

"NIGHT SHIFT"

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FINAL SCRIPT

FADE IN:

1. EXT. BIG CITY - DOWNTOWN STREET AREA - NIGHT

A black man, FRANKLIN ROOSEVELT JONES, about thirty, very sharply dressed - one might say overly dressed - one might say a pimp -- is walking quickly and nervously down a very quiet deserted street. He looks around as he walks. He steps off a curb and a car frightens him by SCREECHING around the corner and to a halt right in front of him. He backs up as TWO MEN, one WHITE and one BLACK, jump out of the car. They stare at him with cold violence. Franklin hesitates a moment, then takes off. He turns over garbage cans so that they fall in the path of the other Two Men who have begun chasing him. Franklin turns down an alley and is literally running for his life. He is in a panicked state. He is running through the streets, turning corners, crossing streets, seemingly in a random pattern. He races out into the street, unmindful of the traffic. A taxicab hits him in the middle of the street. Franklin, startled and in pain, goes down. The cab driver jumps out to look at him. Franklin struggles to his feet and, dragging one leg badly, runs off. The cab driver stands there confused. Franklin, limping heavily, is struggling down a very quiet street.

2. EXT. PLAYGROUND - CONTINUOUS ACTION

There is a small playground in the same neighborhood. It consists, basically, of a couple of old backboards and hoops for basketball. One small stadium-type light barely illuminates an area around one backboard. Two black boys around thirteen are playing "One-on-One". They are TYRONE and MUSTAFA. Mustafa is dribbling cautiously as Tyrone guards him with growing disinterest.

TYRONE

Hey, come on, man... When you started dribbling, this playground was owned by the Indians.

MUSTAFA

I'm planning my move.

TYRONE

Well, plan it this century.

Franklin comes running as best he can, through their game. The two kids stare at him, surprised. Franklin runs right past towards a nearby building.

MUSTAFA

Who's that?

(CONTINUED)

5. CONTINUED:

We hear the SOUND of SHATTERING GLASS as Franklin comes flying out of the building, obviously not by choice. He is still tied to the chair.

(CONTINUED)

2. CONTINUED:

TYRONE

(sarcastic)

Brent Musberger! Will you do
something with that ball before
I make your brother an only child.

3. INT. INSIDE OF AN OLD BUILDING - CONTINUOUS ACTION

Franklin opens what seems to be the back door of an apartment house. He starts to run up flights of stairs. He falls several times from the pain in his leg. He continues to climb: six, seven, eight flights up. He emerges into a hallway and goes to a door. He takes out keys and nervously unlocks the door. Exhausted now, he slips inside, closes the door behind him, locks it and at last looks relieved. He slumps into a straight-backed wooden chair. Suddenly, he hears a voice.

BLACK MAN (O.C.)

How you doing, Franklin?

Before Franklin can react, a rope is thrown over him and the chair and we see the two men who were chasing him.

4. EXT. PLAYGROUND - CONTINUOUS ACTION

Mustafa is still dribbling. Tyrone is exasperated.

TYRONE

That ball's been with you longer
than your face.

MUSTAFA

I'm getting ready to dunk.

TYRONE

Man, you couldn't dunk doughnuts.

MUSTAFA

A dollar.

TYRONE

You got it.

MUSTAFA

Step aside, chump.

Tyrone does. Mustafa coils. He starts running toward the basket, with the ball, full tilt.

5. EXT. APARTMENT HOUSE WINDOW - CONTINUOUS ACTION

(CONTINUED)

6. EXT. PLAYGROUND - CONTINUOUS ACTION

Mustafa has reached the basket. He leaps impressively, getting his hand and the ball just over the rim. At that instant, Franklin comes crashing down against the rim and on through to the pavement as Mustafa releases the ball. The rim is destroyed, but Mustafa is unharmed. He turns to Tyrone, who is stunned.

MUSTAFA
(to Tyrone)
Pay up, sucker!

Tyrone stares as we:

FADE TO BLACK.

FADE IN:

7. EXT. STREETS

TITLES ROLL as an official "City Morgue" car travels through the streets.

8. INT. MORGUE

Corpse's body being tagged.

9. INT. CITY MORGUE - THE NEXT DAY

We're in the morgue part of the morgue. Very long drawers with very dead people in them. We OPEN on one of these drawers just as it's being pulled open. Before we see the contents we --

10. REVERSE ANGLE - THE GROUP

that is viewing the corpse. It is a group of three. One member of the group is CHUCK LUMLEY. He's a pleasant looking, rather retiring man, around thirty. He's carrying a clipboard. He looks official and not very interested. Next to him is BELINDA KEATON. She's very pretty, in her twenties. Next to her is a plainclothes policeman, SERGEANT AVERBACK. As the drawer opens, all react except Chuck, who stares impassively.

BELINDA
Oh, Christ.

AVERBACK
(to Belinda)
Do you recognize this man as
Franklin Roosevelt Jones?

BELINDA
Yes.

(CONTINUED)

10. CONTINUED:

AVERBACK

What was your relationship with
the deceased?

BELINDA

He was my Avon lady.

AVERBACK

Give me a break.

BELINDA

Give me a break. You think this
is a thrilling morning for me?
Eat an Egg McMuffin, look at a
dead guy?

AVERBACK

Look, honey --

BELINDA

I'm not your honey. It's Belinda.
In fact, it's Miss Keaton.

AVERBACK

(to Chuck)

You listening to this?

Chuck is surprised at being made part of the conversation.

CHUCK

Hmm?

AVERBACK

She's a whore.

CHUCK

(to Belinda;
uncomfortable)

Hello.

Chuck extends his hand.

AVERBACK

This guy, here, was her pimp.
Probably wasn't paying off like
he was supposed to, so someone made
him kiss the sidewalk.

CHUCK

Could I close the drawer now?

(CONTINUED)

10. CONTINUED:

AVERBACK

Sure.

Chuck closes the drawer.

AVERBACK

(to Belinda)

All right, now can you tell me...
who sent him to pimp heaven?

BELINDA

Kiss my ass.

AVERBACK

For how much?

CHUCK

(clears throat)

Will someone be picking Mr. Jones
up today? We need his drawer.

AVERBACK

You got it, sport.

BELINDA

(to Chuck)

Oh, by the way, he once told me
he wanted to be buried in his car.

CHUCK

We don't do that. Call a funeral
home... or the Department of Motor
Vehicles.

They all start to move.

BELINDA

(to Chuck)

Don't I know you?

The cop stops and turns to Chuck who is instantly
self-conscious.

CHUCK

No, you couldn't -- I mean I
wouldn't, I never...

(explaining)

I'm engaged.

He nervously takes out his wallet.

(CONTINUED)

10. CONTINUED:

CHUCK

This is my fiancée, Charlotte...

He makes certain that the cop sees it. The Sergeant looks and shrugs, unimpressed.

CHUCK

It doesn't really do her justice, she was suffering from water build-up --

BELINDA

(casual)

I thought I knew you.

She and the cop walk away as Chuck continues to explain as he follows.

CHUCK

A lot of guys have my face.

Chuck stops, goes back to the drawer, opens it and retrieves his clipboard.

CHUCK

(to corpse)

Sorry.

He follows the others.

11. INT. CLERICAL AREA OF THE MORGUE - LATER THAT DAY

This is a small office area, just off the morgue. Chuck has a desk with a picture of his girlfriend, Charlotte, and a middle-aged woman who looks very stern. There are a lot of books around. There's a thermos on his desk, but not many personal touches. It's drab. The clock tells us it's seven o'clock. Chuck is putting on his coat. He takes his books and pictures and puts them in a desk drawer. He picks up his thermos and is ready to leave. The door leading to a hallway opens and SAL CARBONI enters. He's in his forties and is far more aggressive than Chuck.

CARBONI

Going home, Chuck?

CHUCK

It's seven o'clock, Mr. Carboni.
Where's Hector?

(CONTINUED)

11. CONTINUED:

CARBONI
Hector's been transferred.

CHUCK
(deflated)
Then we're getting a new night
man?

(CONTINUED)

11. CONTINUED:

CARBONI

Not exactly. Starting tomorrow,
you're going on night shift, Chuck.

CHUCK

(upset)

Night shift?! I'm here six years.
I started on night shift. I thought
I was getting a raise this year. Not
a move back to night shift.

CARBONI

(strong)

Are you gonna make trouble about
this? You gonna go over my head?

CHUCK

(helplessly)

I'm getting married in June. I
thought I was getting a raise.

(takes out wallet)

This is my fiancée, Charlotte.

Carboni looks at the picture. He is exactly as
unimpressed by her as the cop was.

CHUCK

-- night shift.

CARBONI

(suddenly charming him)

Hey, Chuckie, night shift's better.

(tousles Chuck's hair,
leaving it a mess)

No supervisor's around. You
practically run the place. You
like to read, it's quiet here at
night.

CHUCK

It's quiet here in the day.

CARBONI

Good, it's settled. See you
tomorrow night. You'll be breaking
in a new partner... Bill something.
Good night, Chuck.

He starts out.

CHUCK

Mr. Carboni....

(CONTINUED)

11. CONTINUED:

Carboni stops.

CHUCK

Who's the new day man?

CARBONI

Huh? Oh, uh...

(hands Chuck a
piece of paper)

Here, it's all down there.

CHUCK

(reads)

This person has the same last
name as you.

CARBONI

(trying to brush it)

Yeah. I think he's my nephew.
See you, Chuck.

Carboni exits, leaving Chuck stunned, with bad hair.

12. INT. CHARLOTTE'S APARTMENT - LATER THAT NIGHT

CLOSEUP on CHARLOTTE KOOGLE'S face. She is panting, gasping and perspiring from exertion. We PULL BACK to reveal that Charlotte is riding an exercycle. It is the kind that goes up-and-down while you pedal. Charlotte is an ordinary looking young woman. She is probably a few pounds overweight, but it's impossible for us to tell for sure because she's encased in a rubber exercise suit. Chuck is standing next to the bike attempting to hold a conversation. He's still in the suit he wore at work.

CHARLOTTE

(not happy)

Well, that's just wonderful. And
what am I supposed to be doing every
night while you're working?

CHUCK

(looking at the bright side)

I'll be home days.

CHARLOTTE

I work days. All normal people work days.

CHUCK

Well, do you think I should've
threatened to quit?

(CONTINUED)

12. CONTINUED:

CHARLOTTE

Why are you asking me? I don't know why you work there in the first place. Your mother says you're a financial wizard.

CHUCK

What do you listen to my mother for? This is the same woman who goes to a seance every Friday night since my father died just so she can still yell at him.

CHARLOTTE

Water.

Chuck holds up a plastic water bottle to Charlotte's mouth. He squeezes and water shoots into her mouth.

CHUCK

How long are you going to be on that?

CHARLOTTE

Until the wedding.

CHUCK

That's nine months.

CHARLOTTE

Don't you want me to look good?

CHUCK

I think you look good now.

CHARLOTTE

(sincere)

And I think you're the sweetest man in the world.

She smiles. He goes to kiss her. She puckers. She's rocking up and down. He can't make a connection with her mouth. Finally dips his head in. Her head comes up and hits him in the mouth. He holds his lip.

CHARLOTTE

Water.

DISSOLVE TO:

12A. EXT. CHUCK'S APARTMENT BUILDING - NIGHT

Chuck, still in the same wardrobe is returning home.

13. INT. HALLWAY OF CHUCK'S APARTMENT BUILDING -
LATER THAT NIGHT

An elevator door opens and Chuck gets in. He's still in his clothes from work. He has a handkerchief with blood on it, with which he keeps dabbing his lip. Wearily he heads for the door. He takes out his keys. He looks up and sees, bounding down the hallway, a fierce-looking Doberman pinscher, closing ground rapidly. Chuck fumbles with his key. He opens the door and scrambles inside, closing the door just in time.

14. INT. HALLWAY VIEWED THROUGH CHUCK'S PEEPHOLE

Chuck is looking through his peephole out to the hallway. The DOG is parked outside his door, GROWLING VICIOUSLY.

DISSOLVE TO:

15. EXT. CITY STREET - THE NEXT EVENING

Chuck is going to work as the rest of the world is coming home. Everyone is walking in the opposite direction. He goes down into the subway as a flood of humanity is coming up. He has trouble going against them. VERY NOISY.

16. EXT. SUBWAY PLATFORM - A FEW MINUTES LATER

Chuck is on a nearby deserted side of the platform. On the other side is half the world. VERY NOISY.

17. INT. MORGUE OFFICE AREA - THAT SAME EVENING

Chuck enters the office area from the hallway. It's seven o'clock. The quiet of the morgue is in sharp contrast to the noise of the world. Chuck looks at peace, almost immediately. There's a twenty-year-old kid, LEONARD CARBONI, waiting to go home. Leonard is not a rocket scientist. His shirt is misbuttoned near the top. In each hand he squeezes grip developers.

LEONARD

You the night guy?

CHUCK

Yes.

LEONARD

I'm Leonard Carboni.

CHUCK

Oh, yes. How was your first day?

(CONTINUED)

17. CONTINUED:

LEONARD

Shitty. A lot of papers and stuff.
Uncle Sal said you'd straighten it
all out.

CHUCK

Fine. Goodnight.

LEONARD

Yeah.

(starts out)

Which way's Queens?

CHUCK

Well, you have to --

LEONARD

I'll find it.

He exits. Chuck is alone. Chuck goes to the desk. It's a mess of sloppy paperwork and half-eaten food on top of the paperwork. Chuck doesn't react. He cleans up a little, then reaches into a drawer and takes out the pictures of Charlotte and his mother and puts them back on the desk. He sits back and relaxes. He is at peace. Suddenly he hears O.S. SINGING. A MALE VOICE is singing an enthusiastic but offkey RENDITION OF "JUMPING JACK FLASH." He sings lyrics and instrumental portions. The SINGING GROWS LOUDER as the perpetrator enters the office from the morgue area. This is our first look at BILL BLAZEJOWSKI. He's about thirty, nice-looking, tremendous energy, a mouth that never stops. He started talking when he was one year old and has yet to take a pause. His conversation can best be described as "stream of unconsciousness." He is carrying a cheap portable cassette player with a microphone attached. He sees Chuck.

BILL

Hi. I'm Bill Blazejowski. Call me
Billy Blaze. You must be Chuck.
Nice shoes. I'm your new partner.
I think I'm supposed to drive around,
pick up the stiff.

(picks up Charlotte's
picture)

Who's that, your wife?

CHUCK

Fiancee.

BILL

Nice frame. You're probably
(MORE)

(CONTINUED)

17. CONTINUED:

BILL (CONT'D)

wondering why I carry this tape recorder. It's to tape things. You see, Chuck, I'm an idea man. I get ideas all day long. They just pop into my head, so I say 'em into this recorder so I don't forget 'em.

(sees Chuck's messy desk)
Watch out, stand back, I got another one.

(turns on recorder; talks into microphone)
This is Bill. Idea to eliminate garbage. Edible paper. That's good.

(turns off recorder)
I got inventions on here, business ideas...

CHUCK

(interrupts)

Can I show you around?

BILL

Sure.

18. We FOLLOW them into the morgue.

BILL

I'm from Cleveland. Well, I'm originally from Seattle, but I just came in from Cleveland. I was living with a chick. I come home one night. I find her in bed with another girl. I mean, she went lesbo on me. I couldn't believe it. I just finished my dinner and walked right out of there. What do you think, was I wrong?

CHUCK

That's very personal. I --

BILL

(not listening)

So what is this, just stiffs in all these drawers?

CHUCK

Corpses.

BILL

Can we take a peek?

(CONTINUED)

18. CONTINUED:

13.

Chuck goes to one of the drawers. He opens a drawer and pulls it out.

BILL

So we'll be together every night,
huh? This Carboni guy, he's our
boss?

CHUCK

Supervisor. But he's never here
at night.

BILL

(excited)

We're on our own? Just you, me,
and the stiff?

(looks at corpse)

Hey, nice haircut.

DISSOLVE TO:

19. INT. CHUCK'S BEDROOM - NIGHT

The lights are off. There's indirect lighting from the window. Chuck is sitting up in bed, apparently naked. He looks impatient.

CHUCK

Charlotte?

CHARLOTTE (O.S.)

Yes?

CHUCK

You've been in there a half hour.
Are you all right?

CHARLOTTE (O.S.)

I'm fat.

CHUCK

You're not fat.

CHARLOTTE (O.S.)

I'm fat.

CHUCK

Charlotte, Sunday is my only night off.
I look forward to this all week. Why
don't you come to bed?

CHARLOTTE (O.S.)

'Cause I'm fat.

(CONTINUED)

19. CONTINUED:

CHUCK

(desperate)

It's the mirror. It does that
to everyone.

CHARLOTTE (O.S.)

I just want to lose six more pounds.

CHUCK

Tonight?! Look, run into bed. Maybe
you'll lose weight.

CHARLOTTE (O.S.)

All right, just don't look at me.

CHUCK

(to himself)

Every week, the same thing.

CHARLOTTE (O.S.)

Are the lights out?

CHUCK

Yes, sweetheart.

The bathroom door flies open and Charlotte sprints into
the bed and is under the covers instantly. Chuck relaxes.
He reaches over and holds her. He starts to kiss her.

CHARLOTTE

Could you close the drapes?

Chuck lets go of her and closes the drapes. He gets
back in bed, holds her again and starts to kiss her.

CHARLOTTE

Could you just check the apartment?

CHUCK

Why, every time, do I have to
check the apartment?

CHARLOTTE

Please, Chuck, then I'll relax. I
promise.

Chuck jumps out of bed, runs out to the living room
and quickly back in and into bed.

CHUCK

The door's locked, we're all alone.

(CONTINUED)

19. CONTINUED:

15.

He holds her. He starts to kiss her again.

CHARLOTTE

Oh, listen. Can you get Thanksgiving off? My parents are coming in from Indiana.

CHUCK

Can we possibly discuss this later?

Unwilling to accept any more interruptions, he starts kissing her and stroking her. Finally she starts to enjoy it. She's responding. They speak breathlessly.

CHARLOTTE

Are you excited?

CHUCK

Like the French when they saw Lindbergh's plane.

CHARLOTTE

Am I fat?

CHUCK

Uh-uh.

CHARLOTTE

Am I fat?

CHUCK

You're thin. You're a skeleton.
You're Audrey Hepburn.

Things are going very well. Chuck is in a frenzy. Suddenly, there is an EXPLOSION OF LOUD COUNTRY MUSIC coming from next door. Chuck doesn't care, but Charlotte hits the brakes, instantly. Chuck is still wild, but Charlotte has completely stopped responding. Chuck doesn't notice.

CHARLOTTE

Chuck.

CHUCK

You're not fat.

He continues.

CHARLOTTE

That music.

(CONTINUED)

19. CONTINUED:

CHUCK

What music?

He continues.

CHARLOTTE

(more forceful)

Chuck!

Finally he stops. He's a wreck.

CHUCK

It's music. It's a little loud music.

CHARLOTTE

Well, it bothers me.

CHUCK

You let too many things bother you. That's why you never have a --

Charlotte puts her fingers in her ears.

CHARLOTTE

Don't say that word!

CHUCK.

I'm sorry, I'm sorry. Look, sweetheart, we're here, we're in bed...

He touches her.

CHARLOTTE

I can't with that music. Make them stop.

CHUCK

I don't even know them.

CHARLOTTE

You don't even know your next door neighbor?

CHUCK

I knew my old neighbor, Mrs. Gerwitz, but they took her away. She thought she was a pigeon. They found her in the park throwing breadcrumbs at herself. Someone else moved in a couple of weeks ago, I haven't met them.

(CONTINUED)

19. CONTINUED:

CHARLOTTE

I might as well go home.

CHUCK

I hate to knock on somebody's door
at one in the morning...

He's objecting, but as he objects, he's putting his
pants and shirt on.

CHUCK

... Who knows who they are, what
they're doing. There's a lot of
lunatics. Why did they have to
take Mrs. Gerwitz? Never any
music, only cooing.

He exits.

20. INT. HALLWAY OF CHUCK'S BUILDING - CONTINUOUS ACTION

Chuck comes out of his apartment and goes next door.
Even in the hallway, we can hear the MUSIC. Chuck is
clearly reluctant to confront this situation. He
hesitates, then knocks softly. No response. He
hesitates, then rings the bell. LOUD CHIMES are heard
from inside. Chuck cringes from the noise he's created.
The music stops. We hear a LOUD, BOOMING MALE VOICE
from inside.

BOOMING VOICE

Who the hell is that?

Chuck considers running, but before he can decide the
door flies open. Chuck is confronted by a six-foot, six-
inch cowboy named LUKE. LUKE is wearing cowboy boots, jockey
shorts and a cowboy hat. He's looking for trouble.

LUKE

(threatening)

Did you ring that bell?

Chuck opens his mouth to speak, but nothing comes out
but guttural noises.

LUKE

Well?!

CHUCK

(tries to speak)

... mistake. Big mistake.

(CONTINUED)

20. CONTINUED:

FEMALE VOICE

Luke, who is it?

LUKE

Some dwarf.

Charlotte appears next to Chuck. She's dressed.

CHARLOTTE

What's taking so long? Is he going to stop playing that awful music?

CHUCK

We're still discussing it.

LUKE

What's she mean 'awful music'?

CHUCK

Awful good. That's what she meant. Awful good.

A woman comes to the door, next to Chuck. It is Belinda, the hooker we met in the morgue. She's in a bathrobe. Chuck doesn't recognize her.

BELINDA

Luke, honey, why don't you go back inside? I'll be right in. Play with your rope.

LUKE

Don't be long.

He whacks her on the behind and goes back inside.

BELINDA

(to Chuck)

I'm sorry. He likes to play that music, during...We'll keep it down.

CHUCK

Thank you.

He starts away.

BELINDA

(realizes)

I knew I recognized you.

CHUCK

Huh?

(CONTINUED)

20. CONTINUED:

BELINDA

Last week in the morgue. I knew I recognized you. I had probably seen you around the building when I moved in.

CHUCK

Right. You're living here?

BELINDA

Yeah, but don't worry. Luke is leaving town tomorrow with the rodeo and I hardly ever do business up here.

CHUCK

Business?... Oh! Business.

CHARLOTTE

What kind of business are they doing?

CHUCK

She... I don't... she sells cowboy hats.

CHARLOTTE

The man was in his underwear.

CHUCK

And cowboy underwear.

LUKE (O.S.)

Belinda, haul it in here.

BELINDA

I gotta go. We'll keep it down. See you around, neighbor.

Belinda closes the door.

CHUCK

Well, I took care of it. Let's go back inside.

CHARLOTTEE

I think I should go home.

CHUCK

Why? They'll keep it down. When did you get dressed?

Charlotte heads for the elevator. Chuck follows. She rings for the elevator.

(CONTINUED)

20. CONTINUED:

CHARLOTTE

It wasn't going to be any good
tonight, I'm...I'm too guilty...
I cheated today.

CHUCK

(appalled)
You're kidding!

CHARLOTTE

I had a Nestle's Crunch Bar.

CHUCK

(relieved)
Food.

CHARLOTTE

I feel like garbage. I'm sorry.
No one else would be this patient
with me. I'll see you next Sunday.

The elevator arrives. She gets in. He goes to kiss her.
The doors close between them. Chuck stands there,
frustrated. He looks up and the Doberman pinscher is
bounding towards him again. Chuck races into his apartment.

DISSOLVE TO:

21. INT. MORGUE OFFICE AREA - A WEEK LATER - NIGHT

Bill is in the office. He's eating a meal out of styrofoam
containers. Chuck enters from the morgue with his clip-
board. Bill's got his tape recorder and a deck of cards
with which he plays throughout the following. Chuck is
unwrapping his food.

BILL

(a blue streak)
Hey, Chuck, the food came. You
owe me three dollars. Boy, I'm
getting good remembering these cards.
Twenty-one! This weekend is it! I'm
going to Atlantic City and play
nothing but blackjack. Forty-eight
hours straight. I'm not even gonna
get a room. I got those little Wash
'n Drys and I'm just gonna play right
through. Twenty-one! You know I
thought of those Wash 'n Drys first,
only they already had 'em.

Chuck disgustedly puts down his food.

(CONTINUED)

21. CONTINUED:

BILL

What's the matter?

CHUCK

I ordered egg salad; they sent me tuna.

BILL

Call 'em.

CHUCK

Nah. I'll eat it.

BILL

Every night they send you the wrong food and you eat it. Send it back and get what you want. Twenty-one!

CHUCK

No, they get angry if you complain. The chef's probably got other things on his mind.

BILL

Like what, curing cancer? Watch out, stand back. I got an idea.

Turns on recorder.

CHUCK

You're gonna cure cancer?

BILL

No, tuna fish.

(speaks into recorder)

Tuna fish with mayonnaise, already mixed in the can. Wait, better! We take live tuna fish and feed them mayonnaise. Call Star-Kist.

Turns off recorder. Chuck stares at him. Bill looks at a newspaper on Chuck's desk.

BILL

Wall Street Journal? What do you read that for? What's wrong with the Enquirer?

CHUCK

(not eager to explain)

It interests me. I used to be an investment counselor.

(CONTINUED)

21. CONTINUED:

BILL

(excited)
No kidding!...What's that?

CHUCK

Like a stockbroker.

BILL

You were bad at it?

CHUCK

No, I was good. I had a real knack.

BILL

Then what the hell are you doing
babysitting for stiff?

CHUCK

Well --

BILL

You drank, right? Big drinker?

CHUCK

No --

BILL

Drugs. Cocaine, huh? A little
nose-candy?

CHUCK

No! It was just a rough business.
Those guys were like sharks. Wheeling,
dealing, go, go, go.
(starting to get agitated)
I'd do the work, they'd take the credit.
I worked two months on one deal and
this guy --

He stops. He waves his hand as if to dismiss the entire
memory. Bill is not really listening. He's looking through
the Wall Street Journal.

BILL

What kind of paper is this? No comics,
no sports, no Ann Landers.

The hallway door opens and a seventeen year old boy in a
white dinner jacket enters. He carries a box with an
orchid in it. His name is JEFFREY. His dinner jacket
comes down to his knuckles. But it's made up for by the
pants being much too short.

CHUCK

Can I help you?

(CONTINUED)

21. CONTINUED:

JEFFREY
(high-pitched voice)
I'm looking for a Mr. Blazejowski.

BILL
Yo!

JEFFREY
(high-pitched voice)
I'm Jeffrey Durkin.

BILL
You sure are. You got the moolah?
The old do-re-mi?

JEFFREY
- Twenty dollars, right?

He gives Bill money.

BILL
Rightaroonie. Wait outside. I'll
bring the car around.

JEFFREY
Okay.

BILL
Nice tux. Good fit.

Jeffrey exits. Bill puts on a jacket and a chauffeurs's
hat. Takes car keys off the wall.

CHUCK
Uh. Bill... what are you doing?

BILL
Some kind of debutante party out
on the island. I'm taking this
kid and his girlfriend.

CHUCK
You're using one of the morgue
limousines?

BILL
Sure. It's a limo, ain't it?

CHUCK
It's a limo for dead people..

BILL
Did you see that kid?

(CONTINUED)

CHUCK

All those other nights you left,
is that what you were doing?

BILL

No -- There isn't a debutante ball
every night, you know. I do a few
weddings, bar mitzvahs... sometimes
I got nothing so I just cruise the
airport. Last night I picked up
these Japanese guys.

(laughs)

Four hundred dollars from the airport
to the U.N.

CHUCK

Diplomats? You ripped off diplomats?

BILL

(hands Chuck a bill)

Here's a hundred.

CHUCK

For what?

BILL

Well, I've been making a lot of
money. I know it's my idea, and
I'm doing all the work, but I just
can't be a pig about it. I should
cut you in.

Jeffrey reenters.

JEFFREY

Mr. Blazejowski, I'm waiting.

BILL

Okay, slugger. Here we go.

Bill moves quickly out into the hallway. Chuck follows.

22. INT. GARAGE AREA - A FEW MINUTES LATER

Jeffrey is getting in the morgue limousine. Bill is
taping a cardboard sign on to the car covering the words
"City Morgue." The sign reads, "Billy Blaze Limousine
Co. 555-6678. When Only Elegance Will Do." Bill starts
to get in the car.

CHUCK

What if we get a call? What if you
have to go pick up a body?

(CONTINUED)

22. CONTINUED:

BILL

Hey, I'll be back. What's the matter, by the time I get there they won't be dead anymore? Cheer up, life's short. So's that kid's pants.

He chucks Chuck's chin, then gets in the car.

BILL

(to Jeffrey)

Hey, kid; you like music?

JEFFREY

Sure.

BILL

Okay.

Bill starts singing, "Jumping Jack Flash," as they pull out, leaving Chuck standing alone in the garage with the bill fluttering in his hand.

23. INT. CHUCK'S BEDROOM - NEXT SUNDAY NIGHT

No dialogue. THEME MUSIC plays as we see Chuck and Charlotte in bed. Chuck looks weary and frustrated. Charlotte is in tears. Charlotte takes her large purse off the night table and removes an open box of gift-type candy. The box is empty except for the little brown paper candy cups. The brown papers spill out onto the bed as Charlotte cries guiltily.

24. INT. OFFICE AREA OF THE MORGUE - A FEW NIGHTS LATER

We OPEN on a CLOSEUP of a TV set. Someone is watching an episode of "The Flintstones" and laughing heartily. We PULL BACK to reveal the room. The happy viewer is Leonard Carboni, the day man. His feet are propped up on the desk. The TV on the desk is a small portable. Leonard continues to laugh almost to hysteria. He and the Flintstones clearly enjoy a rapport. The door opens and Chuck enters, ready for work.

CHUCK

Hi, Leonard.

LEONARD

Hi, Mr. Lumley.

(laughs again)

That Barney Rubble, what an actor.

He turns off the set, picks it up and starts out.

(CONTINUED)

24. CONTINUED:

LEONARD

(casual)

I think we got some bodies in the wrong drawers. Uncle Sal said --

CHUCK

(annoyed)

I'll straighten it out.

LEONARD

Goodnight, Mr. Lumley.

(exits singing)

'Flintstones, meet the Flintstones,
They're the modern Stone Age family.'

He's gone. Chuck places his picture back up on the desk. Chuck has been left with a horror of messy paperwork. He picks up a crumpled paper and reads:

CHUCK

(reading)

Deceased name... 'something
Polish.'

He throws down the paper. Bill storms in. He's upset and his mouth is in fourth gear.

BILL

Hi, Chuck, I just saw the jerky kid, Leonard, leaving. How come we don't have TV? You want to hear about my weekend?

Chuck shakes his head "no." Bill doesn't notice.

BILL

You know I've been practicing my blackjack system. So I go to Atlantic City and I'm sitting in the casino with my Wash'n Drys -- did I tell you I had the idea for those -- anyway, I'm playing blackjack right, and they bar me -- kick me out of the casino -- for being too good a player.

CHUCK

How much did you win?

BILL

Who was winning? I was down a couple hundred, but they could

(MORE)

(CONTINUED)

24. CONTINUED:

BILL (cont'd)
see I was good. So they started
dealing me off the bottom -- I
can tell. So I yelled at the
dealer, so he called over the pit
boss, so I threw my complimentary
watered down drink in his fat face.
That's when they barred me for
being too good a player. I think
I'll go to Vegas next week.

CHUCK
(no passion)
Shut up.

BILL
Vegas knows how to treat you right.

CHUCK
(slightly louder)
Shut up.

BILL
What did you say, Chuck?

CHUCK
I said...
(pounds table for
emphasis)
Shut up. Shut up. Shut up.

BILL
Are you telling me to shut up?

CHUCK
(into it now)
I'm telling you, and I'll tell
your tape recorder so you don't
forget.
(turns on recorder and
yells into mike)
Shut up! This used to be a
nice quiet place. You never
stop talking. Edible paper,
feeding mayonnaise to tuna fish.
I'll give you a quarter if you'll
just stop talking.

He turns off the recorder and sits down. Bill is stunned.

BILL
And I thought we were friends.

25. INT. OFFICE AREA OF THE MORGUE

Bill exits into the morgue area. Chuck almost instantly feels guilty. He tries to do the paperwork, but he can't. His mind is on Bill. He picks up some of the paperwork and enters into the morgue area. Bill has opened up one of the drawers and is lying in it, face up, looking glum. His tape recorder is running. He keeps replaying Chuck's tantrum over and over. Guiltily, Chuck approaches him. Chuck turns off the recorder.

CHUCK

I'm sorry I yelled at you.

BILL

(a little more
subdued than usual)

You think this has been easy on me? I come in here, the new guy with no friends. I confide in you my whole life. My deepest most intimate stuff. And do you share anything with me? I see a picture of your fiancée every day, you don't even tell me her name. I even gave you a hundred dollars.

CHUCK

I didn't ask for it.

BILL

That's what made it such a beautiful gesture on my part. Never mind, forget it. We'll work together every night like strangers. It's fine with me.

There's a pause.

CHUCK

Charlotte.

BILL

What?

CHUCK

My finacee's name is Charlotte.

Bill smiles.

26. EXT. CITY STREETS - DAWN

Chuck comes up out of the subway. He's coming home from work. He passes a sidewalk newsstand that is just being opened. He buys a paper.

Rev. 11/20/81

27. INT. LOBBY OF CHUCK'S BUILDING - A FEW MINUTES LATER

Chuck enters from the street, glancing at his paper. He rings for the elevator. The door opens. Chuck steps in and suddenly notices Belinda, slumped in a corner of the elevator, sitting on the floor. Her face is bruised and she's generally bedraggled.

CHUCK

Oh, my God!

BELINDA

Oh, hi, Chuck.

As the doors close, Chuck bends down to her. He reaches to the buttons and the elevator starts to go up.

CHUCK

Did you fall? Did someone hit you?

BELINDA

It's the other way around. Someone hit me, then I fell.

CHUCK

(touches her lip)

I wish I had a handkerchief.

BELINDA

I got tissues in my purse.

Chuck opens Belinda's purse and begins looking through it. Just then, the elevator door opens. A little girl in a "Bluebird" outfit is standing there. She sees Belinda on the floor and Chuck kneeling down, going through her purse. The Bluebird begins screaming and kicking Chuck. Chuck tries desperately to explain, but the Bluebird blows a WHISTLE which is hanging around her neck. Other Bluebirds pour into the elevator and begin kicking Chuck.

28. INT. BELINDA'S APARTMENT - A FEW MINUTES LATER

Belinda is at her refrigerator filling an ice bag with ice. She has the classic hooker's refrigerator. A bottle of wine and a grapefruit. She closes the ice bag. Instead of applying it to her face, she carries it across the living room, where Chuck is revealed sitting down. She hands the ice bag to Chuck who puts it on his head.

CHUCK

Thank you. That was my first time being beaten up by a pack of Bluebirds. I didn't like it. Are you okay?

(CONTINUED)

BELINDA

(dismisses it)

Are you kidding? Four pounds of makeup, nobody will know the difference.

CHUCK

(hesitant)

Could I ask you a question?

BELINDA

(anticipates)

A guy wouldn't pay me, so I grabbed his wallet, so he beat me up. That's what happens when you don't have a pimp. Some guys figure why should they pay.

CHUCK

(putting it together)

Ohh. Your pimp was the guy in the morgue.

BELINDA

Yeah. A lot of Franklin's girls are in the same boat, now. We could find other pimps, but a lot of them are rough guys. They get a lot of their girls hooked on drugs.

(laughing)

Drugs or beat up, it's a nice choice.

CHUCK

(suggests)

You could do a different job, you seem bright...

BELINDA

(cold)

Is your head all right, because I'm very tired.

CHUCK

Yeah. I'm fine.

(gives her the ice bag)

I hope things work out.

BELINDA

Thanks. See you in the halls.

Chuck exits. Belinda looks in the mirror near the door. She touches her bruise.

BELINDA

(mutters)

Goddamn!

(CONTINUED)

28. CONTINUED:

Belinda walks away. We STAY on the door. We hear from the hallway a BIG DOG BARKING, RUNNING FEET and a DOOR SLAMMING.

29. OMIT

30. EXT. MORGUE BUILDING - DAWN (MOS)

Chuck and Bill are leaving work together. They are engaged in conversation.

31. INT. SUBWAY STATION (MOS)

Bill and Chuck come down the stairs into the station. Chuck takes out a token and prepares to go through the turnstile. Bill goes up right behind him and sneaks through on the same token. Chuck, surprised, glances around nervously to see if anyone saw what Bill did.

32. INT. SUBWAY CAR

We OPEN on a very FAT BLACK WOMAN who is all worked up. She carries a Bible. She walks through the car as she speaks.

BLACK WOMAN

(preaching loudly)

You may think you got the power.
But the Lord's got the power. He
can make you and he can break you.
Remember the words of Frank Sinatra.
You can be riding high in April, but
shot down in May.

She passes Chuck and Bill sitting at the end of the car. She slides open the door and passes into the next car.

BLACK WOMAN

(entering next car)

Good morning, sinners.

She closes the door behind her and we can no longer hear her. We HOLD on Chuck and Bill. They're in mid-conversation.

BILL

So she was just lying there in the
elevator?

CHUCK

Yes. All beat up.

(CONTINUED)

BILL

That's why they need pimps.

CHUCK

That's what she said. She said there's a whole group of girls she knows that need a pimp. I hope they find someone decent.

BILL

Are you kidding? Those guys are killers, they're animals --- they dress nice though. Watch out. Stand back. This is it. Hello, Easy Street.

CHUCK

What is it, another invention? You're going to make chocolate milk by feeding Bosco to cows?

BILL

No. We got all that space down at the morgue. All that time at night. All the cars. Nobody watching us. We could handle things for your nextdoor neighbor and all her friends right out of the morgue.

CHUCK

Pimps?! You want us to become pimps?!

BILL

Pimps is an ugly word. Why don't we just call ourselves... love brokers.

CHUCK

You're insane. You're over the rainbow. Your mind has just checked into the Hotel Crazy.

BILL

This is my stop. You think about it. I tell you right now, I'm excited. I am excited.

The doors open. Bill gets off. The doors close.

CHUCK

(disbelief)

Love brokers...

(CONTINUED)

32. CONTINUED:

A BLIND MAN enters the car, playing jazz saxophone, with a tin cup attached to the end of the horn. He stands right in front of Chuck and plays. Chuck puts money in the cup. The Blind Man doesn't move. Intimidated, Chuck puts in more money.

33. INT. CHUCK'S APARTMENT - MORNING

Chuck enters, from work, carrying his newspaper.

CHUCK
(disbelief)
Love brokers...

There's a KNOCK on the door. Belinda is standing there. She has no makeup on. Her face looks much better. She looks clean and very pretty. She's wearing a bathrobe.

BELINDA
Hi, Chuck.

CHUCK
(surprised)
Hi.

BELINDA
You know when you helped me last week, I think I got a little rude just before you left.

CHUCK
No, not at all.

BELINDA
(cheerful)
Anyway, I see we come home from work the same time every day, so I thought we could start having breakfast together. You got eggs?

CHUCK
Sure.

She enters. Chuck closes the door.

BELINDA
(laughs)
I love to cook. But not when it's only for me. How do you like 'em?

(CONTINUED)

33. CONTINUED:

CHUCK

Scrambled.

BELINDA

Men love scrambled. Have you got a pan?

She enters kitchen.

CHUCK

Under the stove.

She's in the kitchen. Chuck is hanging up his coat in the closet. He can't see the kitchen from there. Belinda starts preparing the eggs. The sun shines into the kitchen. She tries to open the kitchen window. It's stuck.

BELINDA

Does this window open?

Chuck has a mirror on the inside of this closet door. He's primping.

CHUCK

No, that's painted shut. Makes a lot of sense because that's where the fire escape is.

BELINDA

(she's warm)

Have you got a vent or a fan in here?

CHUCK

No, I'm sorry. That room catches all the heat in the morning.

BELINDA

It's all right.

She takes off her robe and hangs it on a cabinet door. She's wearing a T-shirt and panties. She looks great. Chuck heads for the kitchen.

CHUCK

It's worse in the summer. You can't believe --

He enters the kitchen and sees her new attire. He's stunned.

CHUCK

Oh my God.

(CONTINUED)

33. CONTINUED:

He stares, then turns away, then stares, then turns away. Belinda realizes she's making him uncomfortable.

BELINDA

Oh, I'm sorry. I'll put my robe back on.

CHUCK

Don't! I mean, it's all right. I was just surprised.

The PHONE RINGS. It's right next to Chuck.

CHUCK

(staring at her)

I'll get it. It's probably for me.

He picks it up while still looking at Belinda.

CHUCK

(into phone, detached)

Hello...

(suddenly all nervous energy)

Charlotte! What's the matter?

Why'd you call? -- You ate what?...

It's all right, don't worry...What

do you mean what am I doing? I'm

not doing anything...Of course I

sound strange. You call me up early

in the morning to ask me what I'm

doing when I'm not doing anything.

Belinda bends over to get the frying pan. Chuck stares at her, no longer paying attention to the phone.

CHUCK

(mutters)

Oh, my God.

(remembers the phone)

Huh?...

(quickly)

I love you, too. Goodbye.

He hangs up.

BELINDA

Eggs coming up.

Chuck gets the plates.

CHUCK

I meant to ask you, how have you been?

(MORE)

(CONTINUED)

33. CONTINUED:

CHUCK (cont'd)

I mean have you found a...

BELINDA

Pimp? Not yet. I'll have to,
though. This way's too dangerous.

(MORE)

(CONTINUED)

33. CONTINUED:

BELINDA (cont'd)

Lupe -- she's my friend -- had
her arm broken last night.

She puts eggs on the plate. They sit down.

CHUCK

It's a sick world.

BELINDA

Thank God.

CHUCK

Good eggs.

BELINDA

Thanks. I figure we can do this
every morning.

She smiles at him. She doesn't mean to, but she's
really got him excited.

CHUCK

Boy, it is hot in here isn't it?

He wipes his forehead with what he believes is a napkin,
then notices his mistake.

CHUCK

(trying to laugh it off)
It's not a napkin, it's bread...
Napkins don't have crust.
(laughs nervously)

34. INT. COFFEE SHOP - EVENING OF ANOTHER DAY

It's a small, crowded coffee shop, around dinner time.
Chuck and Bill are carrying bags of take-out food.
They're in line at the cashier. Chuck is looking in his
bag.

CHUCK

It's the wrong bread.

BILL

Huh?

CHUCK

I asked for whole wheat, they
gave me white.

BILL

(losing patience)
So send it back.

(CONTINUED)

34. CONTINUED:

CHUCK

Why make trouble? Besides, my mother says, if you send it back they spit on it.

They pay the cashier and they exit as Bill grabs a fistful of toothpicks.

35. EXT. CITY STREET - CONTINUOUS ACTION

Chuck and Bill walk as they talk.

BILL

Immoral? What do you mean immoral? As a matter of fact, prostitution is one of the most moral things in the world.

CHUCK

How do you figure that?

BILL

Simple. You take a guy -- let's say that guy.

Bill points to a man buying a ticket to a dirty movie. On the marquee's written "A Midsummer Night's Wet Dream".

BILL

Let's say he's from out of town, here on business. He's alone, away from his wife and two-point-three-children. He's got urges. Now he goes in to see this picture -- which, by the way, is not a bad movie. Let's say this movie stimulates his...

CHUCK

Urges.

BILL

Right. He's out on the street. His body's a loaded pistol. He's Mt. St. Helens. Who perchance comes by. A little girl scout -- swinging her cookies. This guy goes bananas. He's on her like mud on a pig.

(makes his point)

Which wouldn't have happened if he'd have gone to a hooker. Now is that moral? Jumping on a girl scout and breaking her cookies? Hmm?

(CONTINUED)

35. CONTINUED:

CHUCK

You just think of these things
all by yourself?

BILL

I have that kind of mind.

36. INT. BARBER SHOP - AFTERNOON

Chuck is in the chair, with the barber sheet on,
getting a haircut. He looks relaxed.

BILL (O.S.)

(cheerful)

Hi.

Chuck looks up to the mirror and sees Bill, behind
him, smiling.

BILL

Getting a haircut, huh?

CHUCK

No, I just like wearing sheets.

BILL

I just want to show you something.

(holds up a folded
up newspaper)

See that? 'Girl Scout Attacked'.

Bill starts to take it away. Chuck grabs it. Chuck
reads.

CHUCK

'Girl Scout Attacked by Dog'.

BILL

A dog, a guy from out of town --
what's the difference?

CHUCK

It's a lot of difference. One's got
a suitcase, one makes on trees. Bill,
please.

BILL

(to barber)

What are you doing here? You call
that a haircut? Even out those sideburns.

The barber glowers and puts shaving cream around
Chuck's ears.

(CONTINUED)

36. CONTINUED:

CHUCK

(to Bill)

Don't make him mad, he's got a razor.

The barber is not pleased with the razor he has.
He exits to get another one.

BILL

Do you want to see your friend,
Belinda, working for one of those
animals? You want to see her
become 'Miss Heroin of 1981'?

CHUCK

(weary)

I know this doesn't mean anything
to you, but Charlotte's parents
are coming over tomorrow night
for Thanksgiving. Will you let me
get my hair cut in peace?

BILL

(angry)

Okay! All you ever think about is
yourself. You don't care what
happens to me, Belinda, the Girl
Scouts, nobody! I'm fed up! I
wash my hands and feet of you!

Bill storms out.

CHUCK

Bill!

Chuck starts to get up to chase him. The barber yanks
him down and throws a hot towel on his face. Chuck screams.

37. INT. CHUCK'S LIVING ROOM - THANKSGIVING NIGHT

We OPEN on a CLOSEUP of Charlotte's parents, EDWARD and
ROSE KOOGLE. They look like "American Gothic", two
stern-looking, mid-western faces.

CHUCK (O.S.)

Mr. and Mrs. Koogle, would you
like a drink?

EDWARD

Mrs. Koogle and I do not drink.

We see that the Koogles, Chuck and Charlotte are sitting
around chatting. Chuck and Charlotte look uncomfortable.
Behind them, the table is set nicely for Thanksgiving
dinner.

(CONTINUED)

CHUCK

How are you enjoying New York?

EDWARD

We're not.

CHUCK

(makes a joke)

Maybe you would if you drank.

He laughs. The Koogles stare, unamused. Chuck grows more uncomfortable.

EDWARD

Is this your real apartment?

CHUCK

(confused)

Yeah, it's....

(Calls out)

How's dinner coming, Mom?

Chuck's mother, VIVIAN, sticks her head out of the kitchen.

VIVIAN

(joking)

Turkey's almost dead.

Vivian comes out of the kitchen. She is the older woman who's picture was on Chuck's desk. She's in a festive mood, which makes her the only one. She squeezes herself right in between Edward and Rose.

VIVIAN

(to Edward)

Charlotte tells me you're a manufacturer. What line are you in?

EDWARD

(proudly)

I'm in horse manure. Some call it fertilizer, I don't.

CHARLOTTE

Oh Daddy...

EDWARD

(to Charlotte)

Nothing to be ashamed of, young lady. That horse manure sent you to college and straightened your teeth.

(to Vivian)

We supply the whole Midwest.

(CONTINUED)

VIVIAN

How lovely. Chuck's father had a cleaning store. He went broke. Chuck, on the other hand, has a real head for business.

EDWARD

I like to hear that a young man's interested in business. Too many young people these days wasting time doing what they want.

VIVIAN

Did Chuck tell you what happened when he worked on Wall Street?

CHUCK

Mom...

VIVIAN

All right, we'll drop the subject. I won't embarrass you.

(to Edward and Rose)

They ate him alive.

CHUCK

Can't we start on our salad?

VIVIAN

If you like.

They all get up.

ROSE

Can I help, Mrs. Lumley?

VIVIAN

You're a little late, dear.

EDWARD

Listen, Chuck, I don't want to push you, but after you and Charlotte tie the knot, I hope you'll consider horse manure as your future.

CHARLOTTE

Daddy, please!

EDWARD

Listen, missie, I'm talking business with your intended.

CHARLOTTE

(fed up)

You're talking horse manure!
You're talking animal ca-ca!

(CONTINUED)

37. CONTINUED:

EDWARD

(to Rose)

She never talked this way to me
in Indiana. This town is Sodom
and Gomorrah.

The PHONE RINGS. Chuck answers it. No one is paying
attention to him. The others are talking to each other.

CHUCK

(into phone)

Oh, hi...arrested?!

He has to put his finger in his other ear to block out
the noise.

38. INT. POLICE STATION - INTERCUT

Belinda, dressed and made up for work, is talking on
a pay phone. She's somewhat distraught.

BELINDA

(into phone)

I'm sorry, Chuck, I tried calling
the landlady, but she wasn't home.
Look, they're taking me into night
court and all my money and all my
I.D. are in my apartment.

CHUCK

(into phone)

It's not a good night for me...

BELINDA

(into phone)

Please, Chuck, Franklin used to
handle these things.

(almost crying)

I don't know what they're gonna
do to me.

39. INT. CHUCK'S LIVING ROOM

CHUCK

(into phone)

Don't cry... a key under the mat.
I'll be right down.

Hangs up. Edward and Charlotte are fighting.

EDWARD

Have you seen all the lights on
at night? No wonder the city is
broke.

(CONTINUED)

39. CONTINUED:

CHUCK
(speaking quietly to
Charlotte)
I'll be right back. I have to
go out for a minute.

CHARLOTTE
What? Where are you going?

CHUCK
Ssh, it's nothing. I'll be
back in a second.

40. INT. NIGHT COURT - A FEW MINUTES LATER

Chuck, Charlotte, Vivian, Edward and Rose are all
finding places among the spectators.

CHUCK
You didn't all have to come
with me. I would've been home
in ten minutes.

EDWARD
Well, I had the rental car,
paying an arm and a leg for it,
might as well use it.

(CONTINUED)

40. CONTINUED:

CHARLOTTE

I want to know why she called you.

CHUCK

We're neighbors.

EDWARD

(looks around
solemnly)

Sodom and Gomorrah.

ANGLE ON THE DOCKET AREA

JUDGE MURRY PERLMUTTER, Presiding. Brought before him
are two circus clowns in full costume and makeup.

JUDGE

Drunk and disorderly. You two
should be ashamed. Children look
up to you. Wipe those smiles off
your faces. All right, let's get
this over with. Buttons, Coco ...
I fine you each a hundred dollars.
Sergeant, after they pay their fine,
give them back their seltzer bottles.

They're led away.

40. CONTINUED:

Belinda, an angry man and a COP come before the Judge. Belinda looks frightened. The angry man is named HOWARD. Chuck sees Belinda. Charlotte looks angrily at him.

CHARLOTTE

That's his neighbor.

JUDGE

Belinda Keaton, you're charged with prostitution and assault.

BELINDA

Not guilty.

HOWARD

Not guilty, hah? This woman is a menace.

JUDGE

(refers to notes)

You are one Howard Pelekoudas?

HOWARD

Yes, Your Honor, I'm the victim.

BELINDA

You're an asshole.

JUDGE

Be that as it may, can we proceed?

BELINDA

Mr. Pelekoudas and I had just completed a business transaction at which point Mr. Pelekoudas refused to renumerate me for services rendered.

JUDGE

He wouldn't pay.

BELINDA

Yeah.

HOWARD

She grabbed my wallet, so I grabbed it back. That's when she assaulted me.

JUDGE

Mr. Pelekoudas, you look unmarked, undamaged in any manner.

(CONTINUED)

40. CONTINUED:

HOWARD

Oh yeah? Feast your eyes on this.
Exhibit A.

(pulls down his pants
and moons the court)

She bit me!

His rear end is almost in Rose Koogle's face. She faints.
The courtroom is bedlam.

40A. KOOGLE RUNBY

41. INT. KOOGLE'S RENTED CAR - LATER THAT NIGHT

Edward and Rose are in the front. Rose has her head out
the window. Chuck is seated on the back between Vivian
and Charlotte. Everyone is distraught.

EDWARD

You know what really steams my bean?
They just let that strumpet right back
out on the streets!

CHARLOTTE

You're moving out of that building.

VIVIAN

Absolutely.

CHARLOTTE

Why are you friends with that girl?

CHUCK

She's my neighbor. She's a nice
girl.

EDWARD

She's a harlot!

CHUCK

(softly)

Wait a minute --

VIVIAN

You stay out of it.

(to Charlotte)

Let me tell you something. When
you get married you have to handle
him the way I handled his father.

There's a big bump in the road. Everyone flies up.

(CONTINUED)

41. CONTINUED:

EDWARD

Damn potholes! You all right, Rose?

We hear Rose moaning. We PUSH IN RIGHT on Chuck. He's not speaking, but clearly he's listening to every word and weighing them carefully.

VIVIAN

If it wasn't for me, his father would've done any old thing he pleased. You know what he wanted to do? Make furniture by hand! Don't worry, Mr. and Mrs. Koogler, I straightened out Al, and together we'll all straighten out Chuck.

They hit another bump and go flying.

EDWARD (O.C.)

You all right, Rose?

She moans.

42. INT. SEEDY HALLWAY - NIGHT

Chuck, looking at numbers on the doors, comes down the hallway. He stops over a drunk lying flat across the width of the hallway. Chuck finds the door he wants. He knocks.

CHUCK

Bill?

Chuck notices the doorbell. He touches it and it falls off the wall. Chuck puts it back. The door opens, revealing Bill in a leopard bathrobe and a sleep mask over his forehead.

BILL

Chuck. What's the matter?

CHUCK

I need to talk to you about something important.

BILL

Come in.

They enter and close the door. A moment passes and then from inside we hear Bill scream exuberantly. As he does, the doorbell again falls off the wall.

FADE TO BLACK.

FADE IN:

43. INT. MORGUE AREA - THE NEXT NIGHT

Belinda and about a dozen other girls, all PROSTITUTES, are milling around, talking in a hubbub of voices. They are not a very prosperous looking group. Chuck is sitting in a corner quietly. Some of the girls look unhappy. A few are talking to Belinda. One is named LUPE. She has her wrist bandaged. She's questioning Belinda.

LUPE

(thick Puerto Rican
accent)

Why did you have to bring us here?
I don't like this. Being around
so much dead persons.

TANYA

(black and sharp)

What are you worried about? You
ain't gonna catch it.

(to Belinda)

Listen, Taco Bell here has a
point.

LUPE

Don't you call me names, you...
you black person.

TANYA

That's a good one, Lupe. That's
a real stinger.

BELINDA

You'll be glad you came. Chuck,
can't we get started?

CHUCK

I guess so.

(louder)

Ladies... please make yourselves
comfortable. You can use the
benches.

TANYA

That's all right. We'd all like
to stand for a change.

The Girls laugh. Chuck tries to laugh with them, but
is nervous.

(CONTINUED)

43. CONTINUED:

CHUCK

(to himself)

What am I doing here?

Some of the Women sit down on benches. Some lean against the drawers. A couple have pulled out an empty drawer and are sitting on it. It's very informal.

CHUCK

(uncomfortable)

Thank you all for coming. There's someone who's going to explain everything to you and, uh... why don't I just read what he wrote.

He unfolds a piece of paper. He clears his throat. The Girls listen.

CHUCK

(reads the speech flatly)

'Look out, 'cause here comes "The Man." This dude is mean. M-E-E-N.'

Chuck looks toward the office, amazed at what he's reading.

CHUCK

So listen up you motherf---, I can't read this. Here he is, Billy Blaze.

The door from the office opens and Bill enters. He is dressed like the cliché version of a pimp - purple jumpsuit, purple cape, big hat, and a cane. He doesn't walk, he bops. The Girls stare at him as if he just arrived from Jupiter. He struts out in front of them. When he speaks it is in heavy jive. He thinks he's black. He lets them stare at him a while.

BILL

Hey, we got some fine-looking mamas here.

The Girls look at each other. They can't believe him.

BILL

Now here's how it hangs. I, Billy Blaze, am gonna be your man, your main man, your numero uno.

(MORE)

(CONTINUED)

43. CONTINUED:

BILL (cont'd)

(points to Chuck)

This guy is gonna be your numero
uno, number two. We the law. We
say jump, you don't come down, 'til
we say when. You hearin' this?

Tanya stands up.

TANYA

Well, girls, I lived to see the day.
Shit talking. .

BILL

Why don't you sit down, Brown Sugar?

TANYA

Don't you 'Brown Sugar' me, Jack.
The name is Tanya.

BILL

(still jiving)

You sit down, Mama, or I'm gonna
get ugly.

TANYA

You ain't got too far to go. Hey,
Belinda, you got us down here for
this? Come on, girls, let's split.

BILL

(to Chuck)

This is where they're testing me.

CHUCK

This is where they're leaving you.

BELINDA

Girls! One second, huh?

The Girls stop.

BELINDA

Chuck, talk to them. Like you talked
to me.

Reluctantly, Chuck gets up. He passes Bill.

BILL

(sotto)

You want the cane?

(CONTINUED)

43. CONTINUED:

Chuck ignores him.

CHUCK

(quietly and seriously)

I'm going to try and explain this, just once. And if you don't go for it, that's fine too.

(softly)

I don't know why you women do this kind of work. I think it's terrible for someone to have to do.

Bill winces.

CHUCK.

You're pretty and clever and some of you are probably very nice.

(looks at Belinda)

But if you have to do this work, why do you have to work for guys who hit you and cheat you and get you hooked on drugs? Why can't you do it under the best possible working conditions?

(an idea)

You girls are like athletes. You can't do this forever. Where's Willie Mays today? These are your peak earning years. Are you saving anything? Do you have a health plan? A dental plan? You're people, why shouldn't you be treated like people?

The Girls are intrigued. They're hanging on Chuck's every word.

CHUCK

Listen, I have this...knack. I can take your money and make it into more money. I can get into real estate and stocks and... and convertible debentures. Why can't you have the fruits of your labors? Well, if you come with us, we'll try to see that you have it. Thank you.

There is silence. Chuck and Bill don't know what to think.

LUPE

Belinda, can we trust these guys?

BELINDA

I do.

(CONTINUED)

43. CONTINUED:

TANYA

I don't.

LUPE

Why not?

TANYA

Come on, these guys aren't pimps.
They're wimps.

CHUCK

You're right, we're not pimps.
I hear pimps take seventy,
eighty percent of your money.
We're more like business managers
or agents. We'll take ten percent.

BILL

Uh, Chuck --

Chuck ignores him.

TANYA

Somehow or other they're looking to
screw us. You've all been hookers
long enough to know that one way or
another we get screwed.

BELINDA

Well, in that case, I say we got
everything to gain and nothing to
lose.

LUPE

I couldn't have said it no better.

TANYA

You couldn't have said it at all.

LUPE

That's it! I'm with these guys.
What do you say, girls?

Everyone buzzes happily. Belinda looks at Chuck admiringly.
He looks back at her, proud and excited.

BILL

(to the Girls, still
in jive)
Come on, let's get some names,
let's get some numbers.

(MORE)

(CONTINUED)

43. CONTINUED:

BILL (cont'd)
(to Chuck)
We did it.
(thought)
You're gonna invest money in
convertible benches?

CHUCK
Debentures. They're...
(changes the subject)
We did it.

DISSOLVE TO:

44. MONTAGE of Chuck and Bill's first couple weeks in their
new business. MUSIC PLAYS, an old '30's version of
"LOVE FOR SALE", OVER THE FOLLOWING SHOTS:

(CONTINUED)

44. CONTINUED:

- a) Chuck at his desk is on the phone and doing some paperwork. Chuck hangs up, tears a piece of paper off a note pad, turns around and we see a couple of prostitutes. Chuck hands one the piece of paper. She picks up her purse and exits.
- b) Bill is in the limousine waiting outside a medium-to-seedy hotel. One of the girls comes out of the hotel and into the car. Bill drives her away.
- c) Chuck at his desk. Girls are dropping cash on his desk and saying goodbye.
- d) Bill in a jewelry store, being shown an expensive watch, ring, I.D., etc. He nods yes to everything. He's in heaven.
- e) Chuck in his apartment. He sneaks some cash out of his pocket into a coffee can that he places in a kitchen cupboard.
- f) Bill hanging around Times Square, talking to dopey-looking male tourist types. The tourists wear cameras around their necks. They hand Bill money and Bill winks at them and goes into a phone booth.

END OF MONTAGE

DISSOLVE TO:

45
thru OMIT
49

50. INT. MORGUE - ANOTHER NIGHT

Chuck is at his desk. He's leaning back, looking ill. He unwraps a Di-Gel and pops it in his mouth. Bill enters in great spirits. He's wearing slacks and a pullover shirt.

BILL

Hey, Chuck. I'm cooking like
Betty Crocker tonight. Any calls?

CHUCK

(no life)

Yeah. Lupe called. She's left
Mr. Culpepper -- she's with Mr.
Jurgens. And Marlene called.
She's meeting a customer and wants
you to go with her.

(CONTINUED)

50. CONTINUED:

BILL

Good. I got a couple of minutes.

Bill reaches into his shirt and starts taking tissues out of his sleeves. Chuck stares, disbelieving.

CHUCK

What are you doing?

BILL

You know, we don't want any guys beating up on our girls, so when I meet these guys I like them to see some muscles.

CHUCK

(picks up the tissues)

And here they are.

BILL

(defensive)

It's working, right? No one's getting hurt. I told you this would be great. We're in business one week and I bet you made more money than you usually make in two months.

CHUCK

I suppose.

BILL

Well, what's the matter?

CHUCK

(pathetic)

Ever since we started this I've been sick. I'm throwing up all the time. I got earaches, chills, my gums are bleeding and my hair's falling out in the sink.

BILL

So?

CHUCK

Try to understand. Right now -- at this moment -- women - female human beings are in rooms - in beds -- rolling around with strange men. And we're making money off it.

(CONTINUED)

50. CONTINUED:

BILL
Isn't this a great country?

CHUCK
Look at this.

He brushes his hair out over his desk and points.

CHUCK
Hair! That used to be stuck to
my head. That's what happened
when I worked on Wall Street.
I had to wear a hat at my desk.

Bill turns on his tape recorder.

BILL
(into microphone)
This is Bill, how you doing?

CHUCK
"How you doing"?! Who are you
talking to?

BILL
Hey, machines have feelings, too.
(to microphone)
Mission in life. Teach Chuck
how to have fun. So long.

He turns it off. Bill starts away, stops, picks up a
few more tissues and puts them down the front of his
pants.

BILL
(explaining)
Impress the girls.

Bill exits. Chuck swallows two Di-Gels and leans back.

DISSOLVE TO:

MONTAGE

MUSIC, "LOVE FOR SALE" RESUMES.

- A) Chuck is in his office handing out forms to all the
Girls. The cameras PUSH IN on one of the forms
revealing that it says "Employee Pension and Welfare
Fund".
- B) The hallway of a nice hotel. Bill and about six of
the Girls walk down the hallway. Bill knocks on a
door. The door opens, revealing a hospitality suite
filled with middle-aged lodge members all wearing hats
with antlers on them. The Girls react, but enter.

(CONTINUED)

51. CONTINUED:

- C) Chuck and Charlotte are making love. Chuck is involved, but Charlotte is staring at a half-full glass of milk and a couple of cookies on the night table.

(CONTINUED)

51. CONTINUED:

- D) Bill is in a fine men's clothing store being fitted for a suit. The Tailor measures his inseam and Bill slaps at him defensively.
- E) Chuck in his apartment guiltily putting away more money in a coffee can. This time when he puts it back in the cupboard, it joins ten other cans. He brushes more loose hairs out of his head.
- F) A couple of the Girls are with Bill in a nice dress shop. Bill is helping them pick out clothes. The Girls go into a dressing room to change and Bill stands on a footstool to look at them over the curtains.
- G) Chuck handing out checks. One of the Girls comes up behind him and gooses him. They all like Chuck. They laugh. He blushes.

DISSOLVE TO:

52.
thru 57. OMIT

58. INT. MORGUE OFFICE AREA - MIDNIGHT

Chuck enters from outside, carrying a newspaper. No one else is there.

CHUCK
(calls out)
Bill, I'm back.

No answer. Chuck sits down at his desk. He opens the paper and FAINTLY HEARS MUSIC. He looks around confused, then goes back to his paper. Still, he hears the music. Curious, he gets up and heads for the morgue. He reaches the door of the morgue area and the MUSIC IS MORE AUDIBLE. He opens the door.

59. INT. MORGUE AREA - CONTINUOUS ACTION

What Chuck finds as he enters is a loud party involving fraternity boys and the Prostitutes. MUSIC IS BLARING, guys are screaming. These guys have seen "Animal House" too many times. Some of the Girls are naked, some not, some in-between. As Chuck walks, stunned, through the room, we see that all manner of activity is in progress. Dancing, necking, groping, even a couple of guys fully dressed talking to one of the Girls in a traditional innocent frat party manner, except the girl is completely naked. A lot of the guys have had too much beer. Although people are not actually engaged in sex, as far as we can tell, the party is really ripping along. Chuck turns

(CONTINUED)

59. CONTINUED:

gradually from shock to dismay, to near hysteria. He is unnoticed. He comes upon Bill in a crowd of boys. Bill is wearing a preppie sweater and to the delight of the boys is balancing a beer bottle on his forehead.

CHUCK

Bill!

Bill reacts, allowing the bottle to smash to the floor.

CHUCK

What in God's name is this?

BILL

Remember that kid I drove to the debutante party? The one who wore King Kong's tuxedo?

CHUCK

Yes.

BILL

This is his fraternity.

Just then a guy runs by chasing a girl and trips over them. Bill is amused. Chuck isn't.

BILL

See, they can't have girls in their dorm, so I brought 'em here. Group rate.

(proud)

They let me in their frat.

CHUCK

Tell them to get out of here.

BILL

My brothers?

CHUCK

I'll tell them.

He stands up.

CHUCK

Attention.

(CONTINUED)

59. CONTINUED:

Nobody listens. He gets hit in the face with a brassiere. Bill stands up.

BILL

What's the matter with you?

CHUCK

An orgy in the morgue. That's what's the matter with me.

BILL

This isn't an orgy. This is... college hi-jinx. They used to swallow goldfish, now they do this.

CHUCK

I have pains in my chest. I'm a young man, why should I have pains in my chest?

BILL

'Cause you don't know how to have fun.

CHUCK

If you don't stop it, I will.

Chuck rushes around trying to get attention.

CHUCK

That's it! The party's over. Go back to your dorm. Have some wholesome fun. Eat goldfish, blow up the ROTC building.

(screams)

Get out!

People stop what they're doing, finally, and stare at Chuck.

CHUCK

(quieter)

What's the matter with you people? Partying in a morgue. Yes, a morgue. You know what's in these drawers? Dead people. You think I'm kidding? Look.

(CONTINUED)

59. CONTINUED:

59.

Chuck pulls open a drawer. A startled Jeffrey Durkin and a girl are inside. Jeffrey looks exhausted. He raises his head towards Chuck.

JEFFREY

So that's what it's like.

Chuck reaches into his pocket, takes out his Di-Gel tablets wrapped in aluminum foil. He pops two in his mouth, still inside the foil, as the party resumes.

60. EXT. CITY STREET - DAWN

Chuck and Belinda come out of a bagel store. It's cold and the bagels are hot. They're coming home from work. They walk as they talk and eat.

CHUCK

And then they all started jumping in the drawers.

BELINDA

(amused)

I heard.

CHUCK

You're not shocked by that?

BELINDA

No.

CHUCK

Why would some guys want to...
do it right there in the morgue?
In the drawers!

BELINDA

(matter-of-fact)

It's new. The whole world's
looking for a new way to do it. A
guy once took me up in a helicopter
and had me do it with him while we
hovered over his ex-wife's house.

CHUCK

You're kidding.

BELINDA

No. Don't you ever fantasize
different ways you'd like to do it?

CHUCK

(almost to himself)

Once I'd like to do it without
checking the apartment first.

(CONTINUED)

60. CONTINUED:

BELINDA

Huh?

CHUCK

Nothing. I'd like to ask you something, but it's none of my business.

BELINDA

You wanna ask me why I hustle?

He nods.

BELINDA

That's your business. In fact, it is your business.

CHUCK

That's true.

BELINDA

I'm from Grand Rapids, Michigan. I came to New York to be an actress.

CHUCK

(impressed)

Ohh.

BELINDA

The first year, I went on one hundred thirty-four interviews. Got no jobs, but seventy-five propositions. It didn't take me long to figure out which business I was going to be a star in. Anyway, it wasn't as bad as I thought it would be. One thing I could never understand.

CHUCK

What's that?

BELINDA

You're a smart guy, you read a lot, let me ask you something. How come sex is the only thing in the world that's legal if you do it for free, but it's a crime if you have to pay for it?

CHUCK

(thinks)

I really don't know.

BELINDA

Nobody does. Listen, no eggs this morning, Chuck. I'm really beat.

(CONTINUED)

60. CONTINUED:

They've arrived at their building.

CHUCK
(disappointed)
Sure. I understand.
(disbelief)
In a helicopter over his ex-wife's
house.

BELINDA
That guy had a lot of hostility.

They go into the building.

61. INT. OFFICE AREA - NIGHT

A sexy, scantily clad woman (one of the hookers) is rolling around sensually on a bearskin rug. We PULL BACK to reveal that she is in the morgue office having her picture taken. An ELDERLY MAN is shooting the pictures, one after another. Bill is present, as are a few more scantily clad hookers, apparently waiting their turn. Bill shouts a constant stream of directions to the model.

BILL
Sexy, give me sexy.

She tries a lot of poses, quickly. Chuck enters. He is confused by what he sees, but remains calm. Bill doesn't see him.

BILL
(dissatisfied)
Here, look.

Bill gets down on the rug and poses in an overtly sexual manner.

BILL
Like that. You got it?

He gets up. She tries to emulate his pose. Bill goes back behind the camera, joining Chuck.

BILL
(cheerful)
Hey, Chuck.

CHUCK
(restrained)
What are you doing?

BILL
Oh, this is great. I'm having
pictures taken of all the girls.
(MORE)

(CONTINUED)

61. CONTINUED:

BILL (CONT'D)

Then I'll have 'em made into a catalog we can give to potential customers. I mean, think what that did for Sears.

(yells at photographer)

Get closer. Get on the floor with her.

CHUCK

You're shooting dirty pictures!

BILL

Not dirty. Nice stuff. Attractive, tasteful.

(to girl)

Honey, now pick up the whip.

CHUCK

I need air.

BILL

Right. Breakfast everybody.

(to Chuck)

Come on. I got something to show you.

CHUCK

(frightened)

More?

62. EXT. HIGHWAY - MORNING

The highway is not crowded. We hear LOUD "JUMPING JACK FLASH," but this time, by the ROLLING STONES. A pink LINCOLN CONTINENTAL ROARS BY.

63. INT. LINCOLN CONTINENTAL - CONTINUOUS ACTION

The car is very plush. Bill is driving. He's wearing dark glasses and a very expensive suit. He's leaning way back and steering casually with one hand. In the passenger seat is Chuck. The MUSIC BLARES deafeningly.

BILL

(loud, but you can hardly hear him)

Nice, huh?

CHUCK

(screams)

Nice.

BILL

(screams)

Practically drives itself.

He drives with only one finger on the wheel.

64. EXT. HIGHWAY - CONTINUOUS ACTION

Bill's car weaving from side-to-side at high speed.

65. INT. BILL'S CAR - CONTINUOUS ACTION

CHUCK

(screams)

Could you turn down the music?

BILL

(screams)

I can turn it down, I can turn it up. I can shift to the back speakers or the front speakers. I can --

CHUCK

Can you turn it down!

Bill hits a button on his cassette player and the MUSIC STOPS. Chuck is relieved.

BILL

Feel those seats...leather. Look at that carpeting... wool. Dig those windows...

CHUCK

Glass?

BILL

Sure, glass. But we can see out and people can't see in. Watch.

He pulls alongside a moving policecar, faces the police, puts his thumbs in his ears, sticks out his tongue, and wiggles his fingers. He laughs.

BILL

And everything's power. The antenna...

He demonstrates. The antenna goes up and down.

BILL

The trunk...

He pushes a button.

66. EXT. HIGHWAY - CONTINUOUS ACTION

Bill's trunk pops open while they're moving. Papers fly out of the trunk all over the highway.

67. INT. BILL'S CAR - CONTINUOUS ACTION

BILL
Even the seats.

Bill starts moving Chuck's seat. Up, down, forward, back, tilted. Chuck is a prisoner. He ends up tilted way back.

BILL
This car's Disneyland.

CHUCK
Can you let me up?

BILL
Sure -- oh, wait, just a second.
The digital clock is gonna change the hour.

He stares with eager anticipation. It happens.

BILL
Oooh -- Why don't you get one of these cars? We're raking it in. What are you spending your money on?

CHUCK
(still tilted back)
That's what I want to talk to you about. I think we're gonna get caught. Will you let me up?

He does.

BILL
You know it's my fault you're the way you are. I swore I'd teach you to have fun and I haven't done a thing. Well, today we start Operation Chuck. Fun, fun, fun. By the time I finish with you, you're gonna be a walking Mardi Gras.

Suddenly Bill swerves violently left and then right. Chuck is tossed around.

CHUCK.
What happened?

BILL
There was a bird right over my windshield.

68. EXT. DISCO - THAT NIGHT

The sidewalk outside the entrance to the disco is jammed with people trying to get in. The proprietor, a slightly effeminate man of thirty, is selecting who is worthy of entrance and who is not. The crowd is well-dressed, trying to be as attractive as possible. The proprietor is named TIM and he is merciless.

TIM
(points to people as he speaks)
Yes, no, no, yes, never, no, yes,
you're joking.

Bill shows up dragging Chuck with him. Tim is thrilled to see him.

TIM
(smiles)
Billy!

BILL
Timmy!

Tim hugs Bill.

BILL
Tim, this is my friend, Chuck.

TIM
Nice suit. Who's your tailor, Ozzie
Nelson?

BILL
He's okay.

TIM
(apologetic)
I'm sure he is, I've just had
a very purple day. Go on in.

Chuck and Bill enter. Tim turns his attention back to the mob. They're all begging for entree.

TIM
(petulant)
All right, quiet down or nobody
gets in.

69. INT. DISCO - THAT NIGHT

This is a very high-class, very exciting "Xenon's"-type disco. The place is packed and most of the people, male and female, are very attractive. The MUSIC IS LOUD, the lighting extravagant and the customers, exhibitionists.

(CONTINUED)

69. CONTINUED:

There are a lot of gimmicks, most notably jets of steam that shoot out of the dance floor. Balloons are released, feathers dropped on the dancers; it all has a feeling of wealthy decadence. It is Blazejowski heaven. Chuck and Bill enter. Bill loves it, Chuck is wide-eyed. As they watch, an attractive girl on the dance floor removes her top. Chuck is amazed.

CHUCK

Did you see that?

BILL

Something huh? And what I like is, it's tasteful.

CHUCK

I take it you've been here before.

BILL

Every night.

CHUCK

You told me you were working every night.

BILL

This is where I work. I find us a lot of customers here.

CHUCK

Get off it! These guys don't need you. There are gorgeous women all over this place.

BILL

These girls are all show and no go. They get these guys all hot and crazy and that's where I come in.

CHUCK

And your friend outside, Tim, he knows what you're doing?

BILL

Sure.

CHUCK

And he doesn't care?

BILL

Of course he cares. Then I give him money. Then he doesn't care.

(CONTINUED)

69. CONTINUED:

CHUCK

(incredulous)

And you're never ashamed? You're never embarrassed?

BILL

By what? Making people happy?
I see your whole problem now.
You think this is something sleezy.
What do you think, I go down to Mexico, stand on a corner and say
(Mexican accent)
"Psst. You wanna sleep with my sister?" It's not like that. It's like... You know who I wanted to be as a kid? The ice cream man. Because all the kids loved him. That's what I am now. I'm like the ice cream man for grown-ups. Try it once, see what I'm talking about.

CHUCK

I know what you're talking about. Pimping.

BILL

(really selling)

Chuck, for once in your life, don't reject something before you try it.

CHUCK

I wouldn't know how to start.

Bill stares intently at the very active dance floor.

CHUCK

What are you doing?

BILL

I'm picking out your customer.

Bill watches a nice looking man dancing with a great looking woman. Her dancing borders on the erotic. Her partner can't take his eyes off her. The MUSIC STOPS. The guy whispers something to the girl, she shakes her head 'no' and leaves him. he looks very disappointed. Bill has seen all this and points the guy out to Chuck.

BILL

There he is. That's your man.
Bring him back alive.

The guys starts crossing away from them to the other side of the dance floor. Chuck hesitates.

(CONTINUED)

69. CONTINUED:

BILL

It's fun, Chuck, I promise.

Chuck, instinctively heads across the dance floor in pursuit of his quarry. The MUSIC starts again. Instantly the floor is jam-packed with dancers. Chuck is trapped in the center of the floor. He's bumped around and eventually knocked off his feet. Down on all fours, he's accidentally kicked, stepped on, and generally beaten. As he crawls, steam shoots out of the floor, directly into his face, knocking him onto his back. Panicked, he rolls over and crawls off the floor. He staggers to his feet and returns to Bill. Bill is talking to a girl.

BILL

Anyway, I just moved into his primo pad. What a view. From my window you can see Staten Island.

GIRL

Why are there tissues hanging out of your fly?

BILL

Hmm? Oh, uh...these pants don't have pockets.

She walks away. Bill notices Chuck.

BILL

What happened to you?

(CONTINUED)

69. CONTINUED:

CHUCK

I'm going home.

BILL

You know you're helpless. You make
me wanna cry.

CHUCK

(pulls tissues from Bill's
fly and hands them to Bill)

Go ahead.

They are interrupted by a man in his early thirties.
His body and wardrobe are not a match. The clothes
are psuedo-hip; open neck, chains. The body is
psuedo-dumpy. His name is Stanley.

STANLEY

(friendly)

Hi, boys. No luck with the ladies,
huh?

CHUCK

None.

A beautiful girl goes by. Stanley responds like an
animal; growling noises, and semi-lewd gyrations. The
girl has passed. He turns back to the guys.

STANLEY

When I die, I want to come back
as panties.

As Stanley surveys the room, Bill gestures to Chuck that
this is their customer. Chuck resists, but Bill is
insistent. Chuck relents.

CHUCK

(to Stanley)

I'm Chuck Lumley.

STANLEY

Stanley Shissel Schisselman. I'm a gynecologist.

CHUCK

Look, Stanley, would you be interested
in a woman who... you know, for money?

STANLEY

Hookers?

(MORE)

(CONTINUED)

69. CONTINUED:

STANLEY (cont'd)

Hey, at this point I'll do it
with chipmunks.

CHUCK

Well, let me just make a call and...
I'll get you a girl.

STANLEY

(proudly, adjusting his
collar)

I knew if I looked good, I'd get
lucky.

CHUCK

Right. Wait here.

Chuck and Bill move away from a very happy Stanley.

BILL

Now was that so bad? You're finally
becoming a person. Look at that guy.
When we came in, he was a lonely,
miserable gynecologist. Now he's
happy as a fly on garbage.

(sincere)

Sometimes people just need to be
close to somebody. To have somebody
touch them and tell them they're
wonderful. I'm supposed to be ashamed
of that? He's happy, we're rich, and
nobody gets hurt.

70. EXT. BACK ALLEY - NIGHT

A man is thrown violently into a row of garbage cans. A
CAT SCREECHES and the man rolls over amid the CLATTER OF
CANS. A foot kicks him. The CAMERA TRAVELS UP from the
foot to reveal who is committing this mayhem. It is the
two men from the first scene, who threw Franklin, the
pimp, out the window. The black man is named CLEON, the
white man is named PIG. They talk to each other in a
controlled businesslike way as they dispassionately kick
their unidentified victim around the alley.

PIG

I'm telling you, somebody's taken
over Franklin's business and we're
not seeing a dime out of it.

Their victim moans.

(CONTINUED)

70. CONTINUED:

 PIG
 (to victim)
Hey, we're talking here.
 (kicks him again)

 CLEON
All right, we know some of Franklin's
girls. We check 'em out for a while,
and we'll find out who's running their
action. Then we bury him and put in
our own man.
 (one more kick)
This guy's had enough.

 PIG
 (to victim)
Next time, watch whose car you sit on.

Pig and Cleon walk away. Their victim staggers to his
feet and falls down again, against the cans.

71. EXT. McDONALD'S - DAY

71A. INT. McDONALD'S - DAY

Chuck and Bill enter with the hookers right behind them.
Chuck is smiling, the Girls seem confused. The Girls
are dressed much better than when we first met them.

 TANYA
Hey, Delores. 35 billion served,
that's almost as much as you.

They laugh.

 LUPE
I used to be the pickle girl at
one of these places.

 CHUCK
That's very interesting. Now you
own one of these places.

 TANYA
Say what?

 BILL
 (worried)
Chuck, what did you do? I thought
we just came here to chow down.

 CHUCK
Not quite. The girls bought this place
yesterday.

(CONTINUED)

71A. CONTINUED:

BELINDA

We did? We own a McDonald's?

CHUCK

This franchise. Every chair, every table, every Chicken McNugget.

(takes out papers)

Here are the papers. This is just the start. We're buying a raisin farm, A race horse.

The Girls grab the papers and excitedly pass them around.
The Girls whoop and cheer.

LUPE

(to Tanya)

Well what do you think of Mr. Chuck now?

TANYA

(cynical)

This is some kind of scam. I haven't figured it out yet, but I will.

Tanya storms out.

LUPE

There she goes. The Unhappy Hooker.

(to Chuck)

Can we take a look around?

CHUCK

Why not? It's yours.

The girls noisily and happily head for the counter. They begin climbing over from the customer side to the kitchen side. Some of the Girls run back into the kitchen. Delores, behind the counter, pushes aside a counter girl and takes her hat. Bill nervously pulls Chuck aside.

BILL

(worried)

You invested my money in this?

CHUCK

No. The girls' money.

BILL

Thank God.

CHUCK

(slightly insulted)

This is a very sound investment.

(CONTINUED)

71A. CONTINUED:

BILL
(patronizing)
Sound! This is nothing. Why didn't
you come to me.
(very confidential)
I got a guy down in Greenwich Village.
He's working on a car engine --
(very dramatic)
-- runs on milk.
(nods knowingly)

CHUCK
Milk? Milk is three dollars a gallon.

BILL
See? We'll be making more money than
tha Arabs.

CHUCK
Shrewd.

71B. INT. KITCHEN

Lupe watches a young boy make a Big Mac.

LUPE
That's not the way you put on
a pickle.

She does it herself.

71C. INT. COUNTER

Delores is waiting on customers. A very good-looking,
well-built man is next in line.

DELORES
Hello! Let me ask you something.
Are you this good looking all over?

The man smiles.

DELORES
(sexy)
Honey, you deserve a break today.

71D. INT. CUSTOMER AREA - CONTINUOUS ACTION

Chuck and Bill are still talking. A distinguished black man, about forty, MR. McMILLAN enters from the kitchen and walks up to them.

McMILLAN
(to Chuck)
Excuse me, Mr. Lumley.

CHUCK
Ah, Mr. McMillan.
(to Bill)
Mr. McMillan is the manager. This
is my partner, Mr. Blazejowski.

BILL
Hey, bro!

McMILLAN
(very well-spoken)
Hey bro' yourself. Mr. Lumley,
the... new owners are creating
something of a ruckus. It's not
the McDonald's way.

CHUCK
It's their first day.

BILL
Hey, you got those game cards.

McMILLAN
Of course. Would you like one?

BILL
I'd like 'em all.

McMILLAN
(pause)
Certainly.

He exits back to the kitchen. As he enters the kitchen
a hand reaches out and gooses him.

71E. EXT. McDONALD'S - NIGHT

McDonald's is closing. The manager is locking up. He
looks whipped. Chuck and the Girls are outside gazing
happily at their new business. The Girls' faces register
pride and contentment. They don't speak. They just stare.
Belinda looks at Chuck with great affection.

71F. INT. CHUCK'S APARTMENT - MORNING

A close-up on the front door. It is opened to reveal
Charlotte.

(CONTINUED)

71F. CONTINUED:

CHARLOTTE

Hi.

CHUCK

Charlotte. What a surprise.

She comes inside.

CHARLOTTE

I thought you were mad that I'm
going back to Indiana for Christmas.
So I took today off to spend with you.

CHUCK

I wasn't mad.
(looks at her)
Is your lip bleeding?

CHARLOTTE

(startled, she touches her lip)
No... it's chocolate.
(almost in tears)
I had a Chunky.

(CONTINUED)

71F. CONTINUED:

He hugs her to comfort her.

CHUCK
It's all right, it's all right.

CHARLOTTE
Chuck...look what I brought.

She opens her purse and takes out her nightgown. She holds it up, shyly.

CHUCK
(surprised)
Your nightie...

CHARLOTTE
(shy)
Well, I'm leaving tonight...

CHUCK
(happy)
You mean now? In the day?

CHARLOTTE
Yes.

CHUCK
I'm impressed, I'm amazed.

He starts to unbutton his shirt.

CHARLOTTE
(all business)
First, here's what you do. Run up the street to the photography store.

CHUCK
(shocked)
We're gonna take pictures?!

CHARLOTTE
After I ate a Chunky, be sensible. Go to the photography store and buy blackout shades for the bedroom window -- No, wait. That's too much money to spend for just one time. Run down to the stationery store and buy some oak tag. We'll tack it up over the windows. That should keep out the light and it's cheaper.

(CONTINUED)

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71F. CONTINUED:

CHUCK

Why don't we just blindfold ourselves? Look, why don't we just... go to the zoo or something.

CHARLOTTE

(fine with her)

Sure, if that's what you want.

CHUCK

That's what I want.

He grabs his coat. They start out.

CHARLOTTE

Daddy really wants to talk to you. He insists there's a place for his son-in-law in manure.

CHUCK

Charlotte...

CHARLOTTE

I know, he's gross. But I've been thinking. He does make a fortune of money. And it's not like you're doing anything worthwhile now.

They exit.

72. INT. MORGUE - CHRISTMAS EVE NIGHT

A tree is set up and decorated. A Christmas party is in progress. Bill, Chuck and all the Girls are there. It's very festive. MUSIC IS PLAYING and the Girls are dancing with each other. Sometimes, Bill cuts in. Chuck is standing by the punch bowl. The Girls urge him to dance. He smiles and declines. Bill is not the most gifted dancer, but is extremely enthusiastic. He's dancing with a girl who is championship caliber. Everyone else stops and watches them. She's great and he's hanging on. The MUSIC STOPS and the others applaud. Everyone's laughing and having a good time. The notable exception is Tanya who keeps her distance, physically and emotionally. The Girls are dressed beautifully. Their clothes are not merely flashy, they're actually elegant. Bill, perspiring from his dance, pours himself a glass of champagne. He crosses toward a buffet table, passing two of the Girls, JOYCE and SYLVIA. The CAMERA HOLDS on them.

(CONTINUED)

72. CONTINUED:

JOYCE

A twelve percent return on your money is impossible.

SYLVIA

No, it isn't. And that's just for the first fiscal quarter.

JOYCE

Okay, but what's the downside risk?

SYLVIA

Minimal.

The CAMERA LEAVES them and finds Bill and Chuck at the buffet table.

CHUCK

You bought caviar?

BILL

You bet. Fantastic. You oughta taste this stuff on a Cheese Doodle. Isn't this the life? Hah? What did I tell you?

Chuck smiles in agreement. One of the Girls, Delores, enters from the direction of the office. She has her coat on. The Girls greet her happily.

JOYCE

Hey, Delores. You're missing the party. Where you been?

DELORES

Aah, I got in the Christmas spirit... so I boffed a sidewalk Santa on the house.

LUPE

That's a lovely gesture.

DELORES

(remembering)

Oh, Chuck, there are a couple of guys out there. They're looking for you.

Chuck looks concerned.

(CONTINUED)

72. CONTINUED:

CHUCK

Yeah? Listen, could everybody just hold the noise down for a while. I don't want to have to explain this to anyone.

He heads toward the office. He passes Tanya and Delores.

TANYA

So what was Santa Claus like in the sack?

DELORES

He could have used some of his helpers.

73. INT. OFFICE AREA - CONTINUOUS ACTION

Pig and Cleon are in the office looking through Chuck's desk drawers as Chuck enters. Chuck loudly clears his throat. Pig and Cleon look up and close the drawers.

PIG

Hi. We were just looking for our aunt.

CHUCK

In the desk?

Pig and Cleon during this scene are very polite.

CLEON

We're confused from grief. Miss Ophelia Johnson. Do you have her?

CHUCK

I'm afraid not.

CLEON

I see. Uh, the young lady who just came through the office. Does she work here?

CHUCK

(nervous)

Yes...she's uh...the coroner.

Cleon and Pig look at each other and nod.

(CONTINUED)

73. CONTINUED:

CLEON
We'll be moving along. You've
been very helpful.

CHUCK
That's okay. Hope you find
your aunt. See you around.

CLEON
That's for sure.

PIG
Only when there's not so many
people.

Cleon shoves Pig out and they exit. Chuck shrugs and
heads back toward the morgue.

74. INT. MORGUE AREA - CONTINUOUS ACTION

The party is in progress. Chuck enters.

BILL
Everything okay?

CHUCK
Yeah, just a couple of weirdos.

LUPE
Okay, he's back.

All the Girls gather around.

LUPE
Misters Chuck and Bill, we all
have something to say to you, so
I'm going to be the spokesperson.

TANYA
You're not speaking for me!

LUPE
Okay. I'm speaking for everybody
except that sourpussface.

BELINDA
Lupe, ignore her. Go ahead with
what you were saying.

LUPE
Okay.
(MORE)

(CONTINUED)

74. CONTINUED:

LUPE

(to Chuck and Bill)

To tell you the way we feel, I have
written a little poem.

She takes out a piece of paper and unfolds it. She reads
it in the rhythm of a child's poem.

LUPE

(reading)

You take us off the city streets,
And give us nicer men to meets
We have furs and jewels and nicer
dresses to wear
And we even go to Vidal Sassoons to
fix up our hair.
We moved to nice apartment houses,
Instead of living with rats and mice.
Because of you our joy is jumping,
We at this party instead of humping.

She smiles proudly. The other Girls applaud.

BILL

(to Chuck, sincere)

That's not bad.

TANYA

(fed up)

She's writing poems to pimps!

Tanya sidles up to Chuck.

TANYA

(quietly, to Chuck)

The way you're fooling these girls,
you should be shot.

She walks away. Chuck reacts, helplessly.

BELINDA

(to Chuck and Bill)

Really, guys, you've done more for
us than we could ever repay. Merry
Christmas.

She hands them each a package. Chuck is touched.

BILL

(lecherous)

You didn't have to get me this. You
know what I really wanted....

(CONTINUED)

74. CONTINUED:

BELINDA

(firm)

We know what you really wanted, but we
got you this.

Bill rips open his package. It's a new, expensive
tape recorder.

(CONTINUED)

74. CONTINUED:

BILL

Oh, wow a new tape recorder.

(sincere)

I had my eye on a new machine
but this one's much nicer 'cause
it didn't cost me anything.

Chuck unwraps his present. It is a loud, flashy,
feathered pimp-style hat. He smiles.

CHUCK

It's just what I always wanted.

The girls laugh. Belinda kisses Bill on the cheek.
She kisses Chuck on the cheek and, clearly, it means
more to him.

CHUCK

Well, ladies, I...

(he's emotional)

Bill, maybe you better speak.

BILL

Come on, we're getting all mushy
here. This is no time to be
sentimental, it's Christmas.
Let's sing some carols.

LUPE

(suggesting)

Good King Wenceslaus.

They all agree. They all sing the first two lines together.

ALL

"Good King Wenceslaus looked out,
On the feast of Steven.
When the snow lay round about,
Deep and crisp and even.
Brightly shown -----"

At this point a lot of people have run out of lyrics they
remember, but everyone continues singing, causing a
chaotic babble of wrong lyrics and meaningless sounds.
As they wind down, Bill's voice rises confidently
above the others.

BILL

"And a partridge in a pear tree."

DISSOLVE TO:

75. INT. MORGUE - MUCH LATER THAT NIGHT

Bill, Chuck and Belinda are sitting against the Christmas tree. There are wine bottles strewn about. They are all at least a little tipsy. They're alone.

BILL
(speaks slowly and with
much pain)
My father told me I'd never amount
to anything.

BELINDA
Fathers get that way.

BILL
He told me that when I was four!

Chuck is lying under the tree, pushing a hanging Christmas ball around with his nose.

(CONTINUED)

75. CONTINUED:

BILL

Then when I was thirteen, my father left. He told me and my mother we were too disgusting to look at...in my case he was wrong. My mother used to be very pretty. Living with a lunatic does things to you.

(talks into tape recorder)

It's Bill again. Call up Mom, wish her a Merry Christmas.

(puts down microphone)

You see this guy.

(indicates Chuck)

I'm trying to make a person out of him. Teach him how to have fun. He won't spend any of the money we make. He figures that way, it keeps him clean. Like he's not a part of this.

CHUCK

I spent some.

BILL

What?

CHUCK

I said I spent some of the money.

BILL

On what?

CHUCK

You wanna see?

76. EXT. A LARGE CEMETARY - DAWN

Chuck, Bill and Belinda get out of Bill's car. They are in the middle of a cemetery. They're still slightly tipsy, but less so.

BILL

(looks around)

This is what you bought? A cemetery?

(CONTINUED)

76. CONTINUED:

Chuck doesn't answer. He leads them away from the car.

BILL

Hey, you know, that's not a bad idea. People gotta die, right? Why can't they die for us? We just sit back and rake it in. Chuck and Bill's Cemetery. Only it looks all full. You should've bought an empty one.

Chuck stops walking.

CHUCK

Here. This is what I bought.

Bill and Belinda look. What Chuck bought is a headstone, on which is inscribed, "Albert Lumley 1919-1976." Chuck bends down and brushes away some garbage that has been blown onto the grave.

BELINDA

Your father?

CHUCK

(nods)

He had the littlest stone here. So I bought him this one.

BELINDA

(softly)

This is what you spent your money on?

CHUCK

He's my father.

She looks at him with great tenderness.

77. INT. BELINDA'S APARTMENT - THAT MORNING

Belinda and Chuck are sitting in her living room. They are both still dressed for outdoors; overcoats, hats, gloves, scarves, etc. They are quiet, very contemplative.

BELINDA

It takes a while for the heat to come up.

CHUCK

I know. Should be up by spring.

(CONTINUED)

77. CONTINUED:

BELINDA

My father's alive and I don't buy him anything...you're like a saint.

CHUCK

What? Because I bought my father a headstone...

(to himself, mocking)

Saint Chuck.

BELINDA

Not just for that. You're nice, you're so...decent.

CHUCK

Boy, are you way off. You think I'm decent?

BELINDA

Yes.

CHUCK

Let me tell you something. I'm no different than any other guy. You know that first time you made me eggs and you took your robe off? My eyes almost had a heart attack. I was thinking what every other guy would have been thinking. And every time after that, it didn't matter what you were wearing -- you could've been wearing a suit of armor, I got hot and crazy. That's Saint Chuck for you. Thirty degrees in here and I'm sweating. Forget the coffee. I'm sober.

He gets up to leave.

BELINDA

Chuck.

He stops.

CHUCK

What?

BELINDA

I'm sober, too, and I have to talk to you.

CHUCK

About what?

(CONTINUED)

77. CONTINUED:

She comes toward him.

BELINDA

About this.

She puts her hands on his face and kisses him on the lips. There's no mistaking it for just a friendly kiss. He responds strongly. They continue kissing.

CHUCK

(excited)

You're some good talker.

They kiss more. It's now a sexual moment. They're both excited. They're still all dressed for winter and they start fumbling awkwardly with each other's clothing. Chuck can't undo her coat buttons with his gloved hands. They continue kissing and fumbling. Chuck puts his fingers in his mouth in order to bite off his gloves. He does, but as he starts to unbutton her coat with his now naked hand, Belinda kisses him again and the glove is trapped dangling between their mouths. They stumble to the floor, roll over and Chuck begins strangling in his scarf.

DISSOLVE TO:

78. INT. BELINDA'S BEDROOM - LATER THAT MORNING

Chuck and Belinda are in bed under the sheets. She's resting on his shoulder and is smoking. He's sitting up and smoking. The look idyllic.

CHUCK

You know something...

BELINDA

Hmmm?

CHUCK

I don't smoke.

He coughs and puts out the cigarette. She puts out hers, too, and snuggles against him. He smiles, but then is lost in thought. She notices.

BELINDA

What?

CHUCK

Did you ever see 'Klute'?

(CONTINUED)

78. CONTINUED:

BELINDA

What?

CHUCK

The movie, 'Klute', with Jane Fonda.

BELINDA

I don't think so. Why?

CHUCK

Well, in the picture she played this...call girl. And she was with this guy -- a customer -- and while they were doing it, she was moaning and screaming, like it was the greatest thing in the world. Only right in the middle when the guy wasn't looking, she checked her watch. And you knew it was all an act.

(nervously)

So before, when we were...

BELINDA

I don't wear a watch.

She kisses him. He's relieved. He embraces her...

DISSOLVE TO:

79. INT. OFFICE AREA OF THE MORGUE - NEXT NIGHT

The office is empty. The clock shows that it's ten o'clock. From off-stage WE HEAR someone SINGING "Jumping Jack Flash" -- the Billy Blaze arrangement. The hallway door opens and we discover that it is not Bill, but instead Chuck who is singing. He's dancing a little as he sings. He takes out the pictures of Charlotte and his mother, looks at them, and puts them back in the drawer. Still dancing, he closes the drawer with his behind. Bill enters from the morgue area, carrying paperwork. He watches Chuck, confused. Chuck sees Bill.

CHUCK

How's it shakin', partner?

BILL

Are you still drunk from last night?

CHUCK

(dreamily)

Drunk yes, but not from wine.

(CONTINUED)

79. CONTINUED:

BILL

Beer?

Chuck laughs.

BILL

You're three hours late. We've been busy. Stiffs coming in, girls going out. Have you seen Belinda? She hasn't checked in.

CHUCK

(happily smug)

I wouldn't count on Belinda working anymore if I were you.

BILL

(worried)

What happened? She get hurt?
Somebody rough her up?

Bill starts jamming tissues into his sleeves.

CHUCK

(smiles)

No, no. Put down your muscles. Something happened to Belinda this morning. Something special. Something passed between us in the night. Her life can't be the same. You see, Bill --

Belinda enters. She dressed for work.

BELINDA

Hi, Bill. I'm sorry I'm late.

(warmly)

Hi, Chuck.

She kisses him on the cheek. He stares at her, confused.

BILL

Thank God. That chubby gynecologist, Schisselman called, he's waiting for you.

BELINDA

Oh, he's nice.

CHUCK

(appalled)

What are you doing?

(CONTINUED)

79. CONTINUED:

BILL

What do you mean, what is she doing? She's working.

CHUCK

You're working!

BELINDA

(confused)

Well...I have to earn a living.
Don't I?

CHUCK

You told me this morning you weren't faking.

BELINDA

I wasn't --

BILL

Faking what?

CHUCK

(losing his grip)

What do you think?! She and I...
we --

BILL

(leers)

Oh, she and you, wow!

CHUCK

Shut up!

(to Belinda)

You didn't quit!

BELINDA

(getting upset)

How can I quit? If I quit, what
do I do, where do I go, what happens
to me? Huh?

CHUCK

What happens to you is...you didn't
quit!

BELINDA

(frustrated)

Right, I didn't quit. Did you quit?

CHUCK

I'm not a whore!

(CONTINUED)

79. CONTINUED:

BELINDA
No, you're a pimp!

Everyone is quiet for a moment. Belinda is fighting not to cry.

BILL
(forced good-natured)
Hey, come on, before we say things we'll all regret.

BELINDA
Shut up. I need a ride.

On the verge of tears, she runs out. Chuck is sitting, very depressed. Bill isn't sure what he should do.

BILL
...I gotta drive her --

CHUCK
(beaten)
Fine.

BILL
You'll be all right?

CHUCK
I'll be fine. You know us pimps.

BILL
Yeah.

Bill heads for the door. The CAMERA FOLLOWS him. He stops and turns back to Chuck who is OFF CAMERA.

BILL
I need my car keys.

On the word "keys", the keys hit him in the face.

BILL
(calmly)
Thanks.

He exits.

80. INT. BILL'S CAR - A LITTLE LATER

The car has pulled up in front of a very nice hotel. Bill and Belinda are in the front seat. Belinda, still sobbing, is trying to fix her face. Bill is uncomfortable.

(CONTINUED)

80. CONTINUED:

BILL
(trying to be nice)
Look, he didn't mean what he said.

BELINDA
Yes he did.

BILL
He's a strange guy. He's not like
you or me. He thought...well, he
probably thought you two were in
love.

BELINDA
(pause)
So did I.

Bill is surprised. She doesn't get out of the car. She
stares at the hotel.

BILL
Look, uh...you don't want to go
up there tonight.

Belinda just shakes her head "No".

BILL
I'll drive you home.

BELINDA
What about the trick?

BILL
I'll come back later, bring him a
bottle, get him drunk, take off
his clothes, in the morning he'll
think you were there.

He smiles. In spite of herself, Bill has made her laugh.
They drive off.

81. INT. MORGUE OFFICE - LATER THAT NIGHT

Chuck is sitting at his desk, thoroughly depressed. He's
a shell. The PHONE RINGS. Mechanically, he answers it.

CHUCK
Hello, City Morgue...somebody
died?...Who cares?

He hangs up. The door opens and in walk none other than
Cleon and Pig.

(CONTINUED)

81. CONTINUED:

CHUCK

Hello. You're not still looking
for your aunt?

Pig turns around and locks the door.

CHUCK

Why did you lock the door?

Pig and Cleon take off their coats. Chuck stares,
bewildered. Pig and Cleon remove their own watches and
rings and put them in their coat pockets. Chuck begins
to get frightened. He reaches for the phone. Pig grabs
it and rips it out of the wall.

CHUCK

(getting up)

Hey, what did you...

Cleon throws him back in his chair.

CHUCK

That's okay with me.

CLEON

(controlled, but angry)

At least Franklin paid off regular
for two years, until he got stupid.
You never sent us a nickle.

CHUCK

(scared)

I don't --

CLEON

You don't, huh? Now if you had
come to us up front, we could've
worked something out. But now it's
too late. We're angry. We're insulted.

PIG

Besides, it wouldn't be right to let
you live after we killed Franklin.
I mean, he was our friend.

CHUCK

I'd like to be your friend. Please,
God, let me be your friend!

Cleon, grimly, shakes his head "No". He and Pig move
towards Chuck. He's scared beyond words.

82. INT. DISCO - THAT NIGHT

This is the same disco Chuck and Bill went to earlier. Once again, there's a lot of activity. The CAMERA FINDS two young men, dressed like the others, seated at the bar. Their names are STEVE and DONNY.

STEVE

Come on, let's get out of here. The Captain was wrong. The only dope we found in this place was that guy over there.

DONNY

I hate narcotics. I wish they'd put us back on vice.

Bill sits down next to them.

BILL

This chair occupado?

STEVE

(shrugs)

We're leaving.

BILL

I see you two guys are...unencumbered by female companionship.

STEVE

Yeah?

BILL

How'd you like to get...cumbered? Reasonable rates?

Steve and Donny look at each other.

STEVE

Sure.

BILL

Then come with me. You're a twenty minute ride from nookie-nookie land.

Bill leaves the bar. Steve and Donny follow. Bill crosses the dance floor on his way out.

83. INT. MORGUE OFFICE AREA - LATER THAT NIGHT

The office is empty. Chairs are overturned and some papers are on the floor. The hallway door opens and Bill enters with Steve and Donny close behind.

(CONTINUED)

83. CONTINUED:

BILL

I wonder why it's locked. Okay,
my friends, here we are.

(calls out)

Chuck...

DONNY

It's a morgue.

BILL

I know. It won't bother you as
long as you don't think about
all those dead people in there.

Bill starts to look through the desk drawers.

BILL

I can't find my phone book. My
partner's probably got it. He
must be in the morgue. Follow me.

Bill heads down the hallway that separates the office from
the morgue. Steve and Donny follow at a distance, so Bill
can't hear them.

DONNY

Hey, coming over here, we crossed
out of our precinct. This is the
108th. Those guys might already
have something going down here.

STEVE

Yeah, you're right. Gotta be
more trouble than it's worth.

DONNY

(louder, to Bill)

Listen, forget it, pal. We
changed our minds.

BILL

(dismisses the thought)

Come on! What's the matter, you
afraid I'm a cop?

Bill reaches the door to the morgue. He pushes, it doesn't
open.

BILL

(confused)

Again locked.

(CONTINUED)

Rev. 11/20/81

83. CONTINUED:

He takes out his keys and opens the door. Steve and Donny are close behind.

84. INT. MORGUE AREA - SAME TIME

Cleon and Pig are working Chuck over. Chuck has been wrapped like a mummy in adhesive tape from his shoulders to his ankles. He's bruised around his face; a black eye, a split lip, a bloody nose, scratched cheeks. Pig and Cleon are still not done with him. Pig is holding a hose-type fire extinguisher and Cleon is wedging a large nozzle in Chuck's mouth. Chuck is hysterical with fear and is screaming until the nozzle goes in.

CLEON

(to Pig)

Okay, fill him up.

(to Chuck)

You're about to become one of the Great Lakes.

Chuck tries to scream. Cleon pulls a knife.

CLEON

While he's doing that, I'm gonna make some holes for the water to come out.

Pig turns on the water. Chuck starts to choke. Some water leaks out of his mouth. Cleon leans in with a knife. The door opens. Bill, Steve and Donny enter.

BILL

Oh my God!

Pig and Cleon pull guns on them.

BILL

Don't shoot.

To Bill's amazement, Steve and Donny pull guns.

STEVE

Police!

BILL

You're police?!

Cleon FIRES. He misses. Steve and Donny hit the floor and roll. They FIRE. GUNSHOTS are exchanged. Bill tries to press himself into the wall, scared to death. Chuck, wrapped up, can't move. The nozzle has fallen partially out of his

(CONTINUED)

84. CONTINUED:

mouth. GUNSHOTS are all around him. He's almost unconscious. Cleon is shot in the foot. Pig throws down his gun.

PIG

(to cops)

Okay, that's it, be cool!

The cops grab him and throw him against the wall. Bill runs over to Chuck.

BILL

Chuck, are you all right?

Chuck, groggily, opens his mouth and water pours out.

FADE TO BLACK.

85. FADE IN:

MONTAGE of Chuck and Bill enduring all the steps of being jailed.

- A) They are fingerprinted. Bill tries to remain cool. Chuck is mortified.
- B) Mug shots are taken. Chuck looks like death. Bill, at the moment his picture is taken, smiles.
- C) We see them from the waist up and they are obviously naked. They are being deloused. Chuck has his hands down, apparently covering his privates.

86.

87. OMIT

88. INT. HOLDING CELL - NIGHT

There are about a dozen men, none too beautiful, sitting, standing, and lying in the same cell. Among them are Chuck and Bill, now wearing institutional, nondescript clothing. Chuck is sitting like a zombie. Bill, pleasantly, sits down next to him.

BILL

(cheerful)

Well... we took a shot, right? I mean you can't hit a home run if you don't come up to bat.

Slowly, Chuck turns to him.

CHUCK

I wish I had a bat, right now -- Police?! You had to bring police?!

(CONTINUED)

88. CONTINUED:

BILL
That's gratitude! If I didn't
bring police you'd be dead now.

CHUCK
So? That would be better. I'd
rather be dead.

A small, evil-looking PRISONER sidles up to Chuck.

PRISONER
(confidentially maniacal)
You wanna be dead?

CHUCK
(nervous)
Hmm?...Uh, no, not right now.

PRISONER
You'll let me know if you change
your mind.

CHUCK
You'll be the first.

The Prisoner walks away.

CHUCK
(to Bill)
Look at this. You got me in jail
with Peter Lorre's son. Pimps!
We had to become pimps!

BILL
Well, we couldn't become doctors.
Hey, we were rolling there for
a while, huh? Cars, clothes.
You can't do what we did in Russia.

CHUCK
Leave me alone.

Chuck lies on a cot and holds a pillow over his head.
Bill follows and removes the pillow.

BILL
Did you call your mother?

CHUCK
Yes.

(CONTINUED)

88. CONTINUED:

BILL

Is she coming to bail us out?

CHUCK

No. She's at her seance trying to contact Clarence Darrow.

CHARLOTTE (O.S.)

Chuck.

Chuck is stunned to hear that voice. He runs to the bars and there's Charlotte standing with a policeman.

CHUCK

Charlotte! I thought you were in Indiana. Did my mother call you?

Charlotte nods. Chuck presses his face to the bars.

CHUCK

And you flew all the way back here? I thought when you heard what I've done -- what I've been -- you'd shun me, you'd hate me. But no, you ran to my side. Charlotte, you're one in a million.

Charlotte spits in his face.

CHUCK

(pause)

More water.

CHARLOTTE

A pimp! It'll probably be in the newspapers. I'm the fiancée of a pimp.

CHUCK

I'm sorry, Charlotte.

CHARLOTTE

Goodbye, Chuck. Here's your ring. Don't bother looking for me at my apartment. I'm moving into the back of a Baskin-Robbins.

Charlotte and the cop leave. Chuck turns back to Bill.

CHUCK

Did you see that? My fiancée spit on me.

(CONTINUED)

88. CONTINUED:

BILL

And after you were deloused.

CHUCK

She's right. I should be spit on.

Hysterical, he starts dry-spitting on his sleeve. Bill grabs him.

BILL

Stop it. It doesn't look good in front of the other guys.

CHUCK

So what? What am I, running for president of the cell.

BILL

(intrigued)

Do they have that?

CHUCK

This is a nightmare. And the worst part is, I'm guilty. If nothing else, I'm certainly going to be fired. My life is over. At this moment I have sunk as low as I can.

Another prisoner winks at Chuck, blows him a kiss, and waves romantically.

CHUCK

I was wrong.

89. EXT. CITY JAIL - NIGHT

A cab pulls up. Someone gets out. It's an expensively dressed woman - fur coat - but we can't see her face. The unidentified figure purposefully strides into the building.

90. INT. CITY JAIL OFFICE AREA - A MOMENT LATER

A policeman is at a desk looking up at the person we saw get out of the cab. It's a woman but we can only see her from behind and still cannot identify her.

POLICEMAN

Madame, try to understand. The judge has set bail on those two. You want 'em? It's gonna cost you five thousand dollars each. Now you try to find a bail bondsman at this hour.

(CONTINUED)

90. CONTINUED:

WOMAN

The hell with a bail bondsman.

A huge roll of bills is slammed down on the policeman's desk. ANGLE on the woman who is revealed to be Tanya.

TANYA

(to policeman)

Count it if you know how.

91. EXT. CITY JAIL - AN HOUR LATER

Tanya leaves the building, triumphantly with Chuck and Bill. Bill is all smiles. Chuck is unshaven, bedraggled, staring vacantly like a zombie.

Another cab pulls up and several of the girls get out, including Lupe and Delores. Delores is the last one out.

LUPE

Delores, pay the driver.

Delores starts to get in the front seat.

LUPE

With money!

DELORES

Oh.

The girls crowd around Tanya.

LUPE

You got them out.

TANYA

You bet your Puerto Rican ass.
They can't hold my men in there.

She turns to Chuck and speaks gently.

TANYA

I finally did figure out your
hustle. It was the last thing
I thought of -- you're nice.

CHUCK

(dully)

My life is over.

BILL

I'm hungry, anybody wanna go
for pizza?

(CONTINUED)

91. CONTINUED:

LUPE

Your life's not over. You're outside. And we got you a legal lawyer. A bigshot.

CHUCK

(no emotion)

I'm going to prison.

TANYA

Lupe, Delores, take him home. Stay with him. Make sure he's at the lawyer's office at one o'clock.

LUPE

Come on, Mr. Chuck. We take you home, give you a bath.

They start to take him away. Chuck stops.

CHUCK

Uh, I don't see Belinda.

LUPE

That's because she didn't want to come.

TANYA

That's it, make him feel better.

Lupe and Delores lead him away. The others all watch him go.

BILL

You don't want pizza, how about deli?

They all just stare at him, amazed.

BILL

(defensive)

I'm hungry.

92. INT. LAWYER'S OUTER OFFICE - DAY

This is a reception area, very plush. Tanya is there, alone with the receptionist. The receptionist glances at her.

TANYA

What are you staring at?

(CONTINUED)

92. CONTINUED:

The receptionist quickly turns away. The door to the hallway opens and Lupe and Delores help Chuck inside. He's in a suit and tie, but is still a zombie. There's toilet paper applied to a cut on his face.

LUPE

Sorry, we're late. We cut him shaving.

They straighten his tie.

CHUCK

I'm going to prison.

DELORES

He cried all night.

LUPE

And kept falling out of bed.

TANYA

Well, you know, a man's facing a life in the slammer, any normal man would act the same way.

Bill enters. He's wearing a tennis outfit, including shorts. He's wearing dark glasses and carrying a tennis racquet.

BILL

Hey, Chuck. Girls. Is this gonna take long? I've got a tennis lesson at four o'clock.
(demonstrates his backhand)
I already missed one while we were in jail. What are we all waiting for?

DELORES

For you.

BILL

Well, that's stupid, I'm here.

He charges into the lawyer's office. The Girls push Chuck in behind him.

93. INT. LAWYER'S OFFICE - CONTINUOUS ACTION

This is a very impressive office. It's huge, expensively decorated, enormous bookshelves. The lawyer is MR. DROLLHAUSER. He's in his fifties, very handsome, very urbane. He's a little surprised by Bill's sudden entrance, but doesn't show it.

(CONTINUED)

93. CONTINUED:

DROLLHAUSER

Gentlemen, I'm Henry Drollhauser.
You are Mr. Lumley?

BILL

I'm Blazejowski, the guy with the
toilet paper on his face is Lumley.

Drollhauser offers his hand, winds up shaking Bill's racquet.
Bill sits down before he's asked.

DROLLHAUSER

Have a seat.

Chuck sits.

DROLLHAUSER

Can I get you anything?

BILL

Yeah, all right. Lamb chops.

DROLLHAUSER

I was thinking more in terms of
something to drink. Why don't
we just get started.

(sits behind his desk)

I've been reviewing your case.

(chuckles)

Right out of the City Morgue.
That's very creative.

BILL

Thank you.

CHUCK

Mr. Drollhauser, are we going to
prison?

BILL

Good question.

(practices another
backhand)

DROLLHAUSER

Prison? I hardly think so. In
fact things are working out very
nicely. You see, boys, this is
an election year and the party in
power -- well, let's just say they
find this whole situation rather
embarrassing. So far the news-
papers haven't latched on to it,
but if they did, there'd be

(MORE)

(CONTINUED)

93. CONTINUED:

DROLLHAUSER (cont'd)
enough mud to splash on everybody.
Therefore, I was able to convince
them that it would be best for all
concerned if they gave you boys your
jobs back and forgot the whole thing.
I assume that's okay with you.

Chuck's eyes widen with excitement. He has come alive.
He's thrilled.

CHUCK
Okay? It's fantastic! Mr.
Drollhauser, how can I ever thank
you?

Chuck takes Mr. Drollhauser's hand and begins kissing it.

BILL
Well, it's not okay with me.

Chuck and Drollhauser look at him, confused.

BILL
They're embarrassed, huh? That
means we got them over a barrel.
And as long as we do, let's get
something out of it.

DROLLHAUSER
(to Chuck)
Is he kidding?

BILL
No, I'm not kidding. I'm going
home and write up a list of demands
and I'll tell you right now it's
going to be a long sucker.

DROLLHAUSER
Mr. Blazejowski, it is my con-
sidered legal opinion that if you
pursue this in the manner you've
just described, you'll both spend
five years in prison sharing a cell
with two weightlifters who like
little boys.

BILL
Says you.

CHUCK
Mr. Drollhauser, could you leave us
alone for a moment?

(CONTINUED)

93. CONTINUED:

DROLLHAUSER

If you wish.

(gets up)

Talk some sense into your friend.

(starts out)

Lamb chops, indeed!

He exits.

CHUCK

(violently to Bill)

Are you crazy?

BILL

Are you crazy? Why would you want your job back? I thought you were gonna be a financial Mr. Wizard.

CHUCK

(desperate)

No I'm not. I just want my old job back. I thought about it in jail. I want everything back the way it was before we started all this craziness. Please, Bill, let me have my old life back. What do you say?

BILL

(pause)

No. If I let you do that I'd never be able to sleep with myself again. Chuckie, baby, we're holding all the cards. They're afraid of us. I say we march right into the mayor's office and lay it on the line. Come on.

Bill starts out. Chuck dives for his legs and brings him down with a flying tackle.

BILL

What are you doing, I'm wearing white.

CHUCK

(wild)

You're not seeing the mayor. You're not making any demands. Otherwise, I'm gonna kill you. Understand, you're gonna be playing tennis with God.

Chuck grabs Bill's racquet as Bill, now frightened, jumps up and tries to run away. Chuck is between Bill and the door, wild-eyed, brandishing the racquet.

(CONTINUED)

93. CONTINUED:

CHUCK
Are you gonna do like I say?

BILL
(defiant)
No!

Chuck swings at him, smashing a water pitcher.

BILL
You have to keep your elbow stiff.

Bill is hiding behind furniture. Chuck stalks him.

CHUCK
You're gonna change your mind!

BILL
Never!

Bill jumps on the bookshelf ladder and climbs to escape. Chuck follows him up the ladder. Bill jumps off and lands on a coffee table, smashing it. He lies there, stunned. Chuck takes heavy law books off the shelves and throws them down, one at a time, on top of Bill.

94. INT. RECEPTION AREA - CONTINUOUS ACTION

Drollhauser, his receptionist and the Girls are aware of pounding and yelling from inside. Drollhauser leads them back into his office.

95. INT. DROLLHAUSER'S OFFICE - CONTINUOUS ACTION

Chuck is now off the ladder and they are now wrestling on the floor amid broken furniture and law books. Drollhauser and the Girls pull them apart.

DROLLHAUSER
My God, look at this place!
It's like the time we had The
Who up here.
(to receptionist)
Call the janitor, get him up
here. I'll be home, until this
is cleaned up.
(to Chuck)
You'll be hearing from my lawyer.

He storms out. The receptionist goes to the phone. The Girls are holding Chuck away from Bill.

95. CONTINUED:

CHUCK

(calm)

It's all right, girls. I'm all right. You can let go.

They let go and, wildly, he lunges at Bill again. The Girls grab him and stop him.

CHUCK

(to Bill, with hate)

You listen to me, you...you idea man. I'm going back to the morgue. On my hands and knees if I have to. I'm going to put my life back the way it was. The life you ruined. You are responsible for everything bad that happened to me. I don't want to see you anymore or know you or even hear rumors about you. If you can manage it, be in a different city than me. Better yet, try to get on the next space shuttle. I knew you were crazy the first day I met you.

Bill is shocked. Chuck storms out.

CHUCK

(muttering)

Mayonnaise to tuna fish!

He leaves, leaving Bill with the Girls. The Girls are embarrassed. They don't know what to say. Bill, depressed, slumps into a chair. He sits a moment in silence.

BILL

(softly)

I doubled down on twelve.

TANYA

Say what?

BILL

I went to Atlantic City to play blackjack. I practiced for months... then I went down there. I had a big bet on the table and I had a twelve. I panicked and doubled down. I got a ten and busted. That's when I threw my drink at the dealer. My father was right about me. I'm a loser.

(CONTINUED)

95. CONTINUED:

TANYA

Ain't so. I don't hang around with losers. And most of all we found out that there was somebody in this world who respected us enough to not treat us like garbage.

BILL

We had a perfect setup, all protected. I had to bring in vice cops from another precinct and blow everything.

LUPE

But they saved Mr. Chuck's life.

BILL

You heard him. His life would've been fine if he never met me to begin with. The only friend I ever had and he wants me to move to Mars.

TANYA.

How about us? We got money, security. Some of the girls are getting out of the business. The ones who are staying in aren't cheap whores anymore.

LUPE

That's right. We expensive call girls.

BILL

I'm glad someone's happy. Goodbye, girls. Have a nice life.

Sadly, he walks to the door.

LUPE

Will you write to us?

BILL

I don't like to write. I'll send you a postcard. If it's blank, you'll know it's from me.

He exits.

DISSOLVE TO:

96. INT. OFFICE AREA OF THE MORGUE - DAY

Chuck is alone in the office. His desk is clear except for a picture of his mother -- no Charlotte. He's at his desk, reading a book. Leonard Carboni enters from the morgue. Leonard has, since we last saw him, developed a certain arrogance.

LEONARD

Hey, Lumley, what are you doing?

CHUCK

(softly)

I'm reading, Leonard.

LEONARD

I got eyes. You're supposed to be working.

CHUCK

I finished my work.

LEONARD

I don't like your attitude. Uncle Sal says you were put back on day shift so I could keep my eye on you. No more reading.

He takes Chuck's book away from him. Chuck accepts this without protest.

LEONARD

(reads book title)

'For Whom the Bell Tolls.'

(mocking)

'Whom.' What kind of English is that?

CHUCK

Correct English, Leonard.

LEONARD

That's another thing. You shouldn't call me Leonard anymore. I'm your superior. It's Mr. Carboni.

(new thought)

No, that's my uncle.

(starts toward morgue)

How about Mr. Leonard? No, that sounds like a hairdresser. How about L.C.? No, that sounds like a cow.

(CONTINUED)

96. CONTINUED:

Leonard exits to the morgue. Chuck looks through the desk drawers for something to do. He reaches into one and pulls out the pimp hat that the Girls gave him. He stares at it, fondly.

LEONARD (O.S.)

Lumley, get in here. I need you.

Chuck is jolted out of his thoughts. Resigned, he drops the hat in the wastebasket. He gets up and walks toward the morgue.

He exits.

We PUSH IN on the hat resting in the wastebasket.

DISSOLVE TO:

97. INT. HALLWAY OF CHUCK'S BUILDING - EVENING

The elevator opens and Chuck steps off. He heads for his door. There is no spirit in him at all. As he reaches his door, Belinda's door opens and she steps out of her apartment, carrying garbage. They see each other and react self-consciously. During the following, they stay in front of their doors, never moving towards each other. The conversation is very stilted.

BELINDA

Hello.

CHUCK

Hi.

(pause)

How have you been?

BELINDA

Okay.

(pause)

What have you been doing?

CHUCK

You mean since jail? I'm working again.

BELINDA

Me too.

(pause)

I'm moving Friday.

CHUCK

Oh?

(CONTINUED)

97. CONTINUED:

BELINDA
Condo.

CHUCK
Good investment.

Pause.

BELINDA
I have to throw out my garbage.

CHUCK
Good luck.

She goes down the hall and he enters his apartment.

DISSOLVE TO:

98. INT. CHUCK'S BEDROOM - NIGHT

Chuck is in bed, but with all his clothes on. He's not reading, not sleeping, just staring. Suddenly, through the wall he hears LOUD COUNTRY MUSIC. A look of anguish appears on his face. The PHONE RINGS. He picks it up. We INTERCUT between Chuck and Edward Koogle. Edward is apparently in some public place. There is NOISE and MUSIC at his end.

CHUCK
Hello.

EDWARD
Chuck. Edward W. Koogle here.

99. INT. HOTEL - DAY

Lobby phone.

CHUCK
Mr. Koogle? What's the matter?
Is Charlotte all right?

EDWARD
I'm a man of few words. I'm in
New York. I'm at the convention
center.

CHUCK
What for?

EDWARD
(impatient)
For the big show!

CHUCK
Big show?

(CONTINUED)

99. CONTINUED:

EDWARD

The manure convention! Didn't you read about it?

CHUCK

(intimidated)

Oh, yes. The manure convention.

EDWARD

Right. Now listen, boy, I know what you did to Charlotte. But I'm willing to forgive and forget. It's this city. It would turn anybody into a sick degenerate. Not just you.

CHUCK

Thank you.

EDWARD

Now if you're willing to come back with me to Indiana and buckle down Winsocki in the manure business, I think I can get my little girl to take you back.

CHUCK

Really?

EDWARD

You haul your keester down here as soon as you hang up the phone and I'll straighten out your whole life. We're across from some filthy park. I don't know why we couldn't have our convention in Las Vegas again. Now there's a nice town.

He hangs up. Chuck hangs up. Chuck is somewhat stunned by this sudden turn of events. He hesitates. The COUNTRY MUSIC becomes MUCH LOUDER. He looks back at the wall. He listens for a while and then jumps up and walks out quickly.

100. INT. HALLWAY - CONTINUOUS ACTION

Chuck, now puts on a jacket, exits his apartment and heads for the elevator. He stops just long enough to stare, sadly, at Belinda's door, from where he can still hear the MUSIC. He gets on the elevator.

101. EXT. HOTEL - NIGHT

It's a very luxurious hotel. Very large. Chuck enters.

102. INT. HOTEL LOBBY BILLBOARD - NIGHT

A closeup of a lobby billboard; the type that directs you to the various conventions and affairs being held in various ballrooms. The sign reads "Zimmerman Wedding. The Shore Room," with an arrow pointing up, "Cable TV Operators. The Gold Room," with an arrow pointing left, and "Fertilizer Expo. Versailles Room", with an arrow pointing right.

103. INT. HOTEL LOBBY - NIGHT

Chuck has read the billboard and crosses the lobby to the Versailles Room. The lobby is very quiet; a few people on sofas, reading or chatting, a man cleaning the ashtrays. Chuck reaches the Versailles Room. He opens the door. As soon as he does, NOISE flows into the lobby. But far more evident than noise is the aroma. Chuck reacts, stunned. All the people in the lobby, heretofore very quiet, respond immediately and with loud anger.

LOBBY PEOPLE

Shut that door!

Chuck quickly runs into the Versailles Room, closing the door behind him.

104. INT. FERTILIZER EXPO - NIGHT

This is a very large ballroom set for a typical trade convention. Only the trade is fertilizer. There are booths, displays, models, demonstrations, even a refreshment stand. The place is busy and noisy. Men in business suits are walking around, some with clipboards or notepads. They wear introductory cards in their lapels. They take their business as seriously as any other businessmen. Chuck begins to wander around looking for Edward W. Koogler, but he can't help being distracted by some of the things he sees. He passes a booth belonging to the "Buffalo Fertilizer Co. - The Fertilizer for the Eighties." At their booth, three very proper looking men in string ties are examining the product. They are feeling it for texture, the way you'd feel clay.

STRING TIE #1

Good texture.

They all nod.

STRING TIE #1

Good nitrate level, good composition, color.

(CONTINUED)

104. CONTINUED:

He accidentally drops some.

STRING TIE #1

(upset)

Damn, I stepped in it!

He starts scraping his shoe. Chuck, amazed, continues on. He passes a modest little display of the "Power Gro Fertilizer Co." On their counter are two ears of corn; one brown and shriveled and bent, behind a sign "Brand X", the other healthy and tall, behind a sign "Power Gro". Chuck passes a large revolving stage. On the stage is a model in a skimpy bathing suit. She maintains a forced, graceful pose, but her face betrays her. She is growing ill. Chuck passes another display. Under the sign "Better Living Through Fertilizer" is a neon bull with running lights. The light bulb sequence indicates the bull eating grass, the grass passing through him and dropping behind him. Below the neon bull are the words "Nature's Perfect Cycle." Chuck is having trouble accepting the entire concept. Vainly, he searches for Edward Koogle. Behind Chuck is a snack wagon. It looks like a catering truck parked in the convention. On top of the truck is a neon sign that's supposed to read "RANCH FOOD," but the "H" is burned out, causing it to appear as "RANC FOOD." As Chuck looks around with his back to the truck he hears the familiar one man rendition of "JUMPING JACK FLASH." Disbelieving his ears, he turns to the wagon, and sure enough, there's Bill dressed in kitchen whites working behind the counter of the truck. Bill doesn't notice Chuck. As Bill sings, he slips burgers in the air, missing about every other one and not caring. He is just flipping another one when Chuck speaks to him.

CHUCK

Bill...

Bill looks up. The instant he sees Chuck, he panics. The hamburger falls to the floor.

BILL

Now look what you made me do!

CHUCK

What are you doing here?

BILL

(defensive)

What are you doing here?

CHUCK

I'm looking for Charlotte's father.
Once again, what are you doing here?

(CONTINUED)

104. CONTINUED:

BILL

Me?

(his mind is racing
to come up with
something)

Uh... I started a catering business.
Yeah, that's it. I got a hundred
of these trucks, all across America
and Alaska. I'm a tycoon.

CHUCK

(a little hostile)

Oh really? Is that why you're
dressed that way, flipping hamburgers?

BILL

Yeah! I'm teaching myself the
business from the ground up.
Tomorrow, I'm slaughtering the meat.

104A. ANOTHER ANGLE - NIGHT

A burly man comes up to Bill, angrily. His name is PAUL.

PAUL

Hey, Blazonski, I'm not paying you
to stand still.

Paul slicks Bill hard with his finger to the forehead.
Bill reacts in pain.

PAUL

Bring these sodas over to "Power Gro."
Try not to get distracted.

Bill takes some cans of soda and leaves the truck. Chuck
follows.

CHUCK

If you're the owner, why does he
treat you like that?

BILL

Why, you ask?...

(struggles for a lie)

Okay. He don't know I'm the owner.
It's like in the olden days when
the kings and queens would dress up
in rags and mingle among the peasants.
You understand?

CHUCK

I understand. You're broke.

(MORE)

(CONTINUED)

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104A. CONTINUED:

CHUCK (cont'd)
(appalled)
We made so much money. How could
you be broke? As if I care.

BILL
It's none of your business.

Bill has reached "Power Gro" and puts down the sodas.

BILL
Two bucks.

A man hands him two dollars. He puts one in his breast
pocket and hides one in his shoe. They start back toward
the truck.

BILL
(to Chuck)
If you must know, I made some
unfortunate investments.

CHUCK
I gave you investments. Sure
things.

BILL
I didn't like your investments. They
were like you. Too safe, no imagination.
Some of my stuff may pan out yet.

CHUCK
Like what? The milk engine?

BILL
Forget that. How about the fact that
I own an island in the Pacific. How
about that?

CHUCK
Really?

BILL
Yeah! And they tell me in two
hundred years the radioactivity
will be at a safe level.

CHUCK
That soon!

BILL
Only I'm not waiting.
(MORE)

(CONTINUED)

104A. CONTINUED:

BILL (cont'd)

I got plans. I'm gonna put up a lead hotel. What are you doing here? As if I care.

CHUCK

I have a marvelous business opportunity in the Midwest.

BILL

(disapproving)

Oh, I get it. You're going into the son-in-law business. Well, you got your wish. You got everything back the way it was and I'm out of your life. You must be happy.

CHUCK

If I had confetti, I'd throw it in the air.

BILL

Here, use sauerkraut.

He slaps a handful of sauerkraut in Chuck's hand.

EDWARD (O.C.)

Chuck. Chuck boy.

104B. ANOTHER ANGLE - NIGHT

Chuck sees Edward Koogles coming towards him. He drops the sauerkraut.

BILL

If you'll excuse me. I have to get back to work. Lots of luck in your new career. I'm sure you'll get along great with the Koogles. You've always worked well with dead people. You're just afraid of the live ones. Well, hasta manure.

Bill walks off. Edward arrives at Chuck's side and throws his arm over Chuck's shoulder.

EDWARD

Chuck, boy. I was just going out to grab a bite. Something about manure always gives me an appetite.
(slaps his own stomach enthusiastically)

(CONTINUED)

104B. CONTINUED:

CHUCK

Well, I'm not really --

EDWARD

Better yet, why don't we eat right here? What do you say, a couple of weiners?

CHUCK

(negative)

I don't know, hot dogs --

EDWARD

(to Bill)

Two weiners. Everything on 'em.

CHUCK

Everything on his. Make mine plain.

BILL

Make yours yourself.

Paul is there and hears what Bill has just said.

PAUL

Hey!

Paul gives Bill another flick to the forehead.

PAUL

Never mind. I'll take care of them. Get up on top of the truck and fix the sign.

He roughly shoves him out of the truck. Bill is embarrassed.

BILL

(to Chuck)

Tomorrow, he's fired.

Bill climbs up on top of the truck leaving Chuck to talk to Edward.

EDWARD

Good news, Chuck boy, I spoke to Charlotte and it's all settled. The wedding is on.

CHUCK

Really? You mean Charlotte doesn't hate me anymore?

(CONTINUED)

104B. CONTINUED:

EDWARD

Oh, she still hates you, but that'll pass in time. She has a couple of conditions though. You have to see a psychiatrist. I argued with her, she wanted you to go seven times a week. I got her down to five.

CHUCK

I don't need a psychiatrist--

EDWARD

What the heck, I'll pay for it. A wedding present. It's settled. Now, when you get married, you're gonna move in with us.

CHUCK

That's not always the best idea. I think --

EDWARD

It'll be great. We'll get up at five, eat some breakfast, drive to the factory together. Mrs. Koogle will make us lunch. At night we'll drive home, sit out on the porch, watch moths fly into the electronic bug killer.

(imitates sound of bugs being electrocuted)

That's, of course, when you're not at the psychiatrist.

104C. ANGLE ON: Bill on top of the truck. In trying to fix the broken letter, he accidentally snaps it off.

104D. ANGLE ON: The others. Paul has their hot dogs ready.

PAUL

A buck fifty. Drinks?

EDWARD

Got a Nehi?

CHUCK

(softly)

I asked for it plain.

PAUL

(doesn't care)

What?

(CONTINUED)

104D. CONTINUED:

PAUL
(impatient)
A little late for that now, sport.
Eat around it.

He starts to walk away.

CHUCK
(softly)
I want a new hot dog.

Paul continues to walk away. Suddenly, Chuck explodes.
He reaches over the counter and grabs him.

CHUCK
Listen to me!
(not loud, but forceful)
I am never again eating something
I didn't order. What have I been
doing all these years? He's right,
I'm afraid. I'm afraid to live, to
be happy, to send back a lousy
sandwich. Why shouldn't I have the
things I want? Why shouldn't everybody?
I'll tell you why. We all like things
safe. If we take a chance, we could
get hurt. So we take what they give
us and like it. Bad jobs, bad sand-
wiches, fat girlfriends. Well, not
me, understand?

PAUL
(intimidated and confused)
You want me to scrape off the relish?

104E. ANGLE ON BILL: The letter "E" is now broken in half.
But instead of worrying about that, he's listening to
and watching Chuck, intently.

104F. ANGLE ON CHUCK AND EDWARD:

EDWARD
Charlotte may have been right about
seven days a week.

CHUCK
I'm not crazy. I'm a man.

EDWARD
(indulging him)
Of course you are, Chuck. Will
someone get a security guard?

(CONTINUED)

104F. CONTINUED:

CHUCK

Mr. Koogle, I don't love Charlotte
and I don't think she loves me.
It's just that, now, finally, I'm
man enough to do something about
it.

EDWARD

Listen, son, why don't we talk
about this on the cab ride over
to Bellevue?

Edward grabs Chuck's arm. Chuck pulls free.

CHUCK

Get away from me!

104G. ANGLE ON: Bill, on top of the truck.

BILL

(heroic)

Don't worry Chuck, I'm coming!

He leaps from the top of the truck.

104H. ANGLE ON: Edward Koogle from the waist up, looking up
at Bill. Bill's body comes hurtling past him and
disappears with a thud to the floor. Koogle looks
down to where we assume Bill has landed.

EDWARD

Sodom and Gomorrah.

Koogle walks away. Chuck bends down to where Bill is
sprawled out, stunned.

BILL

I caught an updraft.

CHUCK

Are you all right?

BILL

Yeah. I was fortunate. The
ground broke my fall.

People are gathering around. Bill moves slightly and
winces.

BILL

I can't get up.

(CONTINUED)

104H. CONTINUED:

CHUCK

Oh, God!

(to the crowd)

Don't just stand there. Call an ambulance. Stand back for God sakes.

The crowd drifts apart.

CHUCK

(to Bill)

Is it your back?

BILL

(sarcastic)

It ain't my eyebrows. What do you care? You hurt my feelings in that lawyer's office. You tried to kill me. I took that personally. I'm very sensitive. You know, that night it took me fifteen minutes to fall asleep. Oh, wait, I made a mistake, that was the night before.

CHUCK

Try to keep still. I don't like the way you hit the ground.

BILL

Sure. I don't do anything right. I'm a loser. I've never done one single thing I said I was gonna do.

CHUCK

Yes, you did.

BILL

Yeah, what?

CHUCK

You saw me stand up to Charlotte's father. Before I met you, I never could've done that. Remember, you said you were going to make a man out of me. You did it. You. Bill Blazejowski.

BILL

(sits up slightly)

Yeah, I did.

(CONTINUED)

104H. CONTINUED:

CHUCK

I owe you everything. You're the
best friend I ever had.

BILL

(sits up further)
Ever?

CHUCK

And forever.

Bill sits all the way up and hugs him. Bill stands.
Chuck, surprised, gets up.

CHUCK

I thought you couldn't get up.

BILL

I thought so, too. Shows how wrong
you can be.

They start out. They run into Paul.

PAUL

He, Blazekooski, where do you
think you're going?

BILL

I'm quitting!

He flicks Paul in the head. He starts taking off his uniform.

BILL

Here. I'm through being someone
else's lackey. From now on, I'm
gonna be my own.

He throws the outfit at Paul. Bill is now dressed in
nothing but heavy work boots, socks and boxer shorts.

BILL

(to Chuck)
Let's go!

CHUCK

I just thought of one more thing
I have to do.

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105. INT. CHUCK'S HALLWAY - NIGHT

The elevator door opens and Chuck and Bill get out. Bill, still dressed as before. Chuck is marching with a purpose.

CHUCK

Wait in my apartment, this won't take long. Help yourself to some clothes.

Bill goes to Chuck's door as Chuck continues down the hall. The CAMERA STAYS on Bill.

BILL

Hey. I need your keys.

On the word "keys", the keys, once again, hit him in the face.

106. ANGLE ON: Belinda's apartment door. The COUNTRY MUSIC is still playing. Chuck pounds on the door with one hand and presses his other hand on the DOORBELL. The MUSIC inside STOPS.

LUKE (O.C.)

Who the hell is that?

Luke opens the door. He is dressed.

CHUCK

Okay, cowboy. Vamoose.

LUKE

What's your problem?

CHUCK

None of your business. Just get out before I turn you into a cowboy jigsaw puzzle.

Without warning an enormous fist smashes Chuck in the cheek, knocking him sprawling into the hallway. Belinda, almost dressed, runs out and hurries to Chuck.

LUKE

(angry)

Some goddam evening. Spend two hours watching a woman cry.

Luke exits to the elevator.

(CONTINUED)

106. CONTINUED:

BELINDA

(to Chuck)

What did you do that for? He was just leaving.

CHUCK

And it's a good thing, or I was about to give him worse.

She laughs, but nicely.

BELINDA

Come inside.

They go into her apartment.

107. INT. BELINDA'S APARTMENT - CONTINUOUS ACTION

Chuck is not dazed or groggy from the punch. He still has the energy with which he arrived.

CHUCK

What did he mean "watch a woman cry?"

BELINDA

(fighting tears)

That's what I do now. I try to work, but all I do is cry. Customers won't pay me for that. It's been like this since...since that night you were here.

CHUCK

Really? I'm glad.

BELINDA

You're glad I'm miserable? Chuck, what are you doing here?

CHUCK

You see, when I'm in love with a woman, it's hard for me to think about her going around town sleeping with two or three different guys every night. So I'm glad you're not.

BELINDA

You're in love with me, Chuck?

(CONTINUED)

107. CONTINUED:

CHUCK

(slows down)

Yeah. Remember when we had that fight in the morgue? I know, that's what you were waiting for me to say. Only I didn't because I didn't have the guts to say it. But now I do.

BELINDA

Say it.

CHUCK

(nervous)

I --

BELINDA

You love me?

CHUCK

There. I said it!

(pause)

No I didn't. I love you.
Now I did.

He gives her a nice, warm kiss. The door bursts open and Bill enters. To the shoes, socks and shorts, he's added an overcoat and a hat - but no pants.

BILL

Everything settled?

They stare at him.

CHUCK

What is that?

BILL

You told me I could borrow the clothes.

CHUCK

What about pants?

BILL

I didn't see any I liked.

Chuck is speechless.

BILL

Where do we go now?

(CONTINUED)

107. CONTINUED:

CHUCK

(to Belinda)

Do you think the girls would be interested in investing in our new business?

BELINDA

Sure. What business is it?

CHUCK

We don't know.

BELINDA

They'll love it.

CHUCK

Good, let's go tell them.

They all rush out of the apartment in high spirits. Suddenly they hear GROWLING and the Doberman comes bounding down the hall at them. Chuck steps toward the dog.

108. INT. CHUCK'S HALLWAY - NIGHT

CHUCK

(screams)

Get out of here!

The dog turns and goes YELPING in the other direction. Chuck, Bill and Belinda continue toward the elevator.

BILL

That was one mean, ugly dog. Watch out! Stand back! I got it! This idea's worth a fortune. It can't miss.

CHUCK

What is it?

BILL

Did you know that people in America spend ten billion dollars a year on their pets?

CHUCK

No. I didn't.

BILL

I did research. Now here's my idea. We find a plastic surgeon.

They get on the elevator. He babbles on as the doors close.

(CONTINUED)

108. CONTINUED:

CHUCK (O.C.)

Yeah?

BILL (.C.)

And we send him to veterinary school.

CHUCK (O.C.)

Yeah?

BILL (O.C.)

Don't you see? He works on ugly animals.

109. EXT. CHUCK'S APARTMENT HOUSE - CONTINUOUS ACTION

Chuck, Bill and Belinda exit the building. Over a WIDE SHOT of them walking down the street and people staring at Bill's wardrobe, he babbles on.

BILL

It's great. A guy's got a dog with a big nose, we shorten it. A farmer has a cow. He wants her udders enlarged, we do an implant.

He continues to babble as they walk down the street.

FADE OUT

THE END