy, Sep's squawkin' big time here. I told you we're late, and he's hot as hell.

TOMMY

So you finished the job, what's delivery?

BENNY

This job ain't done till Big Sep sees proof. Don't forget what Hubie Legs tried to pull on him.

TOMMY

I ain't no Hubie Legs and Big Sep knows it. I took care of Hubie legs.

WOMAN

Mister...

TOMMY

Lady, you interrupt me again, you're gonna swallow this phone.

He mouth falls open.

BENNY

Tommy, you didn't loose nothin, did you?

TOMMY

Benny. How long I been workin
for you? How can you even ask
me somethin like that?

BENNY

One day, Tommy. If Big Sep
ain't got em in his hands by
tomorrow, you might as well cut
your own head off and put it
with the others, know what I
mean? I don't care how many
years I known you.

TOMMY

Don't worry. I'll have em to
him before they start stinkin.

BENNY

You better, or you'll be
stinkin.

Benny hangs up. Tommy sighs and hangs up too. To the
waiting woman's disbelief, he dials another number.

TOMMY (INTO PHONE)

Hey, honey, it's me, your
headache better?... The kids
okay?... Good. Listen, hon, I
gotta be away an extra day or
two... I know what I said but *you know the chicken business,*
that's the way the chicken
business is ~~these days~~ *gotta*. One
month people want thighs. Then
it's livers. You gonna be mad
at me?... Of course I'm thinkin
about you...Of course....Mm mn.

He kisses the receiver then hangs up hard. As he turns to
leave, the woman waiting for the phone glares at him.

WOMAN

Well, it's about time.

He looks at her for a beat, reaches back and rips the
receiver, cord and all, right off and hands it to her.

TOMMY

It's all yours.

The red jeep pulls to a stop at the back of the car cue
waiting to cross the border into Mexico.

A17 INT. JEEP - MOVING-DAY

A17

In the jeep's cassette player is a tape of "My Way" by Frank Sinatra and Dick is singing to Laurie in broad mock earnestness. Laurie is amused. In the back, Charlie and Annette exchange glances. Dick sees a Mexican customs agent ahead waving them over.

DICK

Oh for God's sake, what's this?

CHARLIE

(sings in mock serious tones)

"Bum pum bum pum... Midnight Express..."

Dick reacts and pulls the car to the right.

B17 EXT. MEXICAN CUSTOMS BAY, DAY

B17

Dick pulls the car into an area designated for car searches. The Mexican customs agent approaches.

MEXICAN CUSTOMS AGENT

Senor, open your hatch por favor.

DICK

What for? Would anyone actually smuggle anything into Mexico?

The agent stares at Dick who reluctantly pops the hatch.

DICK

Which do you want: the bag with the guns or the one with the drugs?

LAURIE

Dad...

ANNETTE

Dick, the poor man's just doing his job.

DICK

(re: Charlie's bag)

You should at least search his. If anybody's carrying drugs, it's a medical student, right Charlie?

B17 CONTINUED:

B17

CHARLIE

Resident, Dick. I'm a resident.

Laurie shakes her head. The agent stares at Charlie's duffel bag, almost takes it, then takes the one under it.

DICK

Oh, that's right. Search mine.
And bring in the dogs while
you're at it!

They find nothing in Dick's bag so they put it back. Dick slams the hatch and gets back in.

DICK

Idiots. All government workers
are idiots.

18,19,A19,20 OMITTED

18,19,A19,20

21 INT. THE AIRPORT BAGGAGE AREA, SAME.

21

Tommy stands holding the phone. On the ground in a pile atop the Charlie's duffel bag are his clothes, books, toiletries, etc. Tommy stands holding a manuscript on which we can read: "If found please return to Charlie Pritchett, Chi Theta Residence, Room 206, etc. and a telephone number. The phone rings and rings and rings.

AA21 EXT. CHI THETA MEDICAL RESIDENCE, DAY.

AA21

Greek symbols tell us it's a medical fraternity. Even from outside, we can hear a phone ring.

B21 INT. CHI THETA MEDICAL RESIDENCE, STEVE AND CHARLIE'S ROOM, SAME.

B21

Charlie's room mate, STEVE, in doctors greens, enters and answers the phone. INTERCUT WITH TOMMY AT THE AIRPORT.

STEVE (ON PHONE)

House of pain.

TOMMY

Hello. Who's this?

STEVE

This is... Kadaffi. Who's this?

TOMMY

Kadaffi. This is Bill. I'm an
old friend of Charlie
Pritchett's. Can you tell me
where I can find him?

21 CONTINUED:

21

STEVE

He's gone for Spring Break. Did you try Mexico?

TOMMY

Very funny. Look, this is really important. Could you be more specific?

STEVE

Not unless it's for a grade. Call after break. (he hangs up)

C21 INT. THE AIRPORT BAGGAGE AREA, SAME.

C21

Tommy slams the receiver against the wall in frustration.

TOMMY

Shit!! Shit! Shit! Shit!

Tommy bashes the phone until it breaks. He exhales, calms, stuff's Charlie's things back into the duffel and walks to:

A21 INT. THE AIRPORT RESERVATIONS AREA, SAME.

A21

Tommy approaches a flight reservations counter.

TOMMY

I need a flight to...
(looks on sweatshirt)
Bethesda University.

AIRLINE REP

Ah.

Tommy nods. The Airline rep smiles as he types.

AIRLINE REP

I don't believe the University has it's own airport, but we can fly you to Baltimore. Will that do?

TOMMY

Don't get cute with me asshole.

A22 EXT. BAJA MEXICO CALIFORNIA, DAY.

A22

The jeep drives past a roadside gas station. A sign reads: "La Purisima Hotel - 50 Feet". The car follows the sign.

22 INT. THE JEEP, EXT. LA PURISIMA HOTEL, AFTERNOON.

22

Charlie is head-back asleep as the jeep pulls into this small hotel, catering to deep sea fishing. Everybody else in the jeep is asleep, except Dick.

DICK

Wake up, people. We're here.

Charlie opens his eyes. So do Annette and Laurie.

LAURIE

I'm famished.

ANNETTE

Me too. And boy, could I use a margarita. What time is it?

DICK

Three. Made it in record time.

(low to Annette)

Bear, don't forget what we agreed about your drinking. Take one of your new pills.

Annette takes a deep breath. Replies low to Dick.

ANNETTE

They make me woozy. And I said I could use a drink, I didn't say I'm having one. There is nothing in this whole world that could make me take a drink again.

Dick squeezes her arm. Charlie looks at the hotel. Very quaint. European feel.

CHARLIE

Dick, Annette, this place is... enchanted.

DICK

Enchanted?

(to Annette)

Our daughter dates a guy who uses the word 'enchanted.'

ANNETTE

Lay off him, Woolly, he's darling.

Dick rolls his eyes. As Annette gets out of the car, PACO, the bellman and all-purpose hotel worker, steps out to open her door. PEPE, the hotel Chihuahua, is with him.

PACO

(to Dick)

Welcome back, Senor Bennett! Hope you catch the big one this time.

(MORE)

22 CONTINUED: [2]

22

PACO (CONT'D)
(re Annette)
Aye yae yae, que bella senora.

Annette hears this and smiles.

23 INT. CHARLIE'S "HOTEL ROOM, AFTERNOON.

23

PACO brings in Charlie's duffel bag and Charlie tips him.
Pepe sniffs the bag the whole way.

PACO
Pepe!

The Chihuahua exits. Laurie's room is across the hall.
Annette and Dick's room is adjacent to Charlie.

DICK
Everybody unpack later. The
dining room's only serving
lunch for ten more minutes.

CHARLIE
No problemo.

Paco shows Dick and Annette into their room. Across the
hall Laurie goes into hers. Charlie starts to open his
duffel bag then hesitates and crosses to Laurie's room.

24 INT. LAURIE'S HOTEL ROOM, SAME.

24

Laurie is in her bathroom brushing her teeth.

CHARLIE
Okay Laurie. What's going on?

LAURIE
Let's talk later.

CHARLIE
Not when you're upset. Let's
talk now.

Laurie sighs. Reluctant to hurt him, she takes his hands.

LAURIE
Charlie, we've been going out
for a long time. I don't know
how to put this but I think I
want a divorce.

CHARLIE

What are you talking about?
We're not even engaged!

LAURIE

You know what I mean.

Charlie looks stunned.

CHARLIE

You invited me all the way down
here to tell me this? ~~Why?~~ And
why did you invite me to meet
your parents?

LAURIE

Actually, I didn't invite you.

CHARLIE

Excuse me but what are you
talking about? You invited me
to your parents house then you
called and told me we were
going to Mexico instead.

LAURIE

When I said we were going to
Mexico, I didn't mean you.

CHARLIE

What?!

LAURIE

It was just supposed to be my
parents and me. For Dad's
birthday. You got so excited, I
didn't know how to break it to
you.

CHARLIE

Oh my god, Laurie, what's
happened to you? Six months at
home and you've mutated from a
fun-loving free spirit into...
Nancy Reagan!

LAURIE

Look, damn it, I want stability
in my life and there's nothing
wrong with that! The times we
had together were exciting but
it's time to grow up. I need
someone who knows who they are
and what they want in life.

24 CONTINUED: [2]

24

CHARLIE

You know the real problem? Your folks. They don't like me and it's affecting the way you feel about me. And I understand. They're your parents. But just wait. You'll see. My being here will turn out to be a blessing in disguise. I'm already half way there with your mom and before this trip is over, I'm gonna snag your dad too. I'm not giving up on you, Laurie.

*I'm off to a great start
with your mom*

She stares at him, thinking. He smiles and moves closer to kiss her. She gives in briefly, then pulls away.

LAURIE

Charlie... Mom and Dad are waiting.

She exits. Charlie exhales then follows.

25 INT. DICK AND ANNETTE'S HOTEL ROOM, DAY.

25

Annette has changed clothes. Dick holds the door for her.

ANNETTE

My hair okay?

DICK

I am open minded, Bear. It's just that he's a... dip.

ANNETTE

He's cute. He's smart. What do you want for her?

DICK

I want what I was at his age. Charismatic. Ambitious. Clearly going to the top.

Annette rolls her eyes and downs a pill, then she and Dick exit their room.

26 INT. THE HOTEL HALLWAY, DAY. CONTINUOUS.

26

DICK

We can be honest with each other when we're alone, can't we?

26 CONTINUED:

26

As Dick and Annette pass Charlie's room, Annette stops.
(Note: Coat of Arms and two crossed swords on the wall.)

ANNETTE

Go on down and get us a table.

DICK

What's the problem?

ANNETTE

I forgot something. I'll be
right there.

*I'll go with
you... etc.*

Dick shrugs then walks off. Annette hurries back to her room then returns with a small gift-wrapped present. She knocks lightly on Charlie's door.

27 INT. CHARLIE'S ROOM, SAME.

27

Annette opens the door. She sees Charlie's duffel bag sitting on the floor. She enters and puts the little present on it. This doesn't quite suit her so she unzips the bag and looks for just the right place to put it. She puts the present inside the bag, re-zips it, then turns and exits. Beat. The door opens again. Annette stands looking at the bag with a very disturbed look on her face. She slowly approaches the bag and opens it again.

28 INT. DICK AND ANNETTE'S HOTEL ROOM, AFTERNOON.

28

Horror on her face, Annette enters hyperventilating. Looking like she's going to expire on the spot, walking like she's on ice, she somehow manages to make her way to her purse. She fumbles to find a bottle of Valium, tries to take one then ends up tossing down half the bottle. She crosses to the mini bar, frantically opens three mini-bottles of booze, and sucks them down simultaneously.

29 INT. THE HOTEL DINING ROOM, AFTERNOON.

29

Plates of food in front of them, Dick, Laurie, and Charlie sit in uncomfortable silence. Charlie and Laurie avoid eye contact. Dick looks at his watch. Across the dining room, Annette enters carrying a sword (from upstairs), staring at Charlie like he's Jack the Ripper. As she gets halfway across the room, Paco runs over and takes the sword from her. The family doesn't see this and she walks to the table.

DICK

I'm going to go check on her...
Oop, there she is. Bear, we
ordered you a taco.

CHARLIE

Ah. Mrs. Bennett.

Charlie stands to pull out Annette's chair. Annette reflexively backs away into a nearby couple.

DICK

Bear, are you all right?

LAURIE

Mom?!

Laurie stands. Annette suddenly bolts across the room and sits on Laurie as if to protect her from Charlie.

DICK

Good God, Bear, have you been drinking again?

Annette stares at Charlie intensely making him quite uncomfortable. He approaches her.

CHARLIE

If you're not feeling well, I have some pills...

He removes a small bottle from his pocket and puts it on the table. Annette flings it across the dining room. It explodes into a zillion pieces against the wall.

LAURIE

Good god, Mom, what's wrong?

DICK

Bear!

Annette stares at Charlie. Stunned, Charlie moves ever so slightly in his chair. Annette picks up a fork.

CHARLIE

Would you... like your taco?

She flings it all over him.

CHARLIE

Mrs. Bennett...!

Charlie moves forward. Annette bolts over the table at him, wiping out the table, Charlie, and the busboy nearby.

LAURIE

Oh my god, Mom!

30 EXT. THE CHI THETA HOUSE, BETHESDA UNIVERSITY, NIGHT. 30

Carrying Charlie's duffel, Tommy approaches the residence. He tries the front door. It's open. He enters.

31 INT. THE CHI THETA HOUSE, NIGHT. 31

Tommy enters quietly. He walks past the lobby/living room area. He stops and sees the current residents' pictures on the wall. He recognizes Charlie from the plane.

TOMMY

Son of a bitch...

32 INT. CHI THETA - HALLWAY, NIGHT. 32

Tommy walks down the corridors of the residence. He stops in front of room 216, tries the door and he finds it open. He enters.

33 INT. STEVE AND CHARLIE'S ROOM, NIGHT. 33

Steve's asleep, snoring. Tommy turns on the light. Steve doesn't wake. Tommy looks around and sees a photo of Laurie. He turns to Steve.

TOMMY

Kadaffi...? Wake up and play
College Bowl.

STEVE

(stirring from sleep)
Umm...?

Tommy draws his gun. He sticks the barrel right into the sleeping Steve's butt. Steve shouts and is on the floor in a flash, staring into the barrel of Tommy's gun.

TOMMY

For ten points and your life:
Where is Charlie Pritchett?

Steve stares in mortification. The door opens. A medical resident named ERNIE stands there.

ERNIE

Everything okay?

34 INT. DICK AND ANNETTE'S HOTEL ROOM, AFTERNOON. 34

Annette lies unconscious on the bed. Charlie (clothes covered with food stains) Dick, Laurie, and a HOTEL DOCTOR stand over her. Paco stands at the door looking anxious.

34 CONTINUED:

34

HOTEL DOCTOR

I gave her a sedative. Muy strong. Let her rest.

DICK

Thank you, doctor.

The doctor leaves. Dick goes around picking up the bottles from the mini-bar.

DICK

We're hardly here an hour and already she's back on the booze. I can't believe it.

LAURIE

Go easy, Dad. She must be under a lot of stress.

DICK

Stress? What stress? She has a perfect life as far as I can tell.

He tosses the bottles in the trash and takes a deep breath.

DICK

When she wakes up, we won't even mention it, okay? Laurie, why don't you watch her while Charlie and I go reserve a boat for tomorrow. Okay, Charlie?

CHARLIE

Great.

Dick and Charlie start to leave. Suddenly Annette sits up.

ANNETTE

My hair.

She fixes her hair then lies back unconscious. Dick and Charlie wait a moment then leave Laurie sitting holding her unconscious mother's hand.

CHARLIE

Mind if I change clothes before we go?

DICK

Nope. I'll use your phone so I won't disturb her.

35 INT. STEVE AND CHARLIE'S ROOM, NIGHT.

35

Ernie and Steve are now both sitting on Steve's bed, stripped down to their underwear, hands bound with belts, mouths gagged with socks.

TOMMY

We're gonna play a game. It's called "be honest with me." The rules are simple, I ask you a question and you have to be honest with me. Now where did Charlie Pritchett go on vacation?

Neither a terrified Ernie or Steve move.

TOMMY

Second rule. You have to answer.

(yawning)

Look, I don't want to have to put you guys through hell. All that's gonna happen is I'm gonna hurt you, then you're gonna try an be brave, then I'm gonna hurt you some more, and you're gonna tell me everything. So why not save us all a lot of trouble?

ERNIE

(muffled)

We don't know anything!

TOMMY

Not being honest.

Tommy rolls up a towel and dips it in some water. He whips it back then pops Steve hard on the chest, drawing a welt. Steve's yell is muffled by the sock.

TOMMY

This doesn't get any easier. It just gets harder. There's no sense protectin this guy cause I'm gonna find him.

Ernie nods his head frantically. Tommy takes out the sock.

ERNIE

I swear to god, we don't know where he went!

(MORE)

35 CONTINUED:

35

ERNIE (CONT'D)
All he said was Mexico. With
Laurie's parents. I swear to
god!

Tommy pops Ernie with the towel on the thigh. Ernie yells.

TOMMY
I know that already. Rule 2A:
If all you can do is repeat
yourself, don't answer.

Tommy puts the sock back in Ernie's mouth and continues
popping them.

36 INT. CHARLIE'S HOTEL ROOM, AFTERNOON.

36

The radio is on, playing some Mexican music. Dick sits near
the head of Charlie's bed, talking on the phone. Charlie
exits the bathroom, drying his face with a towel.

DICK (INTO PHONE)
If you want to come down, mom,
of course you're still welcome,
but the weather's terrible.

Dick pays no attention to Charlie who lifts his duffel bag
off the floor, unzips it, then pours the contents onto the
bed. Instead of his clothes, he stares at a pile of eight
head sized hefty garbage bags.

CHARLIE
(to himself)
What the hell...?

DICK (ONTO PHONE)
Rain since we got here and more
storms on the way. Of course
we'd love your company, I'm
just thinking about you.

Charlie opens of the hefty bags and looks in. In absolute
silence, a look of screaming horror comes over his face. He
drops the bag on the floor, involuntarily moves back
against the wall, freaking.

DICK
Oh come on, mom, there's no
reason to dredge that up...
Because it's not the same
thing...

(MORE)

DICK (CONT'D)

I understand you never liked her, you've made that abundantly clear for the past twenty five years...

Charlie looks in another bag. His breathing seizes up and he begins to make squeaking, wheezing sounds. Dick covers the mouthpiece of the phone and turns to Charlie. Charlie drops the bag he's looking in and smiles.

DICK

You okay?

CHARLIE

I've got a head... a headache! A terrible head...ache! I get em... when I least expect em!

DICK

(into phone)

Mom, I'll call you right back.

(to Charlie)

Why don't I meet you in the lobby in say five minutes?

CHARLIE

Fine! Great idea! Five minutos!

He smiles broadly. Dick ambles out.

A36 INT. THE HALLWAY, SAME.

A36

Dick exits Charlie's room. He nods to Paco and another bellman who enter the hallway and start attaching the swords to the wall with large clamps. Pepe is with them.

B36 INT. CHARLIE'S ROOM, SAME.

B36

Charlie moves around the room, talking to himself.

CHARLIE

Okay. Now just calm down. This can't really be happening so just stay calm. They have to be fakes. Now just look, slowly, and stay calm.

He calmly opens one of the bags again, looks in, touches what's inside - and screams.

37 INT. THE CORRIDOR OUTSIDE CHARLIE'S ROOM, SAME.

37

Paco is holding the ladder. Suddenly, from Charlie's room comes the most god awful yelling.

CHARLIE
AHHH! AHHHH!!

38 INT. CHARLIE'S ROOM, SAME.

38

Paco whips open the door. Charlie is standing holding a hefty bag, back against the wall, horrified.

PACO
Senor? Are you okay?

Charlie drops the hefty bag and turns to Paco. He kicks the other hefty bags onto the floor behind the bed.

CHARLIE
Uh yes! I'm fine. I just... ate
a hot pepper! I'm fine!

Pepe comes running in. Goes straight for a hefty bag and grabs it. Paco calls him off. Laurie comes bolting into the room.

LAURIE
Charlie!?

CHARLIE
I'm fine! I just ate a killer
pepper! I'm fine!

PACO
(starting in)
There's some water in your
mini-bar if--

The mini-bar is near where he kicked the hefty bags.

CHARLIE
NO! I mean, I'll be okay. I
like the sensation. Eee ha!
Enchilada ee ha!

He forces a smile. Paco shrugs and starts out.

PACO
Call me if you need anything.

CHARLIE
Will do! Thank you!

38 CONTINUED:

38

Paco leaves. Laurie stands looking at Charlie.

LAURIE

Charlie, are you okay? What is the matter?

He starts pacing frantically, thinking aloud as though she weren't in the room.

CHARLIE

Oh my god the police! This is a set up!! Oh my god!

He dashes to the window. Looks out.

LAURIE

Charlie?!

CHARLIE

Camera! There has to be a camera! No. Why would there be a camera in Mexico? Ah ha! Mexican candid camera! Must be still on the air!

LAURIE

Charlie...? Charlie, have you lost your mind?! Charlie, come back!

She slaps him three times.

CHARLIE

Okay. Okay. Thank you. Okay.

LAURIE

Charlie, what in the hell is the matter?

CHARLIE

Laurie, listen. You have to promise you won't freak. I found something... In my bag... It's..

LAURIE

What?

CHARLIE

It's... Look, forget it.

She looks at him. Suddenly a smile crosses her face.

38 CONTINUED: [2]

38

LAURIE

Charlie Pritchett, you sneak.
No bow?

She goes for the hefty bag.

CHARLIE

Laurie, no, it's not a present.

She is about to look in a hefty bag.

CHARLIE

Laurie, don't. It's not a
present, it's a head!

Too late. She looks in the bag. A long pause.

A38 ANGLE ON THE FLOOR FROM UNDER THE BED

A38

A head hits the floor. A moment later, Laurie's head hits
the floor next to it. Charlie hurries to her and fans her.

CHARLIE

Laurie! Laurie, are you okay?!

Laurie's eyes flutter open. She sees Charlie and smiles
weakly then notices the head (FRANK) right beside her (a
disdainful 'fuck you' on his lips), and suddenly starts
screaming uncontrollably. Charlie covers her mouth with his
hand.

CHARLIE

Laurie! Laurie for God's sake
try to stay calm!

There is a knock on the door then Paco and the other
bellman enter. They see Laurie and Charlie on the floor,
his hand over her mouth. He bats the head under the bed.

PACO

Everything all right?

CHARLIE

Fine. She had a pepper too.
She'll be fine. She loves them.

PACO

Are you sure, Senorita?

Charlie's hand still over her mouth, he forces the wide-
eyed Laurie to nod yes.

Pepe comes darting into the room and heads straight under
the bed.

B38 ANGLE ON THE FLOOR UNDER THE BED

B38

Pepe grabs the head by the hair and starts dragging it out from under the bed. Charlie glances under and sees this. At the last second he reaches out as far as he can and grabs the head by the nose.

Paco and the bellman see Charlie with one hand over Laurie's mouth, and the other stretched under the bed. At the end of the bed, Pepe's butt is protruding from under the apron.

Under the bed, we see the dog and Charlie in a tug of war for the head.

PACO

Pepe! Para para venga! Pepe!

Paco comes and pulls Pepe out. He notices that Pepe has a mouthful of human hair. Charlie smiles.

CHARLIE

We're fine. Thank you.

PACO

Okay. Call me if you need anything.

CHARLIE

Thank you, Paco.

Paco and the other bellman look at each other and leave. Charlie looks at Laurie.

CHARLIE

Are you okay? Can you stop screaming?

She nods. He removes his hand.

LAURIE

Charlie...Good god, Charlie, what are you doing with a head in your bag?!

CHARLIE

I don't know! You think I know?!

LAURIE

Yes, I think you'd know! If I had a human head in my bag, I think I'd know!

B38 CONTINUED:

B38

CHARLIE
Laurie, please don't get upset
- but there's more than one.

LAURIE
What?! Charlie there's two?!

Charlie looks behind the bed and motions more.

LAURIE
Three!?!Four!!! How many?!

CHARLIE
Eight.

She thinks then suddenly shrieks again.

39 INT. THE HOTEL CORRIDOR, SAME.

39

Paco and the other bellman are still in the hall. Hearing Laurie's screaming, they look at each other and shake their heads.

PACO
Gringos locos.

40 INT. CHARLIE'S HOTEL ROOM, SAME.

40

Laurie is running around the room like a chicken with her head chopped off, squeaking and shrieking. As Charlie moves to stop her, she runs out the door.

CHARLIE
Laurie, don't go...Laurie...

Charlie goes to the door. Waits a beat.

CHARLIE
Laurie... Laurie, you're not in
the hall, you're in the closet.

LAURIE (O.S.)
Don't you think I realize
that?!

CHARLIE
(grabs the doorknob)
Laurie, you have to come out.

LAURIE (O.S.)
Let go of the knob or I'll
scream.

40 CONTINUED:

40

He lets go. She pulls the door shut tight. Long pause.

CHARLIE

Laurie...

LAURIE (O.S.)

I'm not coming out.

CHARLIE

Laurie...

LAURIE (O.S.)

I'm not!

CHARLIE

Laurie...You have to. The
bodies are in there.

Suddenly she comes yelling out of the closet. He laughs.

CHARLIE

I'm kidding. There aren't any
bodies in there. Laurie...

LAURIE

You're kidding?! You're
kidding at a time like this?!

CHARLIE

I had to get you out of there.
Please calm down.

LAURIE

Calm! You expect me to be calm
when you have EIGHT HUMAN HEADS
IN YOUR LUGGAGE!!!

CHARLIE

Laurie, they're maybe two
guests down in the lobby who
didn't hear you!

LAURIE

Well what could it be? Could it
be Steve? Or Ernie? Is it some
kind of hideous medical prank?

CHARLIE

God. I don't think so! Just the
thought of blood bothers Steve.
And this isn't Ernie's style.
Look, they're my best friends
but, come on, they're dull guys
with dull lives.

A40 INT. STEVE AND CHARLIE'S FRAT HOUSE ROOM, NIGHT.

A40

Rock music is turned to high volume muffling the yells of Steve and Ernie who hang upside down from gravity boots. Tommy pushes one then the other like kids on swings and they swing back and forth at a frightful height.

TOMMY

You're not being honest with me.

B40 INT. CHARLIE'S HOTEL ROOM, AFTERNOON.

B40

LAURIE

(after thinking about it)

You're right.

CHARLIE

Besides, the only heads we have access to are cadavers and these heads are fresh.

LAURIE

Charlie!

CHARLIE

I'm sorry, but it's true. Check it out for yourself.

LAURIE

No! No thank you! Look, there has to be an explanation. You don't just---

Laurie suddenly backs away.

LAURIE

Oh my God, Charlie, not you!

(beat)

Move one inch towards me and I'll scream!

CHARLIE

Come on, Laurie, don't be insane! You may not be feeling great about us right now, but you can't seriously think I'm a mass murderer?!

(beat)

All right, you caught me.

(MORE)

B40 CONTINUED:

B40

CHARLIE (CONT'D)

(picks up a hefty bag)

Laurie, this is my Uncle Salvatore. If only he'd bought me that car I wanted! And this? This was Jed, sweet old janitor at my High School - if he just hadn't busted me for smoking, I wouldn't have had to eat him!

LAURIE

All right! All right!! I get it! Then let's call the police.

CHARLIE

The police? Laurie, we're in Mexico. A third world country. You don't just go to the police in a third world country and tell them you found eight human heads in your luggage!

LAURIE

Why not?

CHARLIE

Because they have no laws here! They'd turn me into a sombrero! (beat) Midnight Express was only hash, Laurie. This is heads!

LAURIE

Okay! Then what do you suggest?

CHARLIE

Look. Let's think this through rationally. This obviously isn't my bag. I mean I packed in a hurry but I know I didn't pack these!

LAURIE

Okay...

CHARLIE

So it's somebody else's bag and the best thing to do would be to return it.

B40 CONTINUED: [2]

B40

LAURIE

Charlie, do you really want to meet the person who's carrying eight human heads in their luggage?! "Hello! I have your heads! Would you like them back?!!" Does that work?

CHARLIE

Good point.

LAURIE

Oh my God, Charlie, what if they have your bag?!

CHARLIE

What?

LAURIE

Your bag! What if the person who owns this bag - has your bag. Charlie, they'll come looking for you!

She runs to the windows. Locks the door. He paces.

CHARLIE

Laurie. Laurie. I've taken a mental inventory. There's nothing in my bag that could possibly lead anybody here.

LAURIE

Are you sure?

CHARLIE

Positive. Absolutely nothing.

C40 INT. STEVE'S FRAT HOUSE ROOM, NIGHT.

C40

Steve and Ernie, covered with welts, still hang from the gravity boots. Tommy sits behind them.

ERNIE

His family lives in Clarion, Vermont. They're in the furniture business. Laurie's from Denver. Last name Bennett.

STEVE

B-E-N-N-E-T-T. On vacation in Mexico.

D40 INT. CHARLIE'S ROOM, SAME.

D40

LAURIE
That's re-assuring.

CHARLIE
But we still have to get rid of them.

LAURIE
Why?

CHARLIE
Well, unless we're planning to go bowling with them or you're volunteering your room, I'd really like them out of here, know what I mean?

LAURIE
Shouldn't we tell my parents?

CHARLIE
Wow, what a great idea! I'll use this to impress your Dad! How about: 'I'm ready to rent that fishing boat, Dick, and look what I brought for bait! Eight human heads!'

LAURIE
Okay! I get your point. What do you suggest then?

CHARLIE
Simple. All I have to do is throw them away.

41 INT. THE LOBBY OF THE MEDICAL RESIDENCE, NIGHT.

41

Framed pictures of the residents from the previous fifty years line the walls. Ernie and Steve, tied, gagged, in their underwear and spotted with whelps stand nearby.

TOMMY
Guys, you're not helping me here so now we gotta go to another game.

ERNIE
But we've told you all we know!

41 CONTINUED:

41

TOMMY

Except the magic word - where
is Charlie Pritchett?!

Steve and Ernie shake their heads. They really don't know. They watch with horror as Tommy begins walking around the room, tossing picture after picture onto the floor, covering the linoleum with glass shards. Tommy takes off the belts that bind Steve and Ernie's hands.

TOMMY

Okay, ladies, onto the dance
floor. I want to see two
college boys have sex.

They both start shaking their heads.

TOMMY

Don't be shy. There's worse if
this don't work.

Steve pulls of the sock from his mouth and falls to his knees. Ernie falls to his knees too.

STEVE

We'll help you find him! Any
way we can! Please let us
help! I'm begging you! Look,
please! We're begging!!

They both start crying. Hugging Tommy's legs.

ERNIE

Don't make me do this. Not with
him! It's too disgusting!

Tommy stares at them. Steve frowns at Ernie. He's not sure he likes what Ernie just implied about him.

TOMMY (TO ERNIE)

Don't worry, you'll be on top.

42 EXT. THE BACK OF THE HOTEL, DAY.

42

Looking around to make sure he's unwatched, carrying the duffel bag, Charlie exits the hotel and goes to the garbage dumpsters. He tries to lift the lid on a dumpster but it barely moves. He sees the problem: the dumpster is padlocked.

CHARLIE

They lock the garbage?!

Charlie shakes the dumpster lid, rattling it, trying to open it.

42 CONTINUED:

42

He goes to one end and pushes. He finds he can bend the metal dumpster lid up so that it opens five or six inches. He takes a hefty bag wrapped head out of the duffel bag and tries to squeeze it into the dumpster. It's an inch too big to fit through.

PACO (O.S.)

Can I help you, Senor
Pritchett?

Startled, Charlie drops the bagged head onto the ground. The lid to the dumpster clangs shut on his finger. He yells. Shaking his finger in pain, he turns to Paco. Pepe runs up and repetitively grabs at the bag.

CHARLIE

(pushing Pepe away
with his foot)

Oh. Hello again, Paco. I was just, er, uh, putting some trash in the garbage. Er, putting some garbage in the trash. You know.

PACO

I'll take it for you.

CHARLIE

That's all right. I have it.

Paco tries to take the hefty bag. Charlie hangs onto it.

PACO

It's not a problem, Senor. What is it?

CHARLIE

What is it? That's none of your business.

PACO

I mean, what kind of garbage, Senor? Plastic? Aluminum? We recycle here.

CHARLIE

Recycle?

PACO

Si. Since NAFTA. What is it?

CHARLIE

Well. It's not really recyclable. It's perishables.

PACO
(trying to take the
garbage bag again)
Perishables we compost.

CHARLIE
It's really not compostable.

PACO
Sure it is. Everything
perishable is compostable.

Charlie pulls the bag away.

CHARLIE
No it's not! Jesus Christ,
can't a man throw away his
garbage in peace anymore?!

PACO
Sorry, Senor. Go ahead and put
it in.

With a key Paco opens the padlock and stands holding the
metal dumpster door open for Charlie. Charlie tosses it in.

PACO
I'll take care of it later.

CHARLIE
Actually, you know what? I
think I'll keep it after all.

Charlie climbs into the dumpster and retrieves the bag.

PACO
You sure, Senor?

CHARLIE
It's okay. Little oil and
formaldehyde -er vinegar! -
it'll taste fine. Gracias,
Paco.

With Paco eyeing him like he's from another planet, Charlie
jumps out of the dumpster and carries the duffel bag back
into the hotel. Pepe follows. Paco calls to him.

PACO
Pepe! He likes you, Senor. He
doesn't like most people, but
he likes you.

42 CONTINUED: [3]

42

CHARLIE
Isn't that swell.

43 INT. HOTEL LOBBY, DAY.

43

Charlie passes Dick who is sitting on a sofa in the lobby, talking on the phone.

DICK
Mom, why bring your inheritance
into it? Excuse me...
(at Charlie)
You still haven't changed?

CHARLIE
Well, I er...

DICK
I don't want to be rude but are
you coming or am I just gonna
just sit in the god damn lobby
all day waiting for you?

CHARLIE
I'm sorry, sir. I'll be there
right away.

He turns to run up the stairs with the duffel bag and inadvertently slams it into the railing.

CHARLIE
(to the bag)
Sorry... Sorry...

Charlie flashes a smile back at Dick and exits. Dick watches him and shakes his head.

DICK
This kid needs his head
examined. Nothing, mom.

44 INT. CHARLIE'S HOTEL ROOM, DAY.

44

A frantic Charlie enters. He tries to squeeze the duffel under the bed but it won't fit. He puts it in the closet which won't lock. A maid enters. Charlie reacts with alarm.

CHARLIE
Don't clean my room!

The maid looks confused and frightened. She backs out.

44 CONTINUED:

44

CHARLIE

Por favor. No clean! No clean!

He takes out a twenty. The maid backs further away.

CHARLIE

No clean!

MAID

Si. No clean!

She takes the money that he shoves at her and exits.

45 INT. CHARLIE'S ROOM, SAME.

45

Charlie deadbolts the door and puts on the chain. He pushes a chair against the door to secure it further. He puts the duffel in the closet, closes the closet door, moves a chair in front of that. Not liking that arrangement, he takes out the bag and stuffs it whole into the laundry hamper and puts it in the closet. He takes a blanket down from the closet shelf, covers the hamper with it, closes the closet door, and blocks it with a chair. He goes to the window and starts out.

46 EXT. BACK OF THE HOTEL, SAME.

46

Charlie shinnies down the gutter to the ground. Paco is standing there with gardening tools. Charlie sees him.

PACO

Senor Pritchett? You okay?

CHARLIE

Back in the states I'm a
mountain climber, Paco. Got to
keep in training.

He pounds himself briskly on the chest then walks off. Paco looks at him like he's crazy.

47 INT. STEVE'S ROOM, NIGHT.

47

Steve and Ernie are dressed now but some whelps are still showing. A second phone has been brought in from the next room and both guys sit making phone calls. Tommy lies on the bed looking through a Penthouse.

ERNIE (INTO PHONE)

Mrs. Pritchett? This is Ernie
Lipscomb, Charlie's friend from
medical school...

(MORE)

ERNIE (INTO PHONE) (CONT'D)

... How are you? Yes, I know
it's late but it seems a little
situation has come up...

STEVE (INTO PHONE)

In "Acapulco please, the numbers
for as many hotels as you can
give me.

TOMMY

Man, this stuff is immoral. Can
you imagine what it must be
like for a father to see his
daughter like this?

(long pause)

And know he's not gettin any of
the money?

ERNIE (INTO PHONE)

No no, it's nothing to worry
about, but I do need to get a
hold of Charlie. Did he by any
chance tell you where in Mexico
he was going? Uh huh.. uh
huh...He didn't...

Tommy hears this and slumps. Ernie continues on the phone.

ERNIE

Yes, I know exactly how sons
are these days... Yes, I
know...Oh, I'm fine...

Tommy tosses aside the Penthouse then begins going through
the contents of Charlie's duffel. He finds fifteen pairs of
socks, ten shirts, twenty pair of underwear.

TOMMY

You sure he's only going for a
week? He's got enough shit in
here for a year.

STEVE

Charlie's a compulsive packer.

Tommy takes out Charlie's manuscript.

TOMMY

Sleight of Mind by Charlie
Pritchett.

STEVE

He's writing a detective novel.

47 CONTINUED: [2]

47

TOMMY

Sounds more like his
autobiography.

ERNIE

(covering the phone)
It's a pun on sleight of hand
and dimwitted, get it? You
know? A pun? A play on words?

Tommy stares at Ernie. He takes out his gun, aims it at Ernie and fires. The poster behind him shatters. Tommy stands staring at Ernie.

ERNIE (INTO PHONE)

Mrs. Pritchett. Gotta go. Bye.

He hangs up. Stares at Tommy who stands in front of him holding a gun in one hand and a towel in the other.

TOMMY

I popped the last guy who tried
to pun me, get it?! Now make
more calls, assholes!

As Ernie and Steve frantically make calls, Tommy settles back with Charlie's book.

48 EXT. A LA PURISIMA SEASIDE RESTAURANT, AFTERNOON.

48

A mariachi band strolls through the restaurant. Dick, Laurie, and Charlie sit at one of the tables watching. Charlie is in the same dirty clothes and drinking a margarita.

CHARLIE

How's Mrs. Bennett?

DICK

Still sleeping when I left her.
I'll take her back some dinner.
(leans into Charlie)
So Laurie tells me that - this
week - you're thinking about
becoming a head shrinker.

Charlie spills his drink all over himself.

CHARLIE

What?!

DICK

You know, a shrink.
(MORE)

DICK (CONT'D)

Head shrinker. Psychoanalyst.
Whatever the hell you call
overpaid hand holders these
days.

LAURIE

Dad...

CHARLIE

Well...Oh my god. For a second
there, I thought you were
saying...

(laughs to himself)

Never mind. Anyway, I was
considering it. But to tell you
the truth, I'm not sure what
I'm doing anymore.

DICK

I'm certainly aware of that.

LAURIE

Daddy. Enough.

DICK

Look, Charlie, it's hopefully
none of my business but let's
review. You've been pre-law,
pre-architecture, pre-vet, pre-
med...

LAURIE (SIMULTANEOUS)

Real med. He's an intern now.

CHARLIE (SIMULTANEOUS)

Real med. I'm a resident now.

DICK

Now Laurie tells me you've
taken a leave of absence to
write a mystery novel?

CHARLIE

Well I like being an intern but
I'm not sure I actually want to
be a doctor, know what I mean?
Whatever I do, I want to love
it, you know?

DICK

Nobody loves what they do! And
how the hell did you get from
medicine to mystery novels?

48 CONTINUED: [2]

48

CHARLIE

Well, from psychiatry I got
interested in hypnosis. From
hypnosis I got into sleight of
hand. From that to mysteries.

DICK

How do you expect be successful
if you never stick with
anything?

CHARLIE

The problem is, there's so many
interesting things available, I
don't know what to pick.

DICK

Then pick head shrinking. I
think you'd be good at it.
(he stands and turns
to Laurie)
Order me a coffee. I'm going
to check on Bear.

Dick exits. Charlie shoots Laurie a tortured look.

49 INT. CHARLIE'S ROOM, AFTERNOON.

49

The door opens and the security chain pops off like it
wasn't even latched. The chair slides way. Two maids wheel
in a cleaning cart and look around. They speak in Spanish
with subtitles.

MAID 1

The man said the room is not
clean. He gave me this.

She holds up the twenty dollar bill. Maid 2 nods then goes
to strip the bed. Maid 1 goes to the closet, opens it,
takes the duffel bag from the laundry bin, then tosses it
into the cleaning cart.

50 INT. ANNETTE AND DICK'S HOTEL ROOM, AFTERNOON.

50

Dick enters. Annette's not on the bed.

DICK

Annette? Bear?

Annette pops her head out from under the bed.

DICK

Bear, what are you doing?

50 CONTINUED:

50

ANNETTE

Woolly! Thank god you're still
alive!

DICK

Still alive? Of course I'm
still alive.

ANNETTE

Where's Laurie? Not with him!
Oh my God, not with that
maniac!

DICK

Honey, calm down. What are you
talking about?

ANNETTE

What am I talking about? Dick,
our daughter's dating a mass
murderer. In his room...in his
bag - he has... body parts!

DICK

Bear, I told you about your
drinking...

ANNETTE

This has nothing to do with my
drinking! Call the manager.
Search his room. Stop him
before he mangles Laurie!
(after a beat)
Maybe just one little drink,
Wooly.

51 INT. THE CORRIDOR OUTSIDE CHARLIE'S ROOM, AFTERNOON.

51

Annette and Dick watch while the Hotel Manager puts a key
in the door and opens it.

52 INT. CHARLIE'S ROOM, AFTERNOON.

52

The room looks perfectly normal. Spotless, in fact. Annette
huddles close behind Dick while he searches the room. He
looks in the closet, under the bed, behind the chair, in
the shower, everywhere. Annette goes to the window and
opens the shade. Paco's head seems to be sitting outside on
the window sill. Annette screams.

PACO

Oh, Senora bella, so sorry to
scare you. I fixing the gutter.

A52 EXT. LA PURISIMA HOTEL - WINDOW

A52

ANOTHER ANGLE reveals that Paco is up a ladder on the outside wall of the hotel, tightening the gutter pipe that Charlie shinnied down.

52cont Annette covers her mouth. Dick pulls the shade back down and motions for the Hotel Manager to leave. Annette sees this. 52cont

ANNETTE

I know what I saw, Dick! I'm not crazy!

Dick takes Annette's hand.

DICK

Bear, listen to me.

ANNETTE

Woolly, I saw it!

DICK

And I believe you. But let's think this through. You've been off the booze for three weeks now. You know what the doctor said could happen if you started back--

ANNETTE

I didn't hallucinate it! I had the drink after I saw them. Woolly--

DICK

What about those pills? I saw you take them and you said yourself they make you woozy?

He looks at her. She looks at him then looks away, confused.

DICK

I was in here with him, Bear. I wasn't paying close attention but he unpacked right in front of me. Would a maniac do that?

ANNETTE

Then where's his bag?! Answer me that!

52cont CONTINUED:

52cont

DICK

I don't know. But I'll question him very closely next time I see him. Okay?

Dick reaches out his hand.

DICK

Bear, the doctor left you a nice sedative. You'll feel much better in the morning.

ANNETTE

Oh, Woolly. I feel so confused.

DICK

Bear, honey. Come with Woolly.

Dick helps the poor woman out of the room. As they exit, he closes the door.

A53 OMIT.

A53

53 EXT. THE HOTEL BELOW CHARLIE'S ROOM WINDOW, NIGHT.

53

Paco, carrying luggage, leads some new guests, an OLD COUPLE, towards their room. Nearby, Charlie is climbing up the gutter to his room.

PACO

(routinely)

Good evening, Senor Pritchett.

CHARLIE

(equally routinely)

Evening, Paco.

The old couple shoot each other glances.

54 INT. CHARLIE'S ROOM, NIGHT.

54

Charlie enters through the window then sees that the chair has been moved away from the door. Panicked he runs to the closet. Empty. He runs to the bathroom and opens the hamper. Empty.

55 INT. THE CORRIDORS OF THE HOTEL, NIGHT.

55

Charlie runs down to the end of the hall then back. He thinks, then runs down to the other end of the hall then back. The old couple and Paco, standing in the doorway to a room, think he's crazy. Maybe they're right.

55 CONTINUED:

55

CHARLIE
(panicky to himself)
Oh my god, it's death squads!
That has to be it! Oh my god!

He runs out.

56 INT. HOTEL LOBBY, NIGHT.

56

Charlie runs down the stairs into the lobby.

MAID 1 (O.S.)
Senor?

Startled, Charlie yells. Maids 1 & 2 recoil.

MAID 1
We clean room. Room clean!

CHARLIE
What?!!

57 INT. THE HOTEL BASEMENT LAUNDRY ROOM, NIGHT.

57

Charlie comes running down the stairs into the laundry room. There's nobody there and a few washers and dryers are running. Charlie looks around. He spots his duffel bag in the corner and picks it up. On it is a laundry tag that reads, "Pritchett - 201". A voice startles him.

OLD MAID
Hola?

Charlie drops the bag and turns around. An old maid stands there.

CHARLIE
Oh. Hi. I'm...

In the middle of talking, Charlie notices something: The old maid has terrible cataracts. She's blind.

CHARLIE
...blind. I'm mean, you're
blind. I mean, I'm a guest!

He waves his hand in front of the old maid. She doesn't react.

CHARLIE
I just left something down here
and...

57 CONTINUED:

57

As Charlie leans over to pick up the bag, something bangs in the dryer a few feet in front of him. He looks up. He sees Pepe looking into an old fashioned dryer with the side door facing him and a little glass window to see in. A head, stogie in it's mouth, floats to the little window and stares out at Charlie. Charlie reflexively jerks away.

OLD MAID

Mucho ruido! La machina is muy viejo.

The maid feels her way past Charlie and bangs her fist on the door of the dryer. She moves behind a board where she folds and wrap clean laundry. Charlie watches her.

CHARLIE

Okay. Goodbye. Adios.

OLD MAID

Adios.

Charlie makes sounds like receding footsteps but stands in place. He moves silently to the door of the dryer, puts his hand on it, and slowly pries open the door, stopping the machine. He stands motionless like a statue as she gets up and walks right next to him. She stands there, motionless for a moment, then suddenly slams the door shut with the full force of her shoulder.

Charlie pulls his hand away with a spasm of pain. He moves around the laundry room in a paroxysm of silent convulsive agony. Unaware that right beside her a head keeps appearing then disappearing in the dryer's window, she sits back down. Charlie silently picks up the duffel bag, and manages to exit without yelling in pain.

58 INT. THE CORRIDOR OUTSIDE LAURIE'S ROOM, NIGHT.

58

Duffel bag in one hand, still shaking the injured other hand, Charlie hurries down the hall to Laurie's room. He knocks then yells in a loud whisper.

CHARLIE

Laurie, let's go. I have the heads!

Charlie turns. Right beside him, staring, is the old couple.

CHARLIE

...Lettuce. I'm a dealer.

58 CONTINUED:

58

He holds out the bag and flashes the old couple a dumb smile. Laurie appears and she and Charlie dash off. The old couple stare after them.

59 EXT. THE MEXICAN DESERT, NIGHT.

59

Five miles from the town, Laurie and Charlie are driving in the jeep. They pull off into the desert and get out.

60 EXT. THE DESERT, NIGHT.

60

With Charlie carrying the duffel bag, they walk out into the desert. At one point Charlie stops suddenly.

CHARLIE

Here.

Laurie keeps walking and trips right over the bag. He falls over her.

LAURIE

Jesus! Would you watch it!

CHARLIE

Sorry. You okay?

He helps her up and brushes her off. He hands Laurie a shovel and they start digging.

LAURIE

God, this absolutely sick!

CHARLIE

I know. And I feel terrible.

LAURIE

Since they're just heads, do we still have to bury them six feet under? What's the rule on this? Maybe three?

CHARLIE

I have no idea.

LAURIE

God, when I was eight, me and my friends used to rip the heads off Barbie Dolls. This must be Ken's revenge.

Suddenly something moves in the headlights.

LEAD BANDITO (JUAN) (O.S.)

Find any buried treasure,
gringos?

CHARLIE

Oh, shit.

Coming at them are four Banditos.

JUAN

We have laws about these
deserts. They're
environmentally protected now,
you know.

CHARLIE

Actually, we didn't know.

The Banditos surround Charlie and Laurie. They begin to
search their pockets. Laurie slaps their hands away.

JUAN

Oh yeah. We got protected
snakes. Protected lizards.
Protected toads. You familiar
with the Mexican horny toad,
chiquita?

CHARLIE

Oh shit... Oh no...

JUAN

Oh, yes, the Mexican horny toad
is a very special species. It's
against the law to hurt a horny
toad in any way.

One of the banditos begins stroking Laurie's hair. Laurie
slaps the hell out of him.

JUAN

Whoa! You just hurt a horny
toad!

The banditos attack. Charlie swings his shovel and downs
one, gets punched by another and is about to be swarmed
when suddenly headlights approach and they all freeze.
Coming down the road is a Mexican Federale car.

A FEDERALE jumps out of his car, fires a shot, then shouts
something at the banditos in Spanish. The banditos fire a
shot in return hurry into the jeep and drive away into the
hills. The Federale turns his spotlight onto Laurie and
Charlie.

60 CONTINUED: [2]

60

CHARLIE

Oh my God...

FEDERALE

You okay, Senor? Senorita?

CHARLIE

(watching the banditos
drive off in the
jeep)

NO! Dick will kill me!

LAURIE

Blessing in disguise, huh?

Charlie looks at her.

61 EXT. THE HOTEL DRIVEWAY, NIGHT.

61

Charlie and Laurie get out of the Federale's car.

FEDERALE

Don't forget your bag, Senor.

CHARLIE

Oh. Right. Thanks.

Charlie takes out the bag and the Federale drives away.
Charlie and Laurie walk towards the hotel lobby.

CHARLIE

Well, that went well.

LAURIE

(suddenly stops
walking)

Charlie. I've got it: FedEx.

CHARLIE

What?

LAURIE

FedEx them. To Steve.

CHARLIE

Laurie, we're in Mexico.
There's no FedEx here.

LAURIE

Then MexEx them, I don't care!
The point is, ship them.

61 CONTINUED:

61

CHARLIE

And just let Steve innocently
open up a package filled with
heads!

LAURIE

Of course not. Call him.

62 INT. STEVE'S ROOM, NIGHT.

62

Steve and Ernie sit deflated. The list of the hotels, etc.
they've called is long and they've clearly had no luck.

TOMMY

Guys, I'd like to do this
forever but it's time for you
to die.

STEVE

But you can't just kill us!
We're trying! We're trying!

TOMMY

Trying? What do you think this
is, the Special Olympics? God
damn it, I need that bag!

Tommy pulls out his gun. Steve and Ernie start backing
away. Into the wall. Death appears close. Suddenly the
phone rings. No one moves.

STEVE

Can I answer it? Please? It
might be Charlie.

Tommy thinks then waves for Steve to answer it.

A62,62CT INT. HOTEL LOBBY -NIGHT
INT. STEVE'S ROOM NIGHT.

A62,62CT

Steve, Ernie and Tommy are on the speaker phone to Charlie.

CHARLIE

Steve. It's Charlie.

STEVE

Charlie! Thank god!

Tommy shoves Steve aside.

TOMMY

Okay asshole, listen to me and
listen good. You got my heads
I want em back, understand!

A62,62 CONTINUED:

A62,62

Steve and Ernie look at each other and mouth "Heads?!"

CHARLIE

Who is this?

TOMMY

It don't matter who this is! I want those heads!

CHARLIE

Jesus Christ! You're the guy from the airplane!

At the hotel, Laurie leans in close, trying to hear the conversation. Tommy grabs Steve's cheek and twists.

STEVE

Charlie! Ahh!

TOMMY

This ain't a god damn reunion!

CHARLIE

Steve! What are you doing to Steve?!

STEVE

Ahhh!

TOMMY

I'm killin him if you don't shut up and listen! Where are you?!

CHARLIE

I'm in Baja. Mexico. Eight hours south of San Diego.

Tommy loosens his grip on Steve. He thinks then looks at his watch.

TOMMY

Okay, listen. Bring em to the San Diego airport and wait for me. All eight heads.

Steve and Ernie look at each other and mouth, "Eight heads!?"

CHARLIE

The San Diego airport? I'm on vacation with my girlfriend's family. We can't come back to San Diego.

A62,62 CONTINUED: [2]

A62,62

Tommy grabs Steve's face again. Steve screams.

CHARLIE

Okay! Okay! San Diego!

TOMMY

If you aren't there by--
(checks his watch)
--midnight, your buddies are
history. Got it?

CHARLIE

I got it but what if I don't
have all eight heads?

TOMMY

(deadly)
What?

CHARLIE

I lost one.

TOMMY

You lost one. You lost one?!
How the hell did you lose one?!

CHARLIE

The maid took it. I couldn't
get it back. I--

TOMMY

Which one?

CHARLIE

I don't know.

TOMMY

Well what'd it look like?!
Describe it!

CHARLIE

Well... It was white. I think.
And it had black hair... And
stubble. And beady eyes!

TOMMY

Half of em look like that! Is
that the best you can do?

CHARLIE

Well, I...Wait!

Moments later, at the hotel desk, Charlie hands a paper to
Paco. Paco looks at it, reacts, and goes to the hotel fax.

A62,62 CONTINUED: [3]

A62,62

In Steve's room, a fax comes through. Tommy looks at a poorly drawn picture of a thug.

TOMMY

Who is this, Felix the Cat?!

Tommy walks around fuming, sporadically smashing things in the room. In La Purisima, Laurie is on the phone, listening. Charlie re-approaches her.

CHARLIE

What's happening?

LAURIE

I don't know. I don't think it helped.

Charlie takes the phone. Tommy gets back on his phone.

TOMMY

Okay, listen. Bring the rest. If you're not there, these guys are dead. Got it?!

CHARLIE

Got it. But before you hang up.

TOMMY

What?

CHARLIE

I'll bring the heads but if you hurt my friends, you'll never get them.

TOMMY

Charlie, are you threatening me?

CHARLIE

No. I'm just telling you a fact. And don't lose my book either. It's my only copy.

TOMMY

Charlie...

Tommy grabs Steve and twists his hair. Steve yells.

CHARLIE

All right! Forget the book! I'll be there!

A62,62 CONTINUED: [4]

A62,62

Tommy hangs up. Charlie hangs up. He stares at Laurie.

LAURIE

Well that was a nice try
anyway. What's happening?

CHARLIE

We have to go back to San
Diego.

LAURIE

San Diego?! My Dad'll shit
himself. What will we tell him?

CHARLIE

I don't know, but we better
think of something or Steve and
Ernie are going to be toast.

LAURIE

Oh god...

CHARLIE

What?

LAURIE

I'm trying to figure out what
would be worse: Dad's reaction
or losing Steve and Ernie.

63 INT. THE STEVE'S ROOM, NIGHT.

63

Steve and Ernie stand watching with terror as Tommy goes on
a rampage around the room. Smashing everything.

TOMMY

(imitating Charlie's
voice)

"I lost one! The maid took it.
I hope that's all right!"

ERNIE

(raises his hand like
in school)

Excuse me, Tommy? Tommy?

TOMMY

WHAT?!

ERNIE

Are we to understand that
(MORE)

ERNIE (CONT'D)
you're supposed to have eight
heads and you're upset because
Charlie lost one?

TOMMY
What is this? University of the
Retarded? Of course that's what
I'm upset about!

ERNIE
Well if all you need is one
head, we can help you!

Steve mouths, "We can?"

TOMMY
How?

ERNIE
This is a medical school. It's
full of heads. On cadavers.

TOMMY
Dumb ass! It's not just any
heads I need. It's particular
heads. Hugo, Isaiah, Benito,
Little Joey, Jamal, Marty, Stu,
and Frank. I have to have all
of em.

ERNIE
Facsimiles won't do?

TOMMY
Fax what?

ERNIE
You know. Like wax? Or plastic?

TOMMY
You think a guy payin' to see
heads ain't gonna notice
they're plastic?! What are you,
nuts!?

ERNIE
I'm just exploring
possibilities. That's what I'm
trained to do. We--

TOMMY
Find me a school annual.

63 CONTINUED: [2]

63

ERNIE

Why?

TOMMY

Cause I'm desperate here and
you just gave me an idea.

STEVE

Are you still gonna kill us?

TOMMY

No. Not till later. Find me an
annual!

Steve and Ernie look at each other and hop to.

64 INT. DICK AND ANNETTE'S ROOM, MORNING.

64

Annette is sitting at the window, staring vacantly outside.
Laurie is at the door talking to Dick.

DICK

What do you mean he forgot to
turn in his lab reports?!

LAURIE

Dad, I know it sounds flaky--

DICK

Flaky! It's ridiculous! He came
all the way to Mexico without
turning in a report and for
that we have to go home?

LAURIE

It was your talk that did it.
He wants his degree. At least
he's decided on something.

DICK

He's decided he'll never be a
member of this family, that's
for sure!

LAURIE

Dad. The vacation's ruined
anyway. Mom should be at home.

DICK

(shakes his head)
This is unbelievable.

65 OMIT

65

66 INT. CHARLIE'S HOTEL ROOM, MORNING.

66

Charlie lies on his bed, staring at the duffel bag. Laurie enters carrying something in white tissue paper.

LAURIE
Okay. We're leaving.

CHARLIE
How'd he take it?

LAURIE
It'll have to fall into the
category of: blessing in
disguise.

Charlie sighs.

CHARLIE
Oh well. I'll make it up to him
somehow. Give him a year of
free analysis.
(beat)
What's that?

Laurie removes the tissue paper revealing a hand carved wooden statue of two naked ancient Aztec wrestlers, locked in a hold.

LAURIE
It's a surprise for his
birthday. He loves this macho
stuff. Would you carry it back
so he doesn't see it?

CHARLIE
Where exactly would you suggest
I put it?

Dick walks into the hall. Laurie closes Charlie's door quickly so Dick won't see the present.

DICK
Well if we're going, let's get
packing!

LAURIE
Right-o, Dad. Pack up, Charlie.

Alone in his room with the statue, Charlie sighs. Charlie tries to get the Aztec wrestlers into the big duffel but there's no way.

CHARLIE

Shit!

Charlie sighs. On the dresser he finds a plastic complimentary La Purisima Hotel bag. He tries to fit the Aztec wrestlers in but they stick out. He takes one of the hefty bagged heads out of the big duffel bag, puts it into the complimentary bag, then tries to fit the Aztecs into the big duffel.

CHARLIE

Shit, shit, shit!

There's a knock on his door.

MAID 1 (O.S.)

Laundry.

Charlie opens the door. The maid hands Charlie a blue wrapped fluff-and-fold laundry package. He tips her, closes the door, and opens the package. All we see is a well washed nose and the tip of a frayed stogie sticking out. Charlie shouts involuntarily. He squeezes the laundered head into the complimentary bag with the other head and manages to pull the string and tie it shut. He goes to the duffel bag and renews the struggle to get the Aztec wrestlers in.

CHARLIE

Damn you, get in. Get in there!

Charlie lies on the floor, wraps his legs around the big duffel in a scissors hold, and pulls the zipper with all his might. Finally there is the sound of something (the statue) breaking and the bag closes. Charlie lies back on the floor breathing hard. He turns and sees Dick, standing at the door, hands on his hips, staring. From where Dick stands, it looks as if Charlie has just finished having sex with the duffel bag.

DICK

Exactly what mental illness are you suffering from?

Charlie tries to smile.

67 INT. THE FRAT HOUSE LOBBY, DAWN.

67

Tommy, Steve and Ernie sit looking at a school annual.

TOMMY

Who's this guy? He might do.

STEVE

Do for what?

TOMMY

For Hugo.

ERNIE

Wait a minute. Are you telling me you're trying to find look-alikes for the head Charlie lost?

TOMMY

We've got some time to kill, you got any better ideas?

STEVE

But these are college professors! Innocent people! You can't just kill innocent college professors because they look like somebody else!

TOMMY

Let me tell you something, college boy! Nobody's innocent. Now who is this guy?

He points to another picture in the annual.

STEVE

He was my anatomy professor. Almost flunked me.

TOMMY

Well here's your chance to get even. Find his address.

ERNIE

Wait a minute! Hold it! I just thought of something.

TOMMY

What?

ERNIE

Cryonics.

TOMMY

Cry what?

ERNIE

Cryonics. Frozen bodies. This University has the biggest cryonics foundation in the country.

TOMMY

So what?

ERNIE

So it might save you some trouble, is so what. You go on a killing spree here and Big Sep's going to hear about it. I mean a few gangsters die, nobody misses them. A bunch of professors disappear, Big Sep will read about it.

TOMMY

Big Sep don't read.

ERNIE

Still, the cryonics facility has hundreds of frozen heads.

TOMMY

Frozen heads? What the hell for?

ERNIE

For situations like this, I suppose.

TOMMY

Hey. Don't get smart with me, asshole.

ERNIE

They have them because people are hoping that in a few hundred years, somebody will be able to bring them back to life and clone them healthy bodies.

TOMMY

You're bullshittin me.

ERNIE

You've put horrible bruises over most of my body, threatened to make me fuck Steve in broken glass, now you're talking about making me commit murder - would I be bullshitting you?!!!

TOMMY

Okay. Calm down. What are you telling me?

67 CONTINUED: [3]

67

ERNIE

I'm telling you that right
across campus is a gold mine of
heads. Heads galore, Heads-R-
us! If I were a person in
desperate need of heads like
you are, I think I'd at least
check it out!

Tommy thinks.

68 EXT. THE LA PURISIMA HOTEL, DAY.

68

The family and their bags are on the curb, waiting to go. Annette's eyes dart suspiciously back and forth between Charlie and his black duffel bag which the hotel chihuahua is sniffing. When nobody is looking, she sneaks a drink from a mini-bar bottle in her purse. Paco walks to Dick.

PACO

I can't find the jeep, Senor.

DICK

What do you mean you can't find
it?

CHARLIE

Oh my god, I forgot. Last night
we er, took a drive and it was
stolen.

LAURIE

Here comes Mt. Vesuvius...

DICK

You forgot it was stolen!

CHARLIE

We er, it er...

DICK

We have no insurance!

ANNETTE

I told you. Didn't I tell you?

DICK

This is ridiculous! How the
hell do we get out of here?!

PACO

No problem. Take a plane.

DICK

A plane? From where?

PACO

Here. This is an important town, Senor. We have our own airport. A plane comes every day.

DICK

Well aren't we lucky.

Dick exhales in frustration. Charlie and Laurie look at each other.

69

INT. A CRYOGENICS LAB, DAY.

69

A guard is tied up in the corner. Steve is looking uncomfortable. Tommy and Ernie move down a row of stainless steel canisters, wiping the fog off the little glass window on each canister, so that they can see the face of the head inside. Tommy studies one face.

TOMMY

Now that's a Hugo.

ERNIE

This one will do?

TOMMY

For Hugo. Unbelievable.

ERNIE

All right. A keeper then. We'll let it thaw.

He twists a knob. Cold white gas rises from the canister.

TOMMY

Keep looking.

They go to the next vessel and wipe off the glass.

ERNIE

Good God, look at this!

They look at the face inside. It's Elvis.

TOMMY

Oh my God! I don't believe it.
Don't tell my old lady!

ERNIE
(moving to the next
vessel)
And this!

They look through the glass. It's Nixon.

STEVE
Oh my God...!

Tommy and Ernie stand gaping. Steve paces.

STEVE
Guys... Ernie...

ERNIE
What?

STEVE
I'm not feeling comfortable
with this.

TOMMY
You what?

STEVE
This is like people's
immortality we're messing with
here. It's murder.

ERNIE
Steve, they're already dead. It
can't be murder.

STEVE
But they believed in this
freezing thing. It's like grave
robbing - or worse.

ERNIE
Steve, there aren't any graves!
Do you see any graves?

Tommy pulls out his gun.

TOMMY
There's gonna be two fresh
graves -- right now -- if you
don't find me some heads!

They move down the row. As they start for the next row,
Tommy comes back to the canister holding Nixon. He turns
the knob and a cloud of gas steams out.

69 CONTINUED: [2]

69

STEVE

What are you doing?

TOMMY

Once was enough of this guy.

70,71 OMITTED

70,71

72 EXT. LA PURISIMA AIRPORT, AFTERNOON.

72

The La Purisima Hotel van pulls in front of a tiny airport with one landing strip and a couple of wrecked planes rotting off the to the side of the runway. Charlie and the Bennett's exit the van. As he gets out, Charlie pries the hotel Chihuahua off his bag and hands it to Paco.

PACO

Sorry it was so short! Come back! See you soon, Senora, I hope!

73 INT. LA PURISIMA AIRPORT, AFTERNOON.

73

All of the family's big bags are on two luggage carts. The airport is crowded with tourists and locals. Charlie and Laurie stand in line at the one ticket counter. Dick walks up.

DICK

It's open seating. You check the big stuff; I'll go to the gate with the little stuff and get seats. Think you can manage that?

Charlie nods.

CHARLIE

Listen, Dick, I'm really sorry to--

DICK

Come on, Bear.

Carrying the four carry-on bags, Dick leads Annette off.

CHARLIE

God, Laurie, your dad really hates me.

LAURIE

Hate is too strong. Loathes maybe.

73 CONTINUED:

73

CHARLIE

Very funny.

74 INT. AIRPORT BAGGAGE X-RAY AREA/CUSTOMS AREA, AFTERNOON. 74

Dick and Annette stand before a Mexican Customs Inspector.

MEXICAN CUSTOMS INSPECTOR

Do you have anything to
declare? Any fruits? Any
vegetables? Any native plants?

DICK

Are you kidding?

The Inspector stares at Dick then motions to the X-ray machine. Dick puts the carry-on bags on the baggage X-ray conveyor. The last carry-on bag he picks up is Laurie's - the one Charlie put two heads in. Dick and Annette step through the human X-ray portal and wait for the bags.

Suddenly the baggage conveyor on the X-ray machine stops. One of the Security Guards calls for help.

A74 ANGLE ON THE GUARDS' SIDE OF THE X-RAY MACHINE, SAME.

A74

On the big X-ray monitor, the guards can see the X-ray images of three bags. The bag on the left (Annette's) is full of mini-bar liquor bottles. The bag in the middle has something long and dark in it. The bag on the right clearly shows two human skulls, one with a stogie in it's mouth.

74CONT A second Security Guard joins the first who points to the middle bag. Completely oblivious to the two human skulls in the bag right next to it, the Guards point to and discuss the long dark object in the middle bag.

74CONT

Dick, who has picked up all but his one last bag, waits impatiently for it.

DICK

Excuse me, could you give me my
bag?

SECURITY GUARD

Un momento, Senor.

DICK

Excuse me but I don't have un
momento. I have un plane to
catch. I can see my bag right
there. I'm going to take it,
okay?

74 CONTINUED:

74

Dick reaches into the X-ray machine.

SECURITY GUARD

Senor, no...

B74 On the X-ray screen (which Dick can't see) the Security Guard sees Dick's hand reach in for the bag. The Guard's eyes suddenly go wide when he sees the skulls in the bag Dick is grabbing. He nudges his fellow Guard.

B74

75 INT. THE AIRPORT LUGGAGE LINE, SAME.

75

Laurie and Charlie stand in line at the main baggage check in. Suddenly there's some screaming across the lobby. They turn and look. It's Annette. She's running to Laurie, mini-bar bottles in her purse rattling, screaming shrilly and flailing her arms in front of her like an amphetamine-injected rodent in a mating dance. She collapses on the floor in hysterics.

LAURIE

Mom! Mom! What happened?

She leans close and listens to her mother mumble. Only she can hear what her mother is saying.

LAURIE

Oh my God!

CHARLIE

What?

LAURIE

They found two heads in dad's carry-on.

There is a commotion down the hall. Laurie and Charlie look in time to see Federales drag away a wildly struggling Dick. Annette starts to sound like she's speaking in tongues. Charlie looks at Laurie.

CHARLIE

Oh no.

76 OMIT.

76

77 INT. THE UNIVERSITY HOSPITAL MORGUE, DAY.

77

Lights come on in the morgue. Tommy, Ernie and Steve enter carrying a green hefty bag. Ernie quietly locks the door.

TOMMY

I can't use old. I need fresh.

ERNIE

These are fresh. Not even fresh frozen.

Ernie and Tommy go to the body drawers and start looking at body after body. Steve is too squeamish to look.

TOMMY

Too young....Too old... That's decent. Hold that one...Not bad either. Could be Stu...

ERNIE

Imagine him with some bruising maybe? A few cuts? Some random disfigurement maybe?

TOMMY

Yeah. Definitely could be a Stu. It's worth a try. So I'll take him, him, and him.

STEVE

What do you mean, take?

TOMMY

For a future doctor, you sure are stupid. I mean I'll take their heads!

Ernie walks up with a bone saw. Offers it to Steve.

STEVE

No way! You do it. This was your crazy idea!

Tommy draws his gun. Points it at Steve.

TOMMY

And it's my idea that you should cut 'em off.

STEVE

But he's the neurologist. I'm going into dermatology!

77 CONTINUED: [2]

77

TOMMY

Then don't screw up their skin.

Tommy cocks his gun. Steve takes the saw from Ernie.

STEVE

This can't be happening.

Steve walks out of frame. Ernie and Tommy stand and watch.
We hear the sound of an electric saw.

78 INT. LAURIE'S LA PURISIMA HOTEL ROOM, DAY.

78

Laurie and Charlie are back in Laurie's hotel room. Laurie is on the phone. Charlie paces. The duffel bag is in the corner.

LAURIE (ON PHONE)

No sir. We're still in Baja and Mom's under sedation. Is there anything you can do?..Uh huh. Okay...Thank you, Mr. Mitchell. I'll wait for your call.

She hangs up.

CHARLIE

What'd he say?

LAURIE

He knows a good lawyer down in Cabo, and he's calling him right away. My grandmother's flying down to help with bail.

CHARLIE

Laurie. I feel rotten. I'm responsible for this.

LAURIE

It's just so unfair. My dad's in jail for possession of heads - and they aren't even his.

CHARLIE

I know but what am I supposed to do? Go to the Mexican police and say, 'Excuse me, those aren't his heads, they're mine?

(MORE)

78 CONTINUED:

78

CHARLIE (CONT'D)

Or what I mean, Mr. Federale, sir, is that they're not really my heads, I was just taking them to a thug in San Diego.' We'll all end up in jail and Steve and Ernie will wind up dead.

LAURIE

God, I wish I knew what to do.

CHARLIE

Me too. But I do know one thing. We have to stick together on this. Two heads are better than one.

Laurie stands.

LAURIE

Charlie! How dare you joke at a time like this?!

CHARLIE

Sorry. I'm just talking off the top of my... Sorry.

A78,78CT.OMITTED

A78,78CT.

79 INT. THE MEDICAL RESIDENCE LOBBY, AFTERNOON.

79

Tommy, Ernie and Steve enter carrying a giant hefty garbage bag. Steve is splattered with blood, shell shocked, stunned, catatonic. He collapses on the couch.

TOMMY

Jesus Christ, that clock right?

ERNIE

Yeah.

TOMMY

Shit. Time to go and only four heads. I'm screwed.

ERNIE

But you have a good start. Maybe you'll luck out in San Diego. Maybe one of these will do for the head Charlie lost.

TOMMY

With my luck today? I doubt it.

Tommy sits, exhausted.

ERNIE

Let's take stock of where we are.

TOMMY

Look, I have to kill you both, you know. Your helping don't change that.

ERNIE

I know. But let's just see where we are, okay? You might be better off than you think.

TOMMY

Okay, let's see: I got a Hugo, a Marty, a so so Stu, and a bad Frank.

ERNIE

I thought you said at the morgue that one was a Little Joey.

TOMMY

Right. Marty, Hugo, Frank, and Little Joey.

ERNIE

What about Stu?

TOMMY

I said Stu. I said a so so Stu.

ERNIE

But just then you said Little Joey.

TOMMY

I know I said Joey but I also said Stu.

ERNIE

Then what about Frank? Look, start over. We have an Hugo, a Little Joey, a Frank and a bad Stu.

TOMMY

Frank. A bad Frank.

ERNIE

That's what I said.

TOMMY

No you didn't. You said a bad Stu. Stu is so so.

ERNIE

I said a so so Stu.

TOMMY

No you didn't...

ERNIE

Yes I did. I said so so Stu.

STEVE

Would you two stop it! God damn it, stop it!! This isn't baseball cards we're talking about here! This is heads. Human beings' heads!!

They both look at him. A long pause.

ERNIE

Okay, where were we? We have an a Hugo, a Marty....

TOMMY

Hold it. Hold on a second.

Tommy squints then holds up his hands like he's framing Steve's face.

STEVE

What?

TOMMY

Funny. I didn't notice it before but maybe...with black hair...a broken nose... You might make a decent Frank.

STEVE

(suddenly afraid)

What?

TOMMY

(moves close to Steve)

Yeah. I think I see it. You're a little young. But with that stubble. Coupla missing teeth--

STEVE

(backing away)

But you have a Frank!

TOMMY

A bad one. You'd make a better one.

Reaching for his gun, Tommy advances.

STEVE

But you don't even know if you need one!

TOMMY

I might.

STEVE

Please...No!... I fly! I fly!

TOMMY

What are you, some kind of fairy?

ERNIE

He has his pilots license. You want to fly commercial to San Diego carrying heads? That's how you got in this mess in the first place. He could fly us.

Ernie points to a poster of an airplane. Steve frantically nods yes. Tommy stares at Steve then lowers his gun.

TOMMY

Okay, let's go. Bring those heads.

They put the heads into Charlie's duffel bag. Steve and Ernie exchange looks. Close call. Tommy points to a head.

TOMMY

Forget that one.

ERNIE

Why?

TOMMY

It don't look like anybody. Big Sep'll never buy it.

STEVE

Wait a minute. I sawed this off
and you're not even using it?!

ERNIE

Steve, chill.

STEVE

You chill. It's not fair! I
spent a lot of time on that
head! Don't you think you could
have thought of this before I
cut it off?!

Tommy comes over and whacks Steve hard on the head.

STEVE

OW!!

TOMMY

Never fuck with a guy lookin
for heads! Now let's go.

80 INT. LA PURISIMA HOTEL DINING ROOM, DAY.

80

Annette, groggy, sits in a chair. Charlie does too,
guarding the bag. FERN BENNETT, a tough looking old goat in
her 70's sits puffing on a cigarette. Laurie leads over MR.
ESCOBEDO, a lawyer. Nearby, the old couple is having
lunch.

LAURIE

Mr. Escobedo, you've already
met my mother Annette and
Charlie. This is Fern Bennett,
Dad's mother, whose flown down
to help us. Grandma Fern, this
is Dad's Mexican lawyer, Mr.
Escobedo.

ESCOBEDO

Delighted.

FERN

Charmed. Now cut the crap and
tell us what the hell is going
on?

ESCOBEDO

Ahem. Certainly. Amigos, in
your country you have what you
call the good news and the bad
news.

(MORE)

ESCOBEDO (CONT'D)

The good news here is that Mr. Bennett underwent only very mild torture.

Laurie gasps.

CHARLIE

Oh, Jesus.

ANNETTE

Oh my god!

FERN

(to Annette)

Shut up, you poodle.

(to Escobedo)

What's the bad news?

ESCOBEDO

The bad news is he confessed and was sentenced to death.

Annette stares at Escobedo then faints. Laurie gasps. Fern inhales more cigarette smoke. The old couple turn and stare.

FERN

That little weakling.

ESCOBEDO

Wait a minute. Wait a minute. Let's not get upset yet.

CHARLIE

(fanning Annette)

NOT GET UPSET!!??

FERN

Let the man speak, god damn it!

ESCOBEDO

There are remedies here. This is a civilized country. We have bribes. We have international pleas for mercy. We --

CHARLIE

Surely there's going to be a trial?! Some kind of hearing...

80 CONTINUED: [2]

80

ESCOBEDO

Of course. Mr. Mitchell will be arriving in a few hours and he and I will formulate a strategy. In the meantime, try to relax. It's a beautiful day. Enjoy Mexico.

He leaves. Annette has come to. Fern puffs her cig.

FERN

I can't believe it! Things get a little rough and he cracks.

LAURIE

Grandma! They tortured him!

FERN

What, a little castor oil down his gullet? Little 'lectricity on his taliwacker?
(she scoffs)
Cat piss.

Annette pounds her fist on the table. The old couple look at each other.

81 INT. A LEAR JET, NIGHT.

81

Steve pilots the plane. Ernie sits beside him. Tommy is behind them, talking on the airphone.

TOMMY (ON PHONE)

Honey, it's me. Look I know I said I'd be back today, but something else has come up.... Honey, how many years we been married?... If I was having an affair, is this how I'd do it?...Wait a minute. You're putting words in my mouth... Of course I'm not sayin' I'd hide it from you.... Honey... Honey... Honey... Honey, I'm not having an affair... Honey... Hon...

She's hung up on him. Tommy hangs up too. He turns to Steve and wacks him hard.

STEVE

Ah! Jesus! What'd I do?!

81 CONTINUED:

81

The plane dives off to the left.

ERNIE (O.S.)
Steady... Steady!

82,83 OMITTED

82,83

84 INT. THE SAN DIEGO AIRPORT, NIGHT.

84

Steve, Ernie and Tommy walk through the airport carrying Charlie's duffel. Behind them a sign says, "Welcome to San Diego."

AIRPORT PAGE (V.O.)
Steve Dyers and Ernie Lipscomb
to the courtesy phone, please.
Steve Dyers, Ernie Lipscomb
white courtesy phone...

As they hear the page, Tommy eyes both Steve and Ernie with suspicion.

85 INT. THE AIRPORT COURTESY PHONE AREA, NIGHT.

85

Tommy and Steve watch as Ernie answers the phone.

ERNIE (INTO PHONE)
This is Ernie Lipscomb.

He listens then hands the phone to Tommy. Tommy listens.

TOMMY (INTO PHONE)
What?! What do you mean you
lost two more heads!

Other people on nearby phones can't help but hear this.

A85,85CT INT. LAURIE'S HOTEL ROOM, NIGHT. INTERCUT

A85,85CT

Laurie leans next to the receiver to hear as Charlie talks on the phone.

CHARLIE
The one I lost earlier, I got
back, but the police got two
more.

TOMMY
The police! God damn it, how
did the police get em!

Tommy listens then beats the receiver on the wall. The people in the courtesy area all stop their conversations and stare. Ernie feels compelled to explain to them:

A85,85 CONTINUED:

A85,85

ERNIE

He's talking about pot heads.
We're deprogrammers with
Marijuana Anonymous. He hates
to lose a client.

People take this in then go back to their calls. Tommy
finishes his fit and grabs the phone.

TOMMY (INTO PHONE)

Okay, now listen to me you
incompetent piece of shit,
where exactly are you?

CHARLIE

The La Purisima Hotel.

TOMMY

Don't move. Don't leave your
room for any reason. I'm
coming down there and if any
more heads are missin everybody
dies!

He slams the phone down and walks away. Steve and
Ernie turn to follow but Ernie feels he needs to give the
gawkers an explanation.

ERNIE

He cares. That's what makes
him the best.

He exits.

86 INT. LAURIE'S HOTEL ROOM, NIGHT.

86

Charlie sits with his hand on the receiver, thinking.

LAURIE

What?

CHARLIE

I'm thinking that once he gets
these heads away from us, your
Dad's a goner. You guys should
check into another hotel, I'll
rent a car, drive to the
border, and get these to the
American police.

LAURIE

What will I tell mom?

86 CONTINUED:

86

CHARLIE

Tell her we had a fight. Tell her I called you fat. Tell her anything. It doesn't matter what she thinks right now. The important thing is to save your dad.

He paces, thinking, shaking his head. He takes her hand.

CHARLIE

Look, Laurie, maybe your dad's right about me. I'm a total fuckhead who can't follow through on anything. But I got him into this and I promise you: I'm going to get him out.

Laurie stares into Charlie's eyes. She is impressed and touched by the forcefulness of his resolve. Suddenly the door to their room opens. There stands Annette pointing a kitchen knife at Charlie.

ANNETTE

Don't move a muscle. I know exactly what you're up to!

87 OMIT.

87

88 INT. LAURIE'S HOTEL ROOM, NIGHT. (CONTINUOUS WITH SCENE 86)

88

ANNETTE

You may want me to think I'm crazy but I'm not crazy and I'm not stupid! You had those heads in your room, then you planted them on Dick!

LAURIE

Mom, what are you saying?

ANNETTE

I'm saying I'm calling the police on him! Right now!

Annette turns on her heel and exits the room. Laurie looks at Charlie then follows her.

89 INT. ANNETTE'S HOTEL ROOM, NIGHT.

89

Fern is sitting, smoking, drinking scotch, watching Spanish television. Annette enters and marches to the phone by the bed. Laurie enters followed by Charlie.

LAURIE

Mom, calling the police is a big mistake.

ANNETTE

I love you. I know what I'm doing.

LAURIE

Mom, you're not thinking clearly.

ANNETTE (INTO PHONE)

Operator, would you get me the police, please?... Certainly, I'll hold.

Annette sits on the bed, her back to Laurie and Charlie, waiting for the police to come on the line. Laurie and Charlie look at each other. This is getting serious. Laurie snaps her fingers and points to the lamp on the other side of the bed. Charlie mouths, incredulously, "What?" Laurie motions insistently and mouths, "The lamp. Give me the lamp." Charlie hands her the lamp.

ANNETTE (INTO PHONE)

Hello, police?

Laurie holds the lamp with both hands. She uses the rounded bottom part of it to bonk her mother gently on the head. Not realizing what hit her, Annette turns around.

ANNETTE

Laurie, I'm doing this whether you like it or not.

She turns back around.

ANNETTE (INTO PHONE)

Yes, police?

Laurie raises the lamp and, wincing, hits Annette considerably harder. This time Annette sits upright for a moment...

ANNETTE

I'm a very attractive woman.

...then falls back on the bed like a bag of potatoes. Laurie hangs up the phone and turns to Charlie.

LAURIE

Go. Hurry.

89 CONTINUED: [2]

89

Charlie stands stunned at what Laurie has done. He watches as she makes her unconscious mother comfortable on the bed.

LAURIE

Go!

FERN

For Christ's sake, keep it down.

Charlie turns and hurries out.

90,A90 INT. SAN DIEGO WAREHOUSE/INT. BENNY & RICO'S JERSEY OFFICE, NIGHT.

90,A90

BIG SEP walks through a warehouse which serves as home to his money counterfeiting operation talking on a cordless phone. INTERCUT with BENNY in his office in New Jersey.

BENNY

Big Sep, it's Benny.

BIG SEP

Where the hell are my heads?

BENNY

I gave em to Tommy personally, Big Sep. I just talked to him a while ago. He'll be there tomorrow.

BIG SEP

He was supposed to be here three days ago, now you tell me this? I'm gettin very upset, Benny. Like maybe he ain't comin.

BENNY

Where would he go, Big Sep? All he's got is heads. It ain't like they got any value on the open market. It ain't god damn diamonds we're dealin with.

BIG SEP

That's what's botherin' me, Ben. A man pays eighty grand, and doesn't see proof, he gets to thinkin he's been double crossed. Like with Hubie Legs.

90,A90 CONTINUED:

90,A90

BENNY

Big Sep, on the soul of my
mother, I offed em myself. Me
and Rico. I ain't no Hubie
Legs, you got my word.

BIG SEP

Your word ain't what I paid you
eighty fuckin grand for, Benny.
I paid eighty fuckin grand to
see their fuckin heads! I want
those heads, Benny, or I'm
coming after yours.

He hangs up. Benny sits thinking. Rico enters.

RICO

Quick, you gotta see this.

91 INT. THEIR SECRETARY'S OFFICE/SPANISH LANGUAGE TV, NIGHT. 91

Their busty secretary sits watching Spanish TV.

V91 EXT. MEXICAN JAIL, DAY. ON TV: V91

A grainy satellite newscast from La Purisima, Mexico:
Dick, trying to cover his face, is led to jail. A Federale
walks behind him, holding two heads at arms length.

BENNY

Oh no. Don't tell me that's...

RICO

Hugo and Stu... Didn't I tell
you he fucked up? Didn't I?

BENNY

Oh Jesus.... Oh no....

92 EXT. LA PURISIMA HOTEL, DAY. 92

Carrying the duffel bag, wearing the same food stained
clothes he's been in since the trip started, Charlie exits
the hotel.

A92 EXT. GAS STATION AND CAR RENTAL LOT, DAY. A92

Charlie walks to the gas station and accosts the
Attendant/Rental Dealer.

CHARLIE

I need to rent a car.

A92 CONTINUED:

A92

RENTAL DEALER

Sure. No problem. We got
Chevy's, Fords, Jeeps...

He points to a jeep identical to their stolen one.

CHARLIE

Jesus, that looks exactly like
our jeep.

RENTAL DEALER

Lots of jeeps around, Senor.

Charlie looks in the jeep. In the pocket on the passenger
door is the Psychology Today magazine he brought with him.

CHARLIE

With this magazine in them? I
don't think so. This was stolen
from us last night!

RENTAL DEALER

I don't think so, Senor. Lots
of people read magazines,
Senor.

CHARLIE

On Grand Mall Seizures?!!

RENTAL DEALER

Senor, you want this magazine?
No problem. You rent this jeep,
I'll throw in the magazine for
free.

Charlie burns.

DISSOLVE TO:

93 INT. ANNETTE'S HOTEL ROOM, DAY.

93

Fern sits in the chair blowing smoke rings. Annette lies
back on the bed, rag on her head, eyes closed.

ANNETTE

The pills never gave me a
headache before. Are you
telling me I just passed out?

LAURIE

You're under a lot of stress.

ANNETTE

(puts her hand on the
phone)

I didn't talk to the police. I
have to talk to the police.

LAURIE

Here, take some Tylenol first.

Laurie is over at the sink. From Annette's purse, she quickly takes two of the sedative capsules Annette was prescribed, breaks them open, and dissolves their contents in a glass of water. For good measure she adds three more. She brings the glass to Annette who drinks the water and swallows the Tylenol.

LAURIE

Relax a minute. I'll get us
packed. We've have great new
rooms at the Villa Tropicana.

FERN

My butt's staying right here.

LAURIE

Why? The Tropicana's supposed
to be wonderful. It's--

FERN

A waste of money. Give me the
two c's - a cot and a crapper -
and I'm set.

LAURIE

But--

There's a little knock on the door.

ERNIE(O.S.)

Laurie? Charlie? It's Ernie.

LAURIE

Oh Jesus....!

FERN

Who the hell is Ernie?

LAURIE

(desperate whisper)
Grandma, shh! Nobody.

93 CONTINUED: [2]

93

FERN

Well he sure as hell seems to
know you. This some guy you're
boffing on the side?

LAURIE

Grandma!

Fern goes to unlock the door. Laurie tries to stop her.

FERN

What the hell are you doing?

As Laurie struggles with Fern, the door blasts open against
the wall. Steve and Ernie stand with Tommy who points a
gun.

TOMMY

Where's Charlie?!

FERN

Who are you?

TOMMY

I asked you a question! Where
the fuck is Charlie?!

FERN

And I asked you a question! Who
the fuck are you?!

94 EXT. THE BAJA HIGHWAY, INT. THE RED RENTAL JEEP/
CONVENIENCE STORE, DAY.

94

The jeep speeds down the scorching highway. Charlie,
driving, looks at the duffel bag and makes a face. It
smells terrible. He opens one window, then another. The
smell is still terrible. He sees a convenience store on the
side of the road and pulls over.

95 EXT. THE GAS STATION/CAR RENTAL LOT/ INT. A RENTED OLD
LINCOLN, DAY.

95

Benny and Rico are driving in a rented old Lincoln. Benny
studies a map of the town.

RICO

Now what do we do?

BENNY

Find the cop station and get
our heads.

95 CONTINUED:

95

RICO

Benny. Look! Holy shit, look!

A95 EXT. THE GAS STATION/RENTAL LOT, DAY.

A95

Tommy leads Ernie, Fern, Laurie, and Steve, dragging the nearly unconscious Annette to the lot. They get into a van.

95 CT INT. THE RENTED LINCOLN NEAR THE GAS STATION/RENTAL LOT, SAME.

95 CT

Benny looks up and sees what Rico sees. They duck down so as not to be seen as the van pulls out of the lot.

RICO

What could he be doing? You think he got the heads back already?!

BENNY

I don't know. Follow 'em but not too close.

The van pulls off. They jump in the Lincoln and follow.

96 INT. THE BACK OF THE JEEP/CONVENIENCE STORE, DAY

96

Six hefty-bagged heads sit in the bottom of three large Styrofoam coolers. Charlie pours in crushed ice from a big plastic bag, then tosses in a couple of six packs of soft drinks and some sandwiches.

97 INT. THE FRONT OF THE JEEP/ CONVENIENCE STORE, DAY

97

Charlie gets in the driver's seat. From a brown paper bag he pulls a container of air freshening spray, sprays liberally, then fires up the jeep.

98 EXT. THE OPEN ROAD NORTH OF LA PURISIMA, DAY.

98

The white van speeds down the open road. A quarter mile behind are Benny and Rico in the Lincoln.

99 INT. THE WHITE VAN, DAY.

99

To the left of the van are hills, to the right is a sheer drop off to the canyon below. Laurie, Steve, Ernie, Annette, and Fern are crowded into the van with Tommy. Ernie drives. Tommy rides shotgun.

TOMMY

I told him to stay put. I told the son of a bitch to stay put!

FERN

So who are you, God? Why the hell should he listen to you?

Tommy stares at her but decides to let it go.

ANNETTE

I'm so groggy. Would you mind if I lie down...in back?

TOMMY

I don't give a shit what you do. Just keep quiet.

FERN

And watch your language, huh?

Tommy glares at Fern again. Annette crawls around to the back seat. Fern pushes her, making it difficult for her to move.

ANNETTE

Ow! Fern! Stop!

Using Charlie's black duffel bag in the back as a pillow, Annette lies down and tries to get comfortable. In trying to adjust the bag, she sees what's inside: one of the heads stares back at her. She screams.

ANNETTE

Oh my god! Another head! Help! Where are they coming from? Help!

TOMMY

Lady. Shut up.

Annette scrambles back over the seat.

ANNETTE

I can't stand it! I'm losing my mind! Everywhere I look are HEADS!

TOMMY

Jesus Christ, shut up! You're not the only person on the planet with problems, okay?

Annette sobs. Laurie comforts her.

TOMMY

Jesus, what a head case.

99 CONTINUED: [2]

99

FERN

Is that supposed to be a joke?
Killer humor?

Tommy glares at Fern yet again. She blows smoke at him.

ANNETTE

(crying)

God, it's horrible! It looked
just like a guy I dated in high
school. Hugo Porto.

Steve and Ernie and Tommy look at each other. Can't believe
it. Ernie holds out his hand. Tommy gives him a little
skin. They drive a bit.

ERNIE

I think we're going to need gas
soon.

TOMMY

Just fuckin' drive.

FERN

Didn't you hear me say to watch
your fucking language?

Tommy turns quickly and grabs Fern.

FERN

Get your hands off me you goon!
Who do you think you are? Let
go of me this instant!

TOMMY

With pleasure.

A99 Tommy whips open the sliding door of the speeding
van and throws Fern out. As she disappears over the cliff:

A99

FERN

Don't fuck with meeee....!

99 CONT

LAURIE

99 CONT

Grandma!!

They look back, stunned. Fern is definitely gone.

ERNIE

Oh my God! Tommy! How could
you?!

99 CONTINUED:

99

TOMMY

A guy can only take so much!
Now shut up and keep drivin!

ANNETTE

I... I can't believe it! Oh my
god! I thought the old battle
ax would never die!

LAURIE

Mom!

Suddenly Steve starts laughing like a man who has lost his
mind.

100 INT. THE LINCOLN, SAME.

100

Benny and Rico saw Fern go flying. As they drive past the
spot where she went over the cliff, they slow and look off
to the right, then look back at each other.

RICO

My money says he ain't got the
heads.

BENNY

Mine too.

RICO

What do you want to do?

BENNY

Keep followin'. But I don't
like the smell of this.

101 INT. THE JEEP, EXT. MEXICAN DESERT, AFTERNOON.

101

Charlie is driving, spraying air freshener, driving,
spraying. As the last spray of freshener clears, we and he
see someone standing in the middle of the highway, holding
out his hand.

102 EXT. MEXICAN DESERT, HIGHWAY.

102

Charlie screeches to a halt.

CHARLIE

For God's sake!

Suddenly someone opens the driver door. Someone else opens
the passenger door. It's the banditos who accosted them in
the desert outside La Purisima.

LEAD BANDITO (JUAN)

Well, well, well, if it isn't
our old amigo.

Juan opens the door and motions Charlie out.

CHARLIE

Come on guys. Isn't once
enough?

A bandito gets in the drivers seat. Turns the key. The
engine grinds. Another takes Charlie's wallet.

CHARLIE

Can't you just give me a break?
One human being to another.

JUAN

Why that's very moving, gringo.
Touches my heart. The real
question is, 'Are we gonna cut
off your cajones or leave 'em
on?'

Juan pulls out a long knife. Two banditos grab Charlie.

CHARLIE

Come on. You don't have to do
this... Why don't we flip for
it?

JUAN

What?

CHARLIE

Flip a coin. You win, you
mangle me, I win, you let me
go.

JUAN

Are you kidding?

CHARLIE

Would I be kidding?!

Juan stares at him. He snaps his fingers and one of his
comrades hands him a large coin. Juan flips it, catches it,
puts it on the back of one hand, and covers it with the
other.

JUAN

You're a crazy man, Gringo.
Call it.

102 CONTINUED: [2]

102

CHARLIE
(without hesitation)
Heads.

JUAN
Whoa. Are you sure? Don't you
even want to think about it?

CHARLIE
I've never been more sure of
anything in my life.

Juan looks at the coin. He can't hide his disappointment as his smile falls. It is heads. Another bandito punches Charlie in the gut. Charlie doubles over in pain. Juan yells something in Spanish and the gang get into the jeep and roar off down the highway.

Still doubled over, Charlie inhales and exhales until he gets his breath back. Suddenly, about fifty yards down the road, the jeep suddenly fishtails and screeches to a halt. The banditos run panicky out of the jeep and sprint off into the countryside, yelling in Spanish. Charlie walks towards the jeep then breaks into a trot.

103 EXT. THE JEEP/MEXICAN DESERT HIGHWAY

103

Charlie gets in. He reaches for the keys. They're gone. He steps out of the jeep, yelling at the fleeing banditos.

CHARLIE
The keys! Juan, don't take the
keys!

The banditos keep running. Charlie yells to the heavens.

CHARLIE
This has not been a good
vacation!

Charlie slumps dejectedly then leans in the jeep. He reaches under the dash and pulls out wires.

CHARLIE
Six wires. That's... seven
hundred combinations. Christ!

He tries one set of wires together. Then another then another. Suddenly he hears a sound. Something in the back of the jeep. He gets out of the jeep.

CHARLIE
Hello...? Hello?

103 CONTINUED:

103

Charlie moves very tentatively towards the rear of the jeep. Something is definitely making a sound. Something alive.

CHARLIE

Hello? Who is it?

Suddenly a coyote jumps out of the back of the jeep, startling the hell out of Charlie. In the animal's mouth, is a hefty bag containing one of the heads. The coyote growls. Charlie backs away a little.

CHARLIE

All right. Put it down.

Growling, the coyote moves closer to Charlie. Charlie backs up a bit.

CHARLIE

Just drop the head. Drop it...
Drop it...

Suddenly the coyote turns and runs. Charlie picks up a rock and throws but misses. The coyote runs off into the desert with the head in it's mouth. Charlie runs after him.

CHARLIE

Bring it back! That's my head!
That head is mine, god damn it!

104 EXT. DESERT HIGHWAY, LATE AFTERNOON.

104

It's desert on both sides of the road for as far as the eye can see. Benny and Rico still follow the van at a discrete distance.

105 INT. VAN - MOVING - DESERT HIGHWAY, LATE AFTERNOON

105

In the van Ernie drives. Tommy's still riding shotgun. Annette is asleep in the back. Laurie is still stunned about Fern. Steve sits in the back of the van, staring at one of the heads.

STEVE

(to the head)

Are you talking to me?...I
said, are you talking to me?

He laughs maniacally.

STEVE

I don't know who else you're
talking to. I'm the only one
here. Are you talking to me?

105 CONTINUED:

105

TOMMY

Hey shut up.

STEVE

You talkin' to me?

TOMMY

Yeah, I'm talking to you.

Steve laughs then gets quiet.

Suddenly Tommy sees something. The jeep is ahead.

TOMMY

What's that?

ERNIE

What's what?

TOMMY

Stop!

106 EXT. THE HIGHWAY, SAME.

106

Charlie is walking back to the jeep. He sees the van stop and Tommy, gun in hand, leap out. Charlie turns and takes off running into the desert. Tommy fires three shots.

TOMMY

Stop! STOP!

107 INT. BENNY AND RICO'S LINCOLN, SAME.

107

Benny and Rico roll to a stop a few hundred yards back and watch. Benny motions, and Rico backs down the highway so they are far enough away to watch without being seen.

108 EXT. THE DESERT NEAR THE JEEP AND VAN, SAME.

108

Tommy wrestles Charlie to the ground. Tommy's on his knees, pinning Charlie to the sand, putting the barrel of his gun in Charlie mouth.

TOMMY

I told you to stay put! Why'd you leave?! Where are my heads you piece of shit!

CHARLIE

(muffled by the barrel
of the gun)

In the jeep! In the coolers!

108 CONTINUED:

108

Tommy gets off Charlie drags him to the jeep. He looks in the coolers.

TOMMY

There're only five. Where's the sixth!

CHARLIE

A coyote just took one! I was looking for it!

Tommy slams the hatch.

TOMMY

(to Ernie)

Give me the keys! Now!

Ernie throws him the keys to the van.

TOMMY

(to Charlie)

Where are the keys to this?

CHARLIE

Banditos took them.

Tommy starts dragging Charlie into the desert. Tommy yells back to the others.

TOMMY

Try anything funny, he's dead!

LAURIE

. Where are you taking him?

TOMMY

To find my head!

109 EXT. THE DESERT, LATE AFTERNOON.

109

Charlie and Tommy are walking through the desert.

CHARLIE & TOMMY

Coyote. Here, coyote coyote.
Coyote!

Tommy whistles like you would for a dog. He thinks he hears the coyote then suddenly turns and sees something else.

TOMMY

Holy shit!

He quickly ducks behind a cactus, pulling Charlie with him.

109 CONTINUED:

109

CHARLIE

What? What is it?

TOMMY

Christ, I don't believe it. I'm
dead! I'm dead!

110 EXT. DESERT - TOMMY'S POV - LATE AFTERNOON.

110

Way across the desert, watching him, are Benny and Rico.
Rico is looking at Tommy through his binoculars.

109CONT BACK TO CHARLIE AND TOMMY:

109CONT

CHARLIE

What is it? What do you see?

TOMMY

Shut up and let me think.

Tommy watches Benny and Rico. So does Charlie.

CHARLIE

Whoever they are, they don't
seem to be coming after us.

TOMMY

Not yet. But just the fact
they're here means I'm dead.

CHARLIE

When? Soon as I give you the
heads?

TOMMY

Or when I get 'em into the
States. If I know them, they'll
let me take that risk.

Tommy turns away and thinks.

CHARLIE

Who were the heads, anyway?

TOMMY

It's none of your business.
What the hell do you care?

CHARLIE

When you spend your vacation
with a bunch of heads, you kind
of want to know, you know? You
think about their hopes, their
dreams, their lives cut short.

TOMMY

Hopes? Dreams? Those bums?

CHARLIE

You say that to soothe your guilty conscience.

Tommy scoffs.

CHARLIE

Come on. You gotta feel something. You don't just kill eight people and not feel anything.

TOMMY

Look, it don't really matter but let's set the record straight: First of all, I didn't whack em. Those guys (points to Benny and Rico) whacked em. I'm just the bag man in this particular instance and if I hadn't fucked up, I'd be retirin' after this. Second, Mr. Phi Beta Craphead, even if I had whacked them, there ain't nothing wrong with it. Maybe they didn't teach you this where you go to school, but it's pretty obvious to everybody else that the guy upstairs is the biggest hit man who ever lived.

CHARLIE

Wait a minute. Are you seriously trying to tell me that God is a hit man? Are you really that deluded?

TOMMY

An airplane falls out of the sky - kaboom - two hundred people whacked. An earthquake hits - kaboom - ten thousand people whacked. God ain't selective, he don't give two shits about justice or who deserves what. He whacks us all the time, just for the fuckin' fun of it.

Charlie looks at Tommy.

CHARLIE

I never thought of that.

TOMMY

Yeah, well, I guess you never thought of a lot of things. I mean, I took a look at your book; much as I could stand. Sleight of Brain or whatever.

CHARLIE

That's Sleight of Mind. It's a-

TOMMY

Pun on sleight of hand and dimwitted. I get it.

Charlie is impressed.

TOMMY

I also get you should stick with med school.

Charlie frowns. After some more looking, Tommy is satisfied that Benny and Rico aren't coming after him - yet.

TOMMY

Let's move.

He nudges Charlie and they start walking. Suddenly about a fifty yards ahead Tommy spots the coyote, the bagged head still in it's mouth. Tommy raises his gun and fires a few shots. The coyote goes scampering.

TOMMY

Damn it!

They go running after the coyote. As they run, Charlie talks.

CHARLIE

What if there were a way we
could help each other out here?

TOMMY

That's impossible. You're too
stupid. Besides, I sure as hell
ain't riskin' goin' through at
the god damn border.

CHARLIE

If you know it all then how
come you're in this mess?

TOMMY

God damn bad luck! It's not my
fault the bag was too big for
carry on!

CHARLIE

Oh yeah? There was a gift shop
right next to the gate. Didn't
you ever think of using two
bags?!

TOMMY

(covers his eyes in
realization)

Oh shit...

CHARLIE

So I'll repeat the question.
What if there were a way we
could help each other?

TOMMY

(after long thought)

What way?

111 EXT. THE DESERT, SAME. 111

Benny and Rico are several hundred yards away, on a slight rise, watching Tommy and Charlie. Benny takes the binoculars from Rico and watches. They look at each other and shake their heads. They can't figure out what's happening.

112 EXT. THE JEEP, LATE AFTERNOON. 112

Laurie, Ernie, Steve and Annette sit around the jeep. Tommy and Charlie walk up empty handed.

ERNIE

Did you catch it?

TOMMY

Does it look like we caught it?

113 EXT. THE DESERT NEAR THE JEEP, LATE AFTERNOON. 113

Tommy takes the duffel bag full of heads out of the jeep and puts it in the van. As he gets in the van, he turns to the group.

TOMMY

I'm not into mass murder if I'm not gettin paid for it, so I'm cutting you guys some slack. But I'm warning you: anybody who gets in my way is dead.

ANNETTE

Thanks again for getting rid of Fern.

LAURIE

Mom!

TOMMY

The going rate's five grand. You can owe me.

Tommy drives off then U-turns and heads back towards La Purisima.

A113 EXT. THE DESERT NEAR BENNY AND RICO, SAME. A113

Tommy's van drives by. Benny and Rico rush to their car.

RICO

Where the hell's he goin?

A113 CONTINUED:

A113

BENNY

Do I look like a mind reader?!

They jump in their car and drive off after Tommy.

B113 CT EXT. THE DESERT NEAR THE JEEP, SAME.

B113 CT

The Van and Lincoln disappear and suddenly it's quiet.

LAURIE

So now what do we do? Head for
the border? I mean, drive for
the border?

CHARLIE

Hell no! We have to get those
heads back and save Dick.

A lone car comes down the highway. Charlie steps out to
flag it down. It swerves to go around him and proceeds.

CHARLIE

Dick heads!

Charlie suddenly sees something:

C113 WHAT HE SEES:

C113

Out in the desert, the coyote scampers past with the head.

B113CT Charlie takes off running after it.

B113CT

CHARLIE

Hey! Come back here! We need
that head!

114 EXT. THE HIGHWAY, INT. THE VAN, LATE AFTERNOON.

114

Tommy is on the road driving. In his rearview mirror is
Benny and Rico's Lincoln. Tommy sees a dumpy little motel
and pulls over. The Lincoln stops across the street.

115 INT. DUMPY MOTEL ROOM, NIGHT.

115

Tommy looks out the window. Across the street Benny and
Rico sit in their Lincoln, watching in their binoculars.
Tommy opens the drapes then one by one takes the heads out
of the duffel and sets them on the dresser facing him.

TOMMY

All right, let's see if we got
lucky. We got Marty...Benito...
(MORE)

115 CONTINUED:

115

TOMMY (CONT'D)

Little Joey... Isaiah... Jamal.
So we need a Stu, a Frank, and
a Hugo.

He goes to Charlie's duffel bag and takes out the four heads he brought from Baltimore.

TOMMY

You're a Hugo. You're a so so
Stu. Frank, you suck but you'll
have to do.

(he whacks the Frank
face with his palm)

And you. I don't need.

He puts the reject head on the floor. He glances out at Benny and Rico and sees them watching him with keen interest. He looks back at the eight heads on the dresser.

TOMMY

What a bunch of douche bags.
Lost dreams, what a crock...

He scoffs but then, somehow, this notion doesn't seem so ridiculous. Lost in thought, he stares at the heads. There's a knock on the door. Tommy pulls his gun. Another knock.

TOMMY

Who is it?

MAID (O.S.)

Servicio.

TOMMY

I'm okay.

Using a key to open the door, a Mexican maid carrying clean sheets and towels starts in. She sees the heads and stands in frozen mortification.

116 EXT/INT. THE JEEP/DESERT HIGHWAY, NIGHT.

116

The coyote is roasting on a make-shift spit. The head the coyote took is back and in a bag from the convenience store. Laurie is under the dash, lighting matches, trying to hot wire the car. Everybody else gets in the jeep and tries to get comfortable while staying as far away from the head as they can.

ANNETTE

God, that's disgusting.

116 CONTINUED:

116

CHARLIE

That's the best I can do.

Laurie lights a match.

LAURIE

Everybody be still. Last match.

Steve coughs. The match goes out. Laurie comes out from under the dash.

LAURIE

Well, that's that. I'll have to wait for dawn.

She lies down and tries to get comfortable. Long silence. People are trying to sleep. Steve suddenly starts laughing.

ERNIE

Steve, stop it.

Steve tries to control himself then laughs some more.

CHARLIE

God damn it, what the hell is so funny?

STEVE

Can't you just imagine all the things you'll never be able to say the same way again?

ERNIE

What are you talking about?

STEVE

Heads up! Stop ahead. Anybody need to use the head?

He laughs.

ERNIE

Steve, shut up and go to sleep.

STEVE

Don't let it go to your head? Whoa, you're way a head of me.

ERNIE

Steve--

STEVE

Hey, don't bite my head off!

116 CONTINUED: [2]

116

He laughs maniacally. Ernie gets up.

ERNIE
I'm sleeping outside.

ANNETTE
Me too.

They leave. Steve looks at the head.

STEVE
So what do you want to do
tonight, Marty? I don't know,
what do you want to do?

CHARLIE
(grabs Steve)
Steve. Get a grip. Go to sleep.

STEVE
Or what? You'll have my head?

He laughs again but Charlie's determined stare quiets him.
Steve gets comfortable and soon drifts off to sleep. Laurie
looks at Charlie then crawls over and cuddles next to him.

LAURIE
Headlights. Headrest. Headroom.
Headphones. Head cheese.

CHARLIE
Laurie, not you too.

She laughs and starts kissing his neck.

CHARLIE
Laurie...What are you doing?

LAURIE
I don't know. Seeing you like
this makes me feel... sexy.

She's getting turned on. He's not in the mood.

CHARLIE
Laurie, honey, I'm glad you're
feeling this way but I don't
think the timing's real great,
you know what I mean?

LAURIE
(nibbling him)
Uh uh.

CHARLIE

We're two feet from a head.

Laurie keeps rubbing up against him, getting more and more turned on.

LAURIE

Maybe that's not so bad. Maybe it's kind of a turn on.

CHARLIE

Laurie--

LAURIE

Charlie...

CHARLIE

Laurie... This is a latent necrophilia.

LAURIE

Last I looked it has no neck.
Oh, Charlie... Oh Charlie...

Laurie climbs on top of him. Charlie is getting drawn in.

CHARLIE

Okay. All right. I'm game if you are.

As they start to get it on, suddenly a door opens and Annette and Ernie rush in.

CHARLIE

What's wrong?

ERNIE

Vultures.

Steve sits up. Perched on the jeep's side mirror, staring at Steve, is a big VULTURE. Steve emits a mouth-open scream.

STEVE

Ahhhhhhhhhhhhh!

The eight heads sit on the dresser facing a sleeping Tommy. They sing, to the tune of the old standby: "Mr. Sandman":

117 CONTINUED:

117

EIGHT HEADS
(singing one after the
other)

"Bum bum bum bum bum bum bum
bum bum bum bum bum bum...

Tommy sits up in bed. The Eight Heads continue singing:

EIGHT HEADS
"Bum bum bum bum bum bum bum
bum bum bum bum bum bum...
(now singing together)
Mr. Hitman, I'm so alone. Ain't
got no body to call my own.
Ain't got no legs for wakin all
over. Can't hold no liquor so
I gotta stay sober...

As the heads sing, eight headless bodies come breaking into the room like zombies from Night of the Living Dead. Tommy reaches for his gun and fires at them, but his bullets do no good. He tries to escape but in no time the bodies are on him, strangling him and ripping at him.

EIGHT HEADS
"Mr. Hitman, give me a break.
Tell Mister Big Sep, that I
ain't no snake. Please turn on
your magic sheen. Mr. Hitman,
bring me a dream!"

118 Suddenly Tommy sits up in bed again.

118

TOMMY
Ahhhh!

This time, he's really awake. The bodies are gone. There are no heads on the dresser. Tommy is breathing hard. He realizes it was only a dream.

TOMMY
Jesus! Jesus Christ!!

He gets out of bed and walks into the bathroom. He douses his face with water from the tap and looks in the mirror.

TOMMY
I haven't had bad dreams for
ten years and now this! This is
bull shit! I don't get paid for
nightmares, god damn it!

118 CONTINUED:

118

Tommy emerges from the bathroom. He looks out the window at the Lincoln across the street then opens the closet and gets dressed. Gagged, sitting up on the floor of the closet, wide eyed with fear, is the maid.

TOMMY

(talking to himself as
he dresses)

Big Sep, big shot! Has to have
his heads delivered personally.

He's really angry. While standing on one leg to put on his pants, he falls to the floor. Stands up.

TOMMY

Well screw him. He wants heads
delivered again, he can get em
UPS just like everybody else!

He grabs the keys, the duffel bag which is on the floor by the door, and leaves. Momentarily he comes back and leaves a tip on the bed. He shows the money to the wide-eyed maid tied up in the closet.

TOMMY

Your tip.

119 EXT. THE MOTEL ROOM, PRE-DAWN.

119

Tommy walks out the motel and gets in the van. As he pulls out he checks in his mirror. He sees the Lincoln pull onto the road and follow him.

120 EXT/INT. THE JEEP/DESERT HIGHWAY, DAWN.

120

Everyone is awake, looking like hell. Laurie is under the dash again, working with the wires.

LAURIE

Damn it, this works on a
Camaro.

Suddenly the jeep starts.

LAURIE

All right!

121 EXT. GAS STATION AND RENTAL LOT, MORNING.

121

Tommy pulls off the highway into the gas station. He gets out of his van and approaches the Attendant/Rental Dealer.

121 CONTINUED:

121

TOMMY

What time's the airport open?

ATTENDANT/RENTAL DEALER

'Bout eight thirty Senior.

TOMMY

Mind if I leave this here?

ATTENDANT/RENTAL DEALER

No problem, Senior.

Tommy tips the man, takes the duffel bag from the back of the van, locks it, and walks towards the hotel. He turns and looks at the Attendant who is sizing up the van.

TOMMY

Don't even think about it.

Caught, the attendant smiles. Tommy walks off. Benny and Rico drive up and stop their car.

RICO

What's he doin'?

BENNY

Get off my back. I don't know.

122 INT. THE HOTEL BAR/DINING ROOM, MORNING.

122

Paco is in front of the bar, mopping. Tommy enters, puts the duffel bag down, and takes a seat at a table.

TOMMY

Can I get some breakfast?

PACO

Si, Senior. Sure.

Paco brings over some juice. He sees the duffel bag. Dim memory dawns. He moves away. Benny and Rico enter.

TOMMY

Benny. Rico. You guys decide to take a little vacation?

RICO

Yeah. We never seen Mexico. Figured this would be a real good time to check it out.

122 CONTINUED:

122

TOMMY

Look, I know you're waiting for me to cross into the States. But I can tell you now, once I get across, you'll get this bag over my dead body.

BENNY

Funny. We was thinkin the exact same thing.

123 EXT. GAS STATION AND RENTAL LOT, LATER.

123

Charlie driving, the jeep cruises past the gas station. Charlie slows the car.

CHARLIE

That's his van.

Charlie yells to the Attendant/Rental Dealer.

CHARLIE

The man with the van. Where is he?

ATTENDANT/RENTAL DEALER

In the Hotel, Senor.

Charlie nods and heads towards the hotel.

LAURIE

You're not going in there after him are you?

CHARLIE

We need those heads. Yes, I'm going in.

Laurie looks admiringly at him.

LAURIE

(excited)

Wow. I can't believe you're actually doing this.

124 INT. THE HOTEL BAR/DINING ROOM, SAME.

124

Tommy is eating breakfast. At the next table, so are Benny and Rico. All eat in dead silence, staring at each other. Paco is elsewhere. Charlie, Laurie, and Ernie enter. Benny and Rico turn and look at them. Tommy looks up in surprise. Charlie stares at Tommy then suddenly pulls a gun from his pocket, wheels, and puts it directly to Benny's head.

CHARLIE

Give me your guns!

LAURIE

Oh my god Charlie, where did you get that?!

TOMMY

Hey, that's mine!

CHARLIE

You dropped it in the desert. Now it's mine.

(to Rico)

One wrong move and your pal's dead. Now slowly. Both guns. On the table.

Rico looks at Benny. Benny motions for Rico to obey Charlie. They both put their guns on the table.

CHARLIE

Laurie. Get them.

Laurie snatches the gangsters' guns.

CHARLIE

Ernie, get the duffel bag.

BENNY

Wait a minute!

TOMMY

(to Charlie)

Don't be an idiot! These guys you don't mess with.

BENNY

He's right there, kid. What the hell you want those heads for?

TOMMY

He's goin to the border to turn em in, right? Play savior to her old man. Right?

CHARLIE

Something like that.

BENNY

Forget it. You do that and Big Sep'll kill us all.

124 CONTINUED: [2]

124

CHARLIE

Fuck Big Sep.

Paco enters the bar. He's surprised to see them.

PACO

Senoritta Bennett! Senor
Pritch--

He sees the gun in Charlie's hand.

CHARLIE

Paco. Good to see you. Looks
like you're coming with us.

125 EXT. HOTEL LA PURISIMA, MORNING.

125

With Paco at gunpoint, Charlie, Ernie, and Laurie (wielding
the gangsters' guns) hurry out of the hotel into the jeep.
The old couple, strolling by, stop and stare.

CHARLIE

We're F.B.I.

ERNIE

(re: Paco)

He's the Unabellman.

In the jeep, Annette sits with Steve who is staring into
space. Charlie pushes Paco in next to Annette.

PACO

Senora Bennett!

LAURIE

I'll drive!

The others squeeze in, Laurie floors it and they drive
away. The old couple watch in amazement. Benny and Rico
run from the hotel.

126 INT. THE JEEP, EXT. THE HIGHWAY, DAY.

126

Laurie drives the Jeep for all she's worth. Behind he sees
Benny and Rico run to their Lincoln and Tommy run to his
van.

PACO

Senor Pritchett... Senora
Bennett, what is this about?

STEVE

It's about heads!

126 CONTINUED:

126

PACO

Heads? No comprende, heads.

ERNIE

Steve, leave him alone.

STEVE

Look. See? Comprende heads?

ERNIE

Steve--!

Steve opens the hefty bag so that Paco can see the chewed up coyote head. Paco freaks.

PACO

Ah! Diabalos! Ahhh!

Annette comforts him.

ANNETTE

It's okay, Paco.

PACO

No comprende! Que cabeza!
Porque? Porque?!

CHARLIE

I told you it wasn't
recyclable.

ANNETTE

It's okay.

She pulls Paco's head to her bosom. Suddenly he realizes where he is and he likes it. Mumbling in Spanish, he snuggles close to her. Behind them, the Lincoln and the Van are speeding after them.

127-129 OMITTED

127-129

DISSOLVE TO:

130 EXT. THE LA PURISIMA AIRPORT, MORNING.

130

The jeep screeches to a stop at the curb. Charlie sits waiting, watching in the rear view mirror and the Lincoln and van approach.

LAURIE

Charlie, what are you gonna do?
Charlie...?

130 CONTINUED:

130

Suddenly Charlie grabs the bag of heads and gets out of the car. Laurie, Steve and Ernie get out too. As they run into the airport, the Van and Lincoln screech up the curb behind them.

131 INT. THE AIRPORT BAGGAGE X-RAY AND CUSTOMS AREA, SAME.

131

Twenty or thirty tourists and locals are lined up in a wide corridor, funneling towards the inspection area. Charlie, carrying the duffel bag, and Laurie, Steve and Ernie come running through.

CHARLIE

Move please. Hola! Move please!

The other tourists resist being pushed out of the way and letting Charlie et al. go head of them.

In the back of the area, Benny and Rico come running in.

Steve is carrying the bag with the coyote head in it. He pulls it out and holds it in front of him like an insane Jason holding the head of Medea.

STEVE

Move! Didn't you hear him!

MOVE!

People scream and move aside. Charlie, et. al. rush through. Benny and Rico hurry after him. Back at the door, Tommy enters the area and sees what's happening.

TOMMY

Holy shit.

132-138 OMITTED

132-138

139 INT. THE CUSTOMS AND BAGGAGE CHECK-POINT, SAME.

139

The Customs Inspector/Security Guard questions a tourist.

BORDER INSPECTOR

Do you have anything to
declare? Any fruits? Any
vegetables? Any native plants?

Charlie runs up with the duffel bag. Right behind him are Benny and Rico. Charlie turns, sees them coming then turns to the security guard.

CHARLIE

I have something to declare! I
have something!

139 CONTINUED:

139

As Charlie holds out the duffel bag to the Customs inspector, Benny snatches it from Charlie's hands.

BENNY

His mistake. He ain't got nothin'.

CHARLIE

Arrest them!

Benny and Rico look at the mess they've gotten themselves in. Suddenly Benny grabs Charlie around the throat with his arm. He reaches in Charlie's pocket and pulls out Tommy's gun. He raises it high in the air.

BENNY

Okay! Everybody freeze!

He pushes it into Charlie's back.

LAURIE

Charlie!

BENNY

No reason for anybody to get excited. We get a plane. Fly away. Everybody has a nice day.

The Customs Inspector and the Security Guards pull their guns. Tourists duck to protect themselves but at the same time watch. Back in the crowd, Tommy slowly makes his way to the front to see what's going on. One of the security guards holds back the crowd, Tommy included.

BENNY

Everybody just stay calm! No need to be stupid. Just keep this real simple and nobody gets hurt.

It's a Mexican standoff. OFF SCREEN, we hear screaming.

140 INT. THE AIRPORT RESERVATIONS AREA, SAME.

140

Steve, looking maniacal, is holding the head out, chasing reservations clerks, tourists, etc. with the coyote head.

141 INT. THE X-RAY PORTAL AREA, SAME.

141

Holding Charlie hostage, Benny and Rico inch closer to the plane. Suddenly Charlie wrenches himself away from Benny.

CHARLIE

Arrest them!

Benny wheels Tommy's gun and points it at Charlie.

BENNY

Lower your guns or he's dead!

CHARLIE

(at the security
guards)

Go ahead, god damn it. Move in!

LAURIE

Charlie, no!

Charlie reaches to the gun from Benny, and Benny pulls the trigger. Click click click. The gun is empty. Suddenly the border guards raise guns at Benny and Rico and cock them in a percussive of cocking weapons. Charlie turns to the guards.

CHARLIE

Check his bag!

(frustrated, he
reverts to pigeon
Spanish)

Checka his baggo! There's a
human head in there! Cabaza de
humano! The man you arrested
yesterday is in jail for
murders that these guys
committed! Checka el baggo.
Open Baggo. It'll all check
out!

The border guards put Benny and Rico spread eagle on the ground. They watch as the duffel bag is opened and the contents checked. There's lots of towels like the kind a maid would carry in her laundry cart at a motel. There's a broken statue of naked Aztec wrestlers. And there's the "reject" head that Tommy brought from Baltimore. The other eight heads aren't there. Seeing this, Benny and Rico are astounded.

RICO

Wait a minute! That's not
ours! You're arresting us for
the wrong head!

BENNY

Rico!

141 CONTINUED: [2]

141

RICO
(at Charlie)
Where are our heads, you
asshole?!

142-152 OMITTED

142-152

153 ANGLE ON A BLACK DUFFEL BAG IN THE X-RAY PORTAL

153

Since the security guards are now all dealing with Benny and Rico, Tommy easily slides the bag through with his feet, casually picks it up, and moves over to the airplane boarding loading area.

154 INT. THE CUSTOMS AREA, SAME.

154

Benny and Rico, face-down on the ground while guards secure them with handcuffs, don't see Tommy or the other bag. Laurie talks to the guards in Spanish.

LAURIE (IN SPANISH)
My father had nothing to do
with the heads. These men set
him up. They committed the
murders do you understand?

The Security Guards and Customs officials nod with understanding.

Charlie looks over and sees Tommy moving by. Making eye contact, Charlie and Tommy exchange little thumbs-up. Laurie sees this exchange and turns suddenly to Charlie.

LAURIE
Charlie...you...knew?
You...planned it?!

Charlie's eyes twinkle. Laurie's jaw drops. Charlie glances over at Tommy to see that Tommy is looking forward but holding something down by his side:

Charlie's book: Sleight of Mind.

Charlie checks to make sure no one is looking and casually walks over to Tommy. He takes the book.

TOMMY
You got a future, kid.

CHARLIE
Thanks.

154 CONTINUED:

154

Charlie nods. Tommy nods back and moves off. He puts his bag on the cart with the other luggage being taken to the plane, then boards. Charlie is joined by a still incredulous, mouth-open Laurie. He looks into her eyes, pulls her to him, and kisses her.

CHARLIE

Sleight of bag, by Charlie
Pritchett.

Behind them, guards pick Benny and Rico off the ground and try to take them away.

RICO

(to the guards)

Show me a law against takin a
head out of the country!

BENNY

Rico, cool it.

RICO

(to the guards)

It ain't fruit. It ain't a
vegetable! It ain't a native
plant, god damn it!! We're
American citizens!

CHARLIE

(yelling advice to Benny)
CALL MR. ESCOBEDO!

DISSOLVE TO:

155 EXT. LA PURISIMA SEASIDE RESTAURANT, EVENING.

155

A mariachi band plays a lively version of "The Anniversary Waltz". PULL BACK to reveal a wedding cake and other accouterments of a wedding. After a few bars of the song, reveal Laurie and Charlie, the happy bride and groom.

A few more bars reveals Ernie, the best man. More bars reveal STEVE, sitting in a straight jacket, a far-away look in his eyes. Reveal FERN, in a cast from head to toe, cigarette sticking out of her mouth, unflappable scowl on her face. The last verse reveals DICK, smiling happily despite the fact that his head is shaved and a prison number ("GRINGO 407") is tattooed on the back. After the song, Dick taps his glass and stands.

DICK

First, I'd like to say, Mom,
despite our fears to the
contrary, we're delighted
you're still with us.

155 CONTINUED:

155

Fern forces a smile. Annette frowns.

DICK

To Steve, who we all know is still on lithium but who we're assured by his doctors will be back with us soon, get well.

Steve stares uncomprehendingly into space but there is applause anyway.

DICK

Charlie, thanks for saving my ass, stay just the way you are, good luck with whatever the hell you choose to do, and welcome to the family.

There is loud applause for Charlie who beams. Laurie leans in and gives him a big kiss. Laurie is no longer "Miss Country Club". She's back to the wild look of her college days.

DICK

To my dear Annette - who put up with more shit in twenty five years than anyone should have to in a lifetime - honey, I want to say that I hope we can be friends now, and I wish you and your new significant other, nothing but happiness.

Annette smiles. Paco, her new "other", leans in and kisses her. Annette holds Paco's head to her bosom.

DICK

And finally, as you all probably know, sometimes bad things are a blessing in disguise. Prison, like a bag of heads, can be an ordeal, but it can also really change a person. So to the newest member of the Bennett clan, the person without whom I could never have survived in prison: Juan, welcome to the family.

Juan, the lead bandito, his head now shaved and a number tattooed on his head too, walks up to Dick. They hug, kiss, and hold hands.

156 INT. CHARLIE'S HOTEL ROOM, NIGHT.

156

It's the hotel's honeymoon suite. Charlie carries his bride Laurie across the threshold to the bed. Taking off their clothes, they start to kiss.

LAURIE

Oh Charlie...

CHARLIE

Laurie...

LAURIE

Oh Charlie...

There's a knock on the door.

CHARLIE

Yes? Who is it?

No answer. Another knock. Charlie sighs.

CHARLIE

Damn these hotel maids!

Pulling on his pants he opens the door. It's Tommy. Charlie is surprised.

TOMMY

I thought that was your name on the register. Charlie, I'd like you to meet the missus. Dolores, this is Charlie and Laurie.

DOLORES, a ball-busting mama, steps from the shadows and forcefully shakes Charlie's hand.

DOLORES

Congratulations. Hope you're as happy as we are. Both of you.

CHARLIE

Thank you.

LAURIE

(waving from the bed)

Thank you very much.

TOMMY

We're sorta here on our second honeymoon. We really have you to thank for it so I thought we'd say stop by and say hi.

Dolores moves away to let Tommy and Charlie talk.

TOMMY

So, that stuff you said back in the desert? About lost dreams and all? Well it really got me thinking. You never know when you're cashin' out so you better go for it while you can, you know? Seize the day, you know? Follow your bliss.

CHARLIE

Good for you. My thoughts exactly. So you retired?

TOMMY

Retired? Hell no, that's just the point. Soon as this vacation's over, I'm goin back to work full time.

CHARLIE

To... work?

TOMMY

To hits! Many as I can handle. I figure I'm lucky, you know? I've got somethin I love doing that really makes a difference in this world, and I'm going for it full out. The whole mess was kind of a blessing in disguise, and I appreciate your steering me in the right direction.

Tommy shakes Charlie's hand. Charlie is almost speechless.

CHARLIE

You're... welcome. I guess...

TOMMY

You still gonna be a doctor?

CHARLIE

Well...writing part time, but yeah. Emergency medicine, too.

TOMMY

Well hey. Maybe I'll be sending you some business, know what I mean?

156 CONTINUED: [2]

156

CHARLIE

Well, thanks...

TOMMY

I'll let you get to it. See ya.

CHARLIE

See ya.

Tommy leaves. Charlie goes to the bed and sits.

LAURIE

You okay?

CHARLIE

I don't know. I think I'm about
to become an accessory to
murder before the fact. Or
something.

LAURIE

Well don't think about it now.
Come to bed.

She pulls him back into bed. They start making love. After
a moment Laurie stops.

CHARLIE

Something wrong?

LAURIE

Charlie... Don't take this
personally, but I'm not feeling
...aroused.

CHARLIE

Hold it. Don't move. I came
prepared.

He hurries across the room then comes back with a head-
shaped hefty bag. He pulls out a MANNEQUIN HEAD.

LAURIE

Charlie, you're so funny...

She pulls him to her. They get under the covers and start
making out like crazy.

156 CONTINUED: [3]

156

LAURIE

Oh Charlie... Charlie, you're wonderful... Oh Charlie... Charlie, are you gonna give me head?

CHARLIE

That's where I was headed.

They both laugh.

157 INT. BIG SEP'S COUNTERFEIT WAREHOUSE, NIGHT.

157

A small black bag is carried to Big Sep's office and put on a desk behind which sits Big Sep.

BIG SEP

Any trouble?

GANGSTER

Topping off guys in a Mexican clink's never a holiday. But no problem.

The Gangster opens the bag and sets out two heads:

BENNY & RICO

Their heads are shaved and tattooed "Gringo 408" & "Gringo 409"

BIG SEP

I trust you got 'em before they stoolied?

GANGSTER

Big Sep, this is me. Of course.

Big Sep smiles and gives the Gangster an envelope of cash. As he and the Gangster start out of the room, Big Sep puts his hand on the Gangster's shoulder.

BIG SEP

If you'd rather have fifty-K of my stuff instead of ten-K of Uncle Sam's, feel free. I got great stuff.

GANGSTER

Thanks, Big Sep, but if it's all the same to you, I'll take Uncle Sam's and quit while I'm a head, know what I mean?

BIG SEP

Hey tell it to those guys, huh?

They both chuckle.

RICO'S HEAD (O.S.)

Hey screw you.

Big Sep and the Gangster stop. They turn and stare at the two heads which just glare back at them. Big Sep and the Gangster look at each other, shake their heads - naa - then shrug it off and leave.

HOLD ON RICO AND BENNY'S HEADS

RICO'S HEAD

So you had to give the job to the one dick head who managed to screw it up!

BENNY'S HEAD

Hey, screw you! It was simple delivery. Screw you, Rico.

RICO'S HEAD

You screwed up and say that to me?! Who do you think you're talking to here?

BENNY'S HEAD

I'm taking to you, stump head, and what are you gonna do about it? Nothin! You can't do nothin!

RICO'S HEAD

Oh yeah? I'll blow your fuckin brains out!

BENNY'S HEAD

Yeah? How you gonna do that, psycho? Huh? How?

RICO'S HEAD

You'll see!

BENNY'S HEAD

Then show me, neckless. Blow my brains out. Show me!

Rico's head wobbles in frustration then finally puckers its lips and blows. Benny's head doesn't move. Rico's head blows again, harder.

157 CONTINUED: [2]

157

Benny's head doesn't budge. As Benny's head continue to taunt, Rico's head gets so frustrated, it wobbles and falls off the desk into the trashcan.

RICO'S HEAD

Ahhh!

BENNY'S HEAD

Serves you right, you moron.

Bring up "Mr. Sandman" sung by David Byrne and the Talking Heads and...

ROLL END CREDITS.