

[REDACTED]



FEATURE SCRIPTS

Project #: **F10122**

Title: **ROXANNE**



Author(s): **STEVE MARTIN**

Date:



~~RECORDED~~

by

Steve Martin

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1 EXT. C.D. BALES' HOUSE - NELSON, WASHINGTON - DUSK 1

Establishing. A man exits.

2 EXT. STREET - DUSK 2

We are on a busy street in the ski resort town of NELSON, WASHINGTON. We see a man walking jauntily and singing I'M WALKIN'. It is C.D. BALES. He is wearing a uniform of some sort. Is he a policeman? Postman? From around the corner, FOUR OLDER WOMEN cross the street carrying a TV SET.

DOTTIE

Shit!

SOPHIE

Goddamn it!

C.D.

Need some help, ladies?

LYDIA

No thanks. We've got it.

SOPHIE

My electricity blew out. *

NINA

We've got three minutes to get this thing to a plug. *

DOTTIE

It's Dallas night. *

C.D.

I thought it wasn't on tonight.
I was feeling for you.

DOTTIE

Huh?

SOPHIE

(angry)
It's a pre-empt. *

LYDIA

(dawning on her)
He's right. It's that news special on hunger... *

The energy drains from their bodies.

(CONTINUED)

AUG 9 1986

1A.

2 CONTINUED:

2

NINA
I'm depressed.

DOTTIE
What should we do?

*

(CONTINUED)

2 CONTINUED:

SOPHIE

Let's go get something to eat.

A snazzy sports car rounds the corner, C.D. calls hello to the driver, MAYOR DEEBS, a man who thinks he's Don Johnson: one-day growth, sleeves pushed up (possibly collar up too).

MAYOR DEEBS

What's happening, C.D.? Looking good; looking very good.

C.D.

Congratulations, Mayor! It was a close race but you won...

MAYOR

Well, no one likes to see their opponent die a week before the election...but it's still a victory.

C.D.

So the recount is final then?

MAYOR

A buck a year from now on.

C.D.

(mutters)

...Overpaid...

MAYOR

Gonna be a big summer this year... tourists up the wazoo. Got a lot of ideas...big ideas for this town.

C.D. turns a corner. Then, a voice...

VOICE (O.S)

Hey...other side of the street
...out of the way.

We see down the street, TWO BIG DRUNKEN MEN. They are in TENNIS GEAR one carries a TENNIS RACQUET, the other, SKIS AND POLES. They are exactly the types one can see in a macho resort town on Saturday night.

DRUNK

It's a cop.

(CONTINUED)

2 CONTINUED: (2)

DRUNK #2
If he's a cop, where's his gun?
(walks up to him)
He's a fireman.

They laugh.

DRUNK
Cut a wide swathe, pussy.

C.D.
(mulling it, then)
All right...all right.

We have never seen C.D.'s face except straight on. He starts to pass by them.

DRUNK
Thanks ass-wipe.

C.D. ignores this too. As he passes them, they look at him AMAZED. They stare for a second. Then one of them says:

DRUNK
Christ, that's the biggest...

But C.D. puts up his hand, abruptly stopping him.

C.D.
Don't say it.

He moves on. The drunks stare.

DRUNK
That's quite a hood ornament.

This stops C.D. Something comes over him. Hate. Anger. He turns to the drunks.

C.D.
I really admire your shoes.

DRUNK
What?

C.D.
I love your shoes.

DRUNK #2
What do you mean?

(CONTINUED)

2 CONTINUED: (4)

2

C.D.

And I was just thinking that, as much as I admire your shoes, and as much as I would love to have a pair just like them, I really wouldn't want to be in your shoes at this particular time and place.

The two drunks advance on him. C.D. takes a KARATE STANCE. But so do the other two. C.D. laughs.

C.D.

I really don't know karate.

DRUNK

I didn't think so.

They relax their stance. Suddenly, WHAM! He karates both of them. They fall back, shocked. One of them picks up a SKI POLE. It is dangerous. He makes stabbing motions at C.D., who maneuvers around and manages to pick up the tennis racquet. C.D. skillfully thwarts every lunge with the ski pole by using the tennis racquet like a fencing foil, and intermittently thwacking them on the head.

The second drunk bear hugs C.D. But he pokes him in the eye with HIS NOSE. Both of the drunks fall back and swoon in pain.

C.D.

Game.

C.D. walks off.

C.D.

Let's play again sometime.

2A EXT. DIXIE'S CAFE - DUSK

2A

C.D. walks up, throws his tennis racquet in the door and continues on his way down the street.

2B INT. DIXIE'S CAFE - DUSK

* 2B

C.D. enters and hands the tennis racquet to Dixie.

3 INT. HOUSE - DUSK

*

3

The clock reads 9:30 pm. ROXANNE KOWALSKI, in her bathrobe, is in the kitchen of a Victorian house. In her late twenties, she is young enough to be beautiful and old enough to be interesting. She is quiet. She is intense, but has a physical silence. Perhaps something has happened to her that makes her pensive.

Her beauty is not a model's beauty. It's the beauty we see in someone at the second glance. The woman who turns you around from the inside, after hours, or maybe days have gone by. Right now, dressed in her bathrobe, she is looking up at the sky. Not longingly, but curiously, as if she were looking for something.

Suddenly, WE HEAR from outdoors, the WHINE OF A CAT.

ROXANNE

...Oh God, Grover! Grover, where
have you been?

(CONTINUED)

3 CONTINUED: (2)

3

She goes over to the door and opens it. A BLAST of icy cold air hits her and she SHIVERS.

ROXANNE
(continuing)
Goddamn it's freezing!
(calls the cat)
Grover! Grover!

The cat sits tauntingly out of her reach.

ROXANNE
(continuing)
Grover!

She steps outside the door, holding it open with one foot. Her breath FOGS UP in the cold.

ROXANNE
Damn you, Grover...

The cat still sits calmly staring at her. She leans forward toward it, HER FOOT loses its grip on the door and it SLAMS SHUT. She tries the door. It's LOCKED.

ROXANNE
(continuing)
Shit!

She is freezing cold, jumping up and down to warm herself.

ROXANNE
(continuing)
Grover, I'm going around to the front door...don't go anywhere.

She starts to go, but we see that HER ROBE IS CAUGHT IN THE DOOR. She struggles with it, but it is no use. Still freezing, she looks around into the darkness and sees no one, so she slips out of her robe and is STARK NAKED. She runs around to the front of the house and tries the door; it too IS LOCKED.

ROXANNE
(continuing)
Oh God!...

*

4 EXT. NELSON FIRE STATION - NIGHT - ESTABLISHING 4
C.D. rounds the corner and walks toward the station. *

5 INT. FIRE STATION - TRUCK ROOM - NIGHT 5
Three men (RALSTON, CHUCK, and TRENT) are alone downstairs. Ralston is carrying a bunch of oily rags.

RALSTON
Trent, what should I do with these.

TRENT
Put them in that can.

They drop the rags in a can. Then from upstairs:

DEAN
Come on guys, we're waiting for you.

The men run upstairs. Jerry appears from the bathroom, lights a cigarette and TOSSES THE MATCH in the can.

6 INT. FIRE STATION UPSTAIRS - NIGHT 6

Ralston, Chuck, and Trent rush up the stairs. Jerry appears last. In the background, we see Andy attempting to put out a fire in the kitchen. He signals to Jerry who rushes to his aid. Meanwhile, the others are engaged in a game of table tennis. Suddenly, a dilapidated SHORT-WAVE RADIO squeals in the background. It's shriek is so piercing that all four men fall to their knees, like it was a death ray on the Starship Enterprise.

DEAN
Turn it off!

Trent twiddles some dials -- ITALIAN emanates from the radio. Smoke starts to appear from the pole-hole below.

7 EXT. ROXANNE'S HOUSE - NIGHT 7

Still naked, she tries the other doors and window. They too are all locked.

(CONTINUED)

*

9 INT. FIREHOUSE - MAIN FLOOR - NIGHT

9

The men stand up, ready to resume their table-tennis game. C.D. walks into the fire station and hears a ruckus from upstairs. From downstairs, the firemen hear C.D. yelling.

C.D.

We're not supposed to start them!

(CONTINUED)

*

9 CONTINUED:

*

9

The men rush to peer down through the pole-hole. C.D. lectures them as he calmly moves to the nearby post and lifts the fire-hydrant from its holder. He looks at the fire and then back at the men who all shrug noncommittally.

C.D.

Look, I have a dream. It's not a big dream. Just a little one.

Casually, he extinguishes the fire and then continues circling below the pole-hole as he lectures.

C.D.

I would like the people in this community to feel that if, God-forbid, there was a fire, that calling the fire department would actually be a wise thing to do! You can't have people saying as their houses are burning down, "Whatever you do, don't call the fire department!" That would be bad.

The men peer down shame-faced. They are interrupted by a knock from an exterior door.

C.D.

Please. Get it cleaned up. Don't make me have to explain this.

10 EXT./INT. FIRE STATION - NIGHT

10

C.D. opens the firehouse door, but HE SEES NO ONE.

C.D.

Hello? Fire Department...we start them, you put them out.

We hear Roxanne's voice from behind a large bush.

ROXANNE

I'm locked out of my house.

C.D.

I can get you back in. Come on in; I'll get some tools.

(CONTINUED)

7A. AUG 13 1986

10 CONTINUED:

10

ROXANNE
I'll stay out here.

(CONTINUED)

10 CONTINUED:

10

C.D.

Okay.

(starting, then
stopping)

Why are you standing in that bush?

ROXANNE

I don't have any clothes on.

C.D. looks, and can faintly see a naked figure in the bush.

C.D.

I'll get the tools. You want a coat?

ROXANNE

No, I'd really like to stand naked in this bush.

He goes back inside and grabs some tools. One of the firemen pokes his head downstairs.

DEAN

What is it?

C.D.

Oh, somebody locked out of their house.

ANDY

Need some help?

C.D.

Looks pretty boring. I can take care of it.

11 EXT. STREET NEAR ROXANNE'S - NIGHT

11

C.D. hustles down the street. The bushes rustle along beside him as Roxanne moves behind them. They keep moving through the whole conversation.

ROXANNE

(from behind the bushes)

Nobody had a coat?

C.D.

I thought you said you didn't want a coat.

(CONTINUED)

11 CONTINUED:

11

ROXANNE
Why would I not want a coat?

C.D.
You said you didn't want a coat.

ROXANNE
I was being ironic.

C.D.
Oh. Irony. See we don't get that here. We haven't had any irony up here since '73 when I was the only practitioner of it. I stopped doing it because I was tired of being stared at.

*

ROXANNE
Oh brother.
(then)
It's over here.

*

12 EXT. ROXANNE'S HOUSE - NIGHT

12

C.D. works on the door with a credit card. Roxanne is in the background JUMPING around trying to keep warm.

ROXANNE
Oh God...Oh God... Yayayayaya.

C.D.
Would it make you feel better if I was naked too? Ha-ha. I'm just a nut.

She gives him a weak laugh.

C.D.
This lock doesn't accept Master Charge. I'll have to use the old reliable.

He looks around, studying the house, leaps off the balcony onto a chair. BOING! He's on the roof. Like the human fly, he swiftly climbs up the side of the house and enters through a balcony window. Roxanne begins to put on her robe, even though it's still caught in the door.

Roxanne

10. AUG 21 1986

13 INT. ROXANNE'S UPSTAIRS SITTING ROOM - NIGHT

13

As C.D. passes through, he peers into Roxanne's bedroom. Intimate things lay out and he can't help but see them. Photos. Perfume. Underwear. He takes his time.

ROXANNE (V.O.)

Hello?

13A EXT. ROXANNE'S HOUSE - NIGHT

13A

C.D. throws a robe over the balcony. (It might snag on a bush.)

14 INT./EXT. ROXANNE'S KITCHEN - NIGHT

14

He opens the door for her, she rushes past him and disappears. *

14A INT. ROXANNE'S KITCHEN - NIGHT

* 14A

Roxanne enters her kitchen. THE CAT sneaks in when she opens the door. *

ROXANNE

(yelling)

Do you want to come in...? *

But she sees he's already in, at the refrigerator, and has prepared a nice cheese board and sliced apples. *

ROXANNE

Oh...well. Would you like some wine with your nose? Uh...cheese? *

C.D.

Wine would be okay.

They sit at the kitchen table.

ROXANNE

Want some crackers or anything?

C.D.

This isn't another one of your tricks, is it?

ROXANNE

Huh?

(CONTINUED)

Roxanne

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C.D.

This isn't another one of your tricks, is it?

ROXANNE

Huh?

(CONTINUED)

10A. SEP 5 1986

14A CONTINUED:

* 14A

Irony. C.D.

(CONTINUED)

14A CONTINUED: (2)

* 14A

She looks at him curiously, then realizes he's joking and laughs along with him. C.D. looks at her, a disheveled, pretty mess. He LOOKS around the room and sees her things lying around: a stack of college BOOKS dealing with the sciences, a LAP COMPUTER. Roxanne pours C.D. a glass of wine. While she pours herself a glass, he struggles with it to avoid his nose. Finally, she turns toward him.

ROXANNE

Do you...

Before she can finish her last word, C.D. interrupts.

C.D.

Do you have a straw?

ROXANNE

No...I don't.

C.D.

Oh...okay.

He sticks his nose DEEP INSIDE THE GLASS AND THE WINE DISAPPEARS.

C.D.

Well, 'a nose by any other name...'

ROXANNE

'...would smell as sweet.'

They laugh. He likes her. She likes him.

C.D.

(continuing)

My name's C.D. Bales. You can call me Charlie. I'm the fire chief.

ROXANNE

I'm Roxanne. Thank you very much for helping me.

C.D.

I know the lady who owns this house.

ROXANNE

I liked her. She gave me a real good deal for the summer.

(CONTINUED)

14A CONTINUED: (3)

* 14A

C.D.

Yeah, nice and cheap, I bet.

ROXANNE

Well it's worth it. This house
has a great spot for this.

She uncovers a five foot long TELESCOPE in a corner of
the kitchen.

C.D.

You must know about NGC 224.

ROXANNE

Yeah. Of course I do.

C.D.

Don't you think they should name
heavenly bodies much more
poetically? I like the Sea of
Tranquility, Saturn and Jupiter,
Andromeda. Now they just number
them. NGC 224.

ROXANNE

No. They still have beautiful
names. You know what a muon
is?...

C.D.

Muon?

ROXANNE

A gluon?...a quark?

C.D.

(bluffing)

I used to. But I forgot.

She picks up a pencil and paper and sits disarmingly
close.

ROXANNE

Well, we don't know everything
do we?

(then)

No one's ever actually seen a
quark. But we know they're out
there. There's at least six
different types: Up, Down,
Strange, Charm, Bottom and Top.

(more)

(CONTINUED)

14A CONTINUED: (4)

* 14A

ROXANNE (Cont'd)
That's their flavor. The Top and
Bottom Quarks are the most common.
Only unusually exotic collisions
can produce the strange and
charmed quarks. It's beautiful,
don't you think?

(CONTINUED)

14A CONTINUED: (5)

* 14A

C.D.

Yeah. These are heavenly bodies?

ROXANNE

No, they're sub-atomic particles.

C.D.

(laughs)

I thought so. What are you looking for?

ROXANNE

I can't tell you.

C.D.

And why is that?

ROXANNE

I can't. It's a secret.

C.D.

I gotcha. I've got a few secrets myself. Well, one.

(kidding her)

One lousy one. Well, none. It wouldn't have been as good as yours anyway.

Roxanne takes another drink. The clock strikes eleven.

ROXANNE

So how does a person get to be a fireman?

C.D.

Well, it's actually a pretty interesting story. Mmmm. Huh. Well, I shouldn't tell you cause they will want to write a book about it and then they'll want to do a movie...I'll tell you. I was kind of a trouble-making kid. You know, chip on the shoulder sort of thing. Somehow I made it to college. I was studying to be a Dead Body Outliner. It's a skill...

(CONTINUED)

14A CONTINUED: (6)

* 14A

ROXANNE

Yeah, I know.

C.D.

Well, actually, I was in chemistry class and I smelled smoke. Nobody else smelled it. I kept insisting that I did. They thought I was just making a disturbance but sure enough, there was a fire inside the walls. Everybody got out in time, and I met the local firemen and I got along with them...All my friends were becoming drug addicts...and I was swept up into being a fireman because of my extraordinary... gifts.

(then)

Did you say your name was Roxanne?

ROXANNE

Yes.

C.D.

It's very...unusual. Pretty... there's a name for a galaxy.

(then)

Well, I've got to get back.

ROXANNE

Well, okay. But wish me luck.

C.D.

On?

ROXANNE

Just luck. No, I don't believe in luck. Wish for...something to happen.

C.D.

I know what you mean.

He raises his glass to her and leaves.

15 EXT. ROXANNE'S HOUSE - NIGHT

15

C.D. stands outside the house, looking in at Roxanne turning out the lamps one by one. The light goes dark on his face.

(CONTINUED)

15 CONTINUED:

1

C.D.
 (to himself)
 Roxanne.

15A OMIT

* 15.

16 EXT. STREET TO FIRE STATION - DAY

1.

Two men walk down the street. One, is the slightly scruffy, but magnetically handsome, CHRIS MACCONNEL. He carries two large suitcases, a duffle bag, and his fireman's kit. He's wearing a set of Walkman headphones. Chris has a sloppy, casual, natural beauty that money can't buy. He oozes sexuality.

The other man, CHUCK, who does nothing to help Chris with his bags, is wearing fireman's clothes. He does not ooze a naive sexuality, his is methodical and premeditated. An attractive girl passes by.

CHUCK
 Gaformasemano.

GIRL
 (stopping)
 What?

CHUCK
 (to girl)
 June, '85.

GIRL
 What do you mean?

CHUCK
 June, '85. You were playmate of
 the month, June, '85.

GIRL
 No, I wasn't.

CHUCK
 That's funny, I thought I
 recognized your inner-diameter
 slope.

GIRL
 What's that?

(CONTINUED)

15 CONTINUED:

15

C.D.
 (to himself)
 Roxanne.

15A EXT. CITY (MOUNTAIN SHOT) - DAY

* 15A

16 EXT. STREET TO FIRE STATION - DAY

16

Two men walk down the street. One, is the slightly scruffy, but magnetically handsome, CHRIS MACCONNEL. He carries two large suitcases, a duffle bag, and his fireman's kit. He's wearing a set of Walkman headphones. Chris has a sloppy, casual, natural beauty that money can't buy. He oozes sexuality.

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CHUCK
 Gafofnasemano.

GIRL
 (stopping)
 What?

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 (to girl)
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 What do you mean?

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 June, '85. You were playmate of
 the month, June, '85.

GIRL
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CHUCK
 That's funny, I thought I
 recognized your inner-diameter
 slope.

GIRL
 What's that?

(CONTINUED)

16 CONTINUED:

16

CHUCK

That's the part of the back of
the leg that curves into your
inner thigh.

(CONTINUED)

16 CONTINUED: (2)

1

Disgusted, she walks on. CHUCK looks over at CHRIS.

CHUCK
(to Chris)
Works every time, Maestro. I'm
calling you maestro because that's
what I think you are with the
chicks. I've seen them looking
at you. Am I right?

No answer. Just confidence.

A16 EXT. FIRE STATION - PRACTICE YARD - DAY

* A16

Ralston and Jerry bring out two hoses from the truck and train them on burning leaves. They order Andy to turn on the water. We see water shoot up from the truck, and then realize the hose the firemen are carrying are two ends of the same hose.

16A EXT. FIRE STATION - DAY

* 16A

Chris & Chuck are walking to the fire station. Chris stops to wonder at the water spurting up behind the building. He shakes his head and goes inside.

16B INT. FIRE STATION - MAIN FLOOR - DAY

16B

Dean is watching as the Mayor is being outfitted by a TAILOR. Trent, while working on the truck, inquires about the Mayor's computer chip on his neck-chain. It starts Deeks off on a tirade about the value of being an entrepreneur.

MAYOR
What's your name?

TRENT
Trent.

MAYOR
Here, take one of these.

He hands Trent a microchip on a chain.

MAYOR
These little babies keep me in
Rice Krispies and a nice pad in
leisure city.

(CONTINUED)

16B CONTINUED:

163

TRENT

What is it?

MAYOR

This is what turns the street
lights on in New York, Chicago,
Dallas.

(CONTINUED)

16B CONTINUED: (2)

16F

CHUCK

Hello?

Chuck and Chris enter.

CHUCK

Hey, everybody, this is our new pro. A real firefighter. He's a maniac with the chicks too.

MAYOR

Hi, I'm Mayor Deebs. (LINES TO COME - Will cover the fact that Chris has arrived earlier than expected.)

At Chuck's call, Ralston, Jerry and Andy, dripping wet, come running in from outside to say hello.

17 INT. FIRE STATION - CHRIS' ROOM - DAY

17

They walk through the fire station and up some stairs. They enter a small room at the top.

CHUCK

This is it...Nice huh? You get it because you're the chief's bargaining chip. The Mayor gets to be a volunteer if the chief gets to hire one pro. You say, why does the mayor want to be a volunteer?

Chuck helps Chris unpack and shows him his room at the station.

CHUCK

(continuing)

It's an election year, maestro.

17A EXT. QUINN'S HOUSE - DAY

17A

We see a WIDE SHOT of an eight year old CHUBBY BOY sitting on the roof of a house. From this distance, we can only see that he is very still, staring off calmly. There is commotion in the street.

ANGLE ON

C.D. in conference with the mother.

(CONTINUED)

17A CONTINUED:

* 17A

MRS. QUINN

He went up there before school
and won't come down.

C.D.

I'll see what I can do.

C.D. goes over to the porch and climbs up on the roof of
the house.

17B EXT. QUINN'S HOUSE - ROOF - DAY

* 17B

He angles over to the boy, who is sobbing silently on the
roof.

C.D.

(sitting next to him)

What is it, Peter?

We get the feeling that the boy trusts C.D.

PETER

They call me porky at school.

This is familiar territory with C.D., and it hurts him
too. Sitting beside him, he puts his arm around the boy.

C.D.

Why do they have to do that.
Goddamn it. I shouldn't say that
in front of you

(then)

Do you ever talk to your mother
about it?

PETER

Once, I tried, but she said I had
to clean up my plate first.

C.D. looks at the boy, and the boy begins to laugh.

C.D.

Now see, that's good. You're way
better than those guys who call
you names -- you're smart and
funny. You can make things up.

PETER

I didn't make it up, it's true.

(CONTINUED)

17B CONTINUED:

* 17B

Oh. C.D.

PETER
Bastards. I shouldn't say that
in front of you. Do I have to
get down now?

C.D.
No. No. Hell with 'em. Let's
just stay up here for a while.

They sit in silence, staring out into the sky.

17C EXT. QUINN'S HOUSE - STREET- DAY

* 17C

We see a BIG WIDE SHOT of C.D. and the boy sitting on the
roof with the twenty or so people standing below watching
them as the sun sets behind the house. They do not move.
We get the feeling they are going to be there for hours.

18 INT. 279 BAR - NIGHT

18

We are in the 279 Bar. It's a thriving nightclub and great
pick-up spot.

Tonight it's particularly rowdy - there is a brief scuffle
in the far corner. A flash bulb pops somewhere.

(CONTINUED)

18 CONTINUED:

18

ANGLE ON

Roxanne and DIXIE are huddling at the bar. Dixie is a vital busybody that knows everyone's business. She is friendly and likable and is just getting to know Roxanne. Sandy, peppy, and flirty, is tending bar.

DIXIE

Daddy died on the porch, not in the house... Hey, if you want, I've got an extra Betamax you can borrow. And I got tons of tapes. If there's anything you want me to tape, let me know. I tape Dallas for Sophie and Lydia, and do all the soaps for C.D. You know what he does with them? He re-edits them. He mixes them all up. They're really funny.

ROXANNE

He's really funny...I think.

(CONTINUED)

16 CONTINUED: (2)

18

DIXIE

Yeah, he's my god-brother. I installed a dish and now I get everything. When's your boyfriend coming? What's his name...Richard?

She falls silent, then speaks.

ROXANNE

He's...not coming.

(beat)

We just ran out of gas. I think I mistook sex for love.

SANDY

I did that once. It was great.

DIXIE

When Jack went nuts and left me, I bought stock in those lust and love novels...actually, I made a thousand bucks.

She studies Roxanne a beat, then:

DIXIE

You feel pretty bad, huh?

ROXANNE

You know what a sail-squirrel is?

DIXIE

It's a squirrel on the road that's been run over so many times you could pick it up and sail it.

ROXANNE

That's how I felt.

(then)

Do you have any aspirin? I always get a headache for a while at this altitude.

DIXIE

Yeah.

SANDY

Roxanne, all you need to do is get laid about sixteen times by some of these guys around here. Just don't mistake it for love.

(CONTINUED)

18 CONTINUED: (3)

13

DIXIE
(fishing in her purse)
Try a couple of these. My mother
sends them to me from Canada.

ROXANNE
(to Sandy)
If you're feeling empty you don't
do something that's going to make
you feel emptier.

SANDY
Wow! That's really good advice
-- logical, reasonable...and
boring.

Sandy walks away.

DIXIE
Sandy's a very deep person.

ANGLE ON

A couple sit in a dark corner, kissing. His hand is on
her breast. A floor sweeper passes by, the flash pops
again.

ANGLE ON

Chuck and Chris walk into the 279 Bar. They pass the
Mayor who glad-hands a group at a table.

MAYOR
(to table)
...No one likes to see an opponent
pass away, but...

CHUCK
(shouting)
I can lick any girl in the house!
(then, quiet)
This uniform. It really works.
That's why I'm a volunteer.

Mayor Deeks, offended by Chuck's remarks, hustles away his
honey-bee. A pretty cocktail girl, CAROL, walks by.

CHUCK
(grabbing her arm)
Hey, Carol, I need a nice big pair
of boobs.

(CONTINUED)

18 CONTINUED: (4)

18

CAROL
Try the White House.

ANOTHER ANGLE

They sit. Scanning the room, he spots ROXANNE.

CHUCK
God, who's that. She could
certainly make my night.

Chris is captivated by her. Roxanne's eyes scan across him too.

CHRIS
Who's she?

Chuck calls over Sandy, the bar maid, who is passing by with drinks.

CHUCK
Hey, Sandy, who's that?

SANDY
That's Roxanne. She writes books
on Astronomy or Astrology or
something.

CHUCK
There's a difference?

ANGLE ON

Ralston and his brother-in-law, JIM. Ralston is ordering. *

RALSTON
...but lots of ice. I like it
to simmer a little before I drink
it. With a wedge of lime, not
a slice. And don't use a Russian
vodka. Use Swedish.

The waitress shakes her head and moves on. Jim looks around the bar. He's a big man, a wise guy. *

JIM
What is this a faggot bar? Got
a lot of faggots here? *

RALSTON
No, no it's a regular bar ...How's
sis? *

(CONTINUED)

18 CONTINUED: (5)

* 18

JIM

This whole town's like a faggot town.

RALSTON

There're girls here. Beautiful girls.

JIM

Yeah, but they're with guys.

They pass by Roxanne's table.

RALSTON

Hey Mayor! This is my brother-in-law Jim Johns.

Mayor Deeks, who's sporting a bee-hived blond with ample cleavage, stops to clasp hands.

MAYOR

Hey Jim. Welcome to Nelson. This is Trudy.

(to Jim)

You're gonna love it here.

ANGLE ON

*

Roxanne's table. Sandy, returning to the bar, points out Chris to Roxanne.

SANDY

(noticing Chris)

Who's that? God. He could cheer you up.

(CONTINUED)

18 CONTINUED: (5)

13

ANGLE ON

Chris, again looking swell and in control, drinks his beer.

CHUCK
(To Chris)

Look, someone's looking at you.

He indicates Roxanne. She is indeed looking at him, out of the corner of her eye.

CHUCK
If I was you, I'd do something about that.

CHRIS
Maybe. Maybe later. Maybe not.

CHUCK
You're playing it beautifully.
You don't mind if I give it a shot.

He gets up and walks toward Roxanne. Chris watches him, then gets up and follows.

ANGLE ON ROXANNE

Chuck approaches. He is disgustingly over-casual.

CHUCK
I'd like to invite you to a Nelson tradition of hot-tubbing.

ROXANNE
Pardon me?

CHUCK
It's kind of a tradition here to have mulled wine and then some outdoor hot-tubbing.

ROXANNE
Tradition? You mean the settlers came here a hundred years ago and started hot-tubbing?

CHUCK
Huh?

(CONTINUED)

13 CONTINUED: (6)

13

DIXIE
You have a hot tub?

CHUCK
Oh yeah. Well, a friend of mine
does, but I'm getting one.

ROXANNE
How long has he had it?

DIXIE
Three months.

ROXANNE
So this is a tradition that really
started about three months ago.

CHUCK
Hey, you're feisty. I like that.

On that line, she looks glumly at Sandy. She turns back
to Chuck.

DIXIE
(whispers to Roxanne)
He's got an ego the size of
Brazil.

ROXANNE
I'm sorry. But I just have to
stop talking now.

CHUCK
Tell you what. I'll be over
there...
(to Sandy)
Sandy, fix her up with a mulled
wine...
(back to Roxanne)
...and you start thinking about
it and just come on over if you
change your mind. And I think
you might.

ROXANNE
Well, if I do change my mind
you'll be able to tell because
my breasts will be heaving and
moist with perspiration.

CHUCK
So long, foxy.

(CONTINUED)

18 CONTINUED: (7)

18

ROXANNE
So long.

CHUCK
Later.

Chuck swaggers back to his table.

ROXANNE
So this is what it's going to be
like being single.

SANDY
He's got a great ass.

ROXANNE
Yeah. Too bad it's on his
shoulders.

SANDY
He's cute.

DIXIE
He's a flirt. Waste of space.

ROXANNE
Listen, I have nothing against
cute; I just... God I'd love to
meet someone with half a brain
this time.

Chris, who has been standing by overhearing all this, is
drawn up short. At that moment, Roxanne's head turns and
STARES STRAIGHT INTO HIS EYES. There is indeed a moment
of "Some Enchanted Evening."

ROXANNE
Hello.

He stands silent, trying to talk to her however, he is
unable to speak. In fact, he is PETRIFIED. But in his
stupor, with the light falling on him so his already
handsome features are accentuated, he looks more
sophisticated and intelligent than he really is. Finally,
his confusion and fear drive him away, perspiring. He
panics and leaves the club.

ANGLE ON ROXANNE

We see Roxanne, who watches Chris exit. She is obviously
taken with him.

19 EXT. 279- NIGHT

19

Chris flies out of the door and throws up around the corner of the building.

20 INT. ROXANNE'S HOUSE - DAY

20

C.D. and Roxanne are carrying the telescope up the stairs.

C.D.

Thank God I have a counter-balance. Why is this thing so heavy? It's mostly air.

ROXANNE

Yeah, and glass, so just be careful!

C.D.

I had an aunt who knitted one of these once...it was much lighter than this.

They both laugh at the stupidity of this. They start to position the telescope.

C.D.

This secret of yours...it relates to this thing? Right?

ROXANNE

Yes.

C.D.

Then I feel I have a right to know what it is. Now. I don't want you to tell me, but if you don't, I'll kill you. No, I wouldn't do that...I would have you killed.

Roxanne leans close - teasingly sultry.

ROXANNE

If you really want to know, I think I've discovered a comet. It's no big deal, there's lots of comets...

(more)

(CONTINUED)

20 CONTINUED:

25

ROXANNE (Cont'd)

(she gets more serious)

I was working on a paper on the Oort cloud which involved checking through old records of comets and I noticed a mathematical irregularity...I have a knack for that...but it was a consistent irregularity. I think what people believe are 10 comets are actually one. Probably pulled out of its orbit by the gravitational pull of a planet.

C.D.

So what do you get if you're right?

ROXANNE

Well...nothing. I'd graduate, that's for sure. And I'd get to name it.

C.D.

Well that's pretty good...sort of historical.

ROXANNE

Yeah. "Kowalski's Comet".

C.D.

God. Kowalski!? Why? You've got a chance to give it a beautiful name.

ROXANNE

That's my name.

C.D.

Roxanne Kowalski? I would go the more conventional route...something like Louie, Tony, Tiny, Trent...

ROXANNE

I could call it Trent if I wanted.

C.D.

How about something in an international vein like Pepe? ...or Wong the Comet?

They laugh.

(CONTINUED)

20 CONTINUED: (2)

20

C.D.
When do you find out about this
thing?

ROXANNE
July 14, six pm EST, give or take
10 days either side. That's when
I figure it's due back.

C.D.
That would really be something.

21 OMIT (NOW SC. A16)

* 21

22 OMIT (NOW SC. 16A)

23 OMIT (NOW SC. 16B)

23

24 INT. FIRE STATION - UPSTAIRS - DAY

24

Chris is examining the computer being installed by Trent.
Noise emanates from the computer.

TRENT
(pointing)
Look, there's a fire...

CHRIS
...in Los Angeles.

*

Andy enters.

ANDY
That's our new computer. We can
pinpoint any fire in town with
that. It's perfect for us because
you know, we're the fire
department.

*

CHRIS
That is perfect.

*

(CONTINUED)

24 CONTINUED:

24

ANDY
How are you?

CHRIS
Fine. I'm fine.

ANDY
So I just wanted to welcome you.

CHRIS
Okay, thanks.

ANDY
So, okay.
(starts to go, then)
Hey, there is one thing.

CHRIS
Yeah.

ANDY
You met the chief?

CHRIS
No.

ANDY
Well, he's kind of, you know,
funny looking. So, uh, I wouldn't
mention it.

CHRIS
I wouldn't do that.

ANDY
Yeah, I figured that. But
sometimes something can accidentally
slip out and then, you know...
(making throat-slitting
gesture)

Chris eyes him curiously.

(CONTINUED)

*

29. AUG 13 1985

25 OMIT NOW SC. 17A

* 25

26 OMIT NOW SC. 17B

* 26

27 OMIT NOW SC. 17C

* 27

28 INT./EXT. CHAMELEON CAFE- DAY

28

Roxanne sits at a cafe with Dixie and Sandy. This restaurant is LOUD and they must practically scream their dialogue.

SANDY
(biting into a burger,
yelling)
I love this thing.

DIXIE
(yelling)
I love having an intimate lunch!

A Chinese waiter approaches. He asks them something, in English, but his accent and the noise make it impossible to understand.

DIXIE
(yelling)
Yes!

SANDY
What did he want?

(CONTINUED)

28 CONTINUED:

28

She makes an "I don't know" gesture. Behind them, the Mayor, with Trudy in tow, has stopped to work the room. Roxanne, who has been sitting quietly throughout, finally speaks.

ROXANNE
What's the point?

SANDY
Excuse me?

ROXANNE
What's the point of meeting this guy? What if he's a jerk?

DIXIE
Who?

ROXANNE
This guy...from last night.

SANDY
She's never going to meet anyone ever again because they might be a jerk...So he's a jerk! You get rid of him!...I mean after you lay down with him for a couple of weeks.

DIXIE
I'm shocked.

ROXANNE
Yes. We're all tremendously shocked.

DIXIE
I know I am. Hey. don't look now but the viking just came in.

SANDY
Jesus, it's him.

ANGLE ON THE DOOR

Chris entering for lunch. Almost immediately he spots Roxanne. As he passes Roxanne's table, the Mayor accosts him. *

(CONTINUED)

28 CONTINUED: (2)

28

MAYOR
(to Chris, loudly so
Roxanne can hear)
Chris, how are you going? Is
everything working out? Fitting
in okay? Did I tell you how glad
I am to have you aboard? Hey,
I heard about some of your
credentials. Brilliant. They
keep saying you're brilliant...
(leaning in towards
Chris' ear)
...with the ladies.

CHRIS
Well...yah.

MAYOR
(moving on)
Take care of yourself. If
anything happens to you, C.D. will
be up my kazoo.

He turns towards another table.

MAYOR
How yah doin', Frank. Looking
good.

The mayor continues to "work" the Cafe. Roxanne stares
at Chris who turns three shades of red and ducks into the
Men's Room.

(CONTINUED)

28 CONTINUED: (3)

28

ANGLE ON ROXANNE'S TABLE

SANDY

He should be bronzed. Roxanne,
it's now or never.

ROXANNE

Oh Sandy.

SANDY

Do it Roxanne. What difference
does it make?

ROXANNE

Maybe you're right. I'll get him
out of my system. When he comes
out I'll invite him for a Nelson
tradition of hot-tubbing.

*

They laugh.

29 INT. CHAMELEON CAFE - RESTROOM - DAY

29

Chris is inside, standing nervously. He turns on the
faucet to wash his hands, but turns them a little too
hard. The water SPLASHES UP ON HIS TROUSERS in a most
conspicuous place, leaving a large embarrassing stain.
Chris is horrified. He tries to remove the stain with
a towel -- no luck.

ANGLE ON ROXANNE'S TABLE

The three women watch the door.

ANGLE INSIDE RESTROOM

The windowless bathroom is empty. No Chris. High up,
a narrow vent is open. How did he get through it?

30 INT. FIRE STATION - UPSTAIRS - DAY

30

Chris, by the hose-drying tower, is approached by Dean,
who introduces himself.

DEAN

It's nice to have you here.

CHRIS

Thanks. You got a nice station
here.

(CONTINUED)

30 CONTINUED:

30

DEAN

Yeah.

(pointing)

Hey, great stain! ...Sorry. The chief's desperate for someone like you. See, the other guys are just amateurs. I am too but I have more of a feel for it then they do. You can imagine how worried he was with just me and him to really handle the place.

CHRIS

Is there a lot of, you know, fires here?

DEAN

Well we had one, a while ago, 1887. Some jerk left a cow in a barn with a lantern. Dumb. Dumb thing to do. Same thing happened in Chicago but they got all the publicity. Where you from?

CHRIS

Albuquerque.

DEAN

Oh yeah? Can you spell it?

CHRIS

Yeah.

DEAN

So can I.

(then)

Say, one thing. Have you seen the chief?

CHRIS

No.

DEAN

Yeah. Well, he's kind of sensitive about...

CHRIS

I heard. He's funny looking or something?

DEAN

Yeah.

(CONTINUED)

30 CONTINUED: (3)

30

CHRIS
What is it? What's he look like?

DEAN
He's got...
(looks around, nervous)
He's got...

He looks around the station making sure he's alone.

DEAN
This incredible honker. What ever
you do, don't say anything...

*

CHRIS
I wouldn't do that...

*

DEAN
When I saw him I nearly died.
I had to get out of the room.
I didn't mean to. I just looked
at him and all I could see was
nose.

*

CHRIS
(worried)
Oh God.

*

31 EXT. STREET - "ALL THINGS DEAD" - DAY

31

Roxanne passes by. Chuck notices her and advances.
Although it's an eighty degree day, he wears a lavish fur
coat.

CHUCK
Anything catch your fancy?

Roxanne turns towards him.

(CONTINUED)

AUG 9 1986

34A.

31 CONTINUED:

31

ROXANNE

Hi.

*

CHUCK

Hi, remember me?

(CONTINUED)

31 CONTINUED: (2)

31

ROXANNE

I'm trying to put it behind me.
This is your shop?

CHUCK

Yeah.

ROXANNE

It's just so perfect. You. This
shop. It's a perfect match.

She walks on. C.D. stares at her from the window of an
antique shop. He pretends to be looking for something
to buy. We see what he sees. *

SHOP OWNER

Why are you buying this? *

C.D.

To get it out of your window. *

ANGLE ON ROXANNE

She walks down the street. But it's her walk (slightly
slo-mo?). She is exquisite. Sensual. The sun glints off
her hair. It's a powerful moment for C.D.

32 EXT. STREET - DAY

32

Roxanne stops in front of one of the new "You Are Here"
signs the Mayor has installed.

C.D. (V.O.)

How do they know?
HOW-DO-THEY-KNOW! *

She turns. C.D. is behind her.

ROXANNE

Oh, hi C.D. Know what?

C.D.

Where I am. Every time I go up
to one, it says "you are here,"
and it's always right! It knows
exactly where I am at all times.
It's driving me crazy! *

ROXANNE

(going along)
Pie.

(CONTINUED)

AUG 9 1966

35A.

32 CONTINUED:

32

What? C.D

(CONTINUED)

32 CONTINUED:

32

ROXANNE

Take your height, the length of your stride, the distance from your house and divide it by the elevation and then multiply by pie.

C.D.

(reads)

Thirty-three hundred feet. What a pathetic elevation for a ski resort.

The Mayor passes by with Dean tagging along.

C.D.

Mayor, there's your problem. You've got to raise the elevation!

MAYOR

I'll have it repainted in the morning.

C.D.

(to Roxanne)

Not exactly what I meant. Well, so long.

He starts to go.

33 EXT. 279 BAR - ESTABLISHING - NIGHT

33

34 INT. 279- NIGHT

34

ANGLE ON

C.D. sits in a far corner of the bar, meeting with Mayor Deeks.

MAYOR

...Charlie, this town can be like Aspen. You know how much money they're making?

C.D.

A million dollars a minute. I don't know. Look...you can't run a fire department with the four banana brothers. You need professionals...

(CONTINUED)

34 CONTINUED:

34

MAYOR

You got a professional coming...

C.D.

So that'll make two expert at putting them out and four experts at starting them.

MAYOR

Once the Octoberfest promotion is over then we can see about getting the funds back to you...Have you seen the new "you are here" maps around town? They're a tremendous hit...

C.D.

Octoberfest...I don't get it. It's not even October. This is July!

MAYOR

It doesn't matter what month it is. It's what it represents...it could be April.

C.D.

So, "It's like October in July."

MAYOR

Yeah. Great slogan!

(to Dean)

Write that down.

(then, to C.D. again)

Then, in the fall, we could have Cinco de Mayo. Hey!

(he moves off)

Nobody likes to see an opponent pass away.

In the background, a flashbulb pops again. Meanwhile, Jim, at a table with Ralston and Jerry, has been observing C.D.

JIM

What the hell is that?

Ralston looks up and sees C.D. walking to Roxanne and Dixie's table.

RALSTON

That's C.D. Bales. He's....

(CONTINUED)

34 CONTINUED: (2)

34

JIM
What's that on his face?

RALSTON
That's his...his...

JIM
Nose?

RALSTON
Shhhh....don't mention it. One
word...a look, mention anything
long or in the general vicinity
of...
(makes nose gesture)
...and you have to deal with him.

JIM
You do, huh.

ANGLE ON

The sweeper passes by, another flash pops. We pan down
the handle of his dustpan and see there is a camera
attached to it, pointing up, taking photos under women's
skirts - it flashes again.

ANGLE ON

The bar. Jim approaches C.D. looking to have some fun.

JIM
I heard you're tough.

C.D.
I am. But if you use a little
tenderizer I might cook up pretty
good.

JIM
Asshole...

C.D.
(playing to the crowd)
Well, now he's going to want to
know who I am.

C.D. walks away.

JIM
Where do you think you're going,
big nose?

(CONTINUED)

34 CONTINUED: (3)

34

There is an audible gasp from the crowd.

C.D.
Pardon me?

JIM
You heard me... big nose.

C.D.'s face makes a visible, frightening change.

C.D.
(calmly)
Really.

JIM
Yeah.

C.D.
Is that all?

JIM
Well, yeah.

C.D.
Well, you really got me on that one.

He starts to walk away.

C.D.
(continuing)
Uh...wait a second. God, what a waste of an opportunity.

JIM
What?

C.D.
Well, I mean you've got a guy standing in front of you with this...

He indicates his nose.

C.D.
(continuing)
...and all you can think of is "Big Nose."

JIM
I suppose you could think up something better?

(CONTINUED)

34 CONTINUED: (5)

3

C.D.
 (he hands him a dart)
 ...take this. What ever number
 you land on, that's how many I'll
 think up.

Jim expertly throws the dart. It lands on twenty.

C.D.
 Twenty? Shit. Two out of three.

Jim throws the dart again. It hits twenty. C.D. moans.

JIM
 Denver Darts Champion. 1987.

C.D.
 All right twenty something
 betters. Here goes. Let's start
 with...Obvious: Is that your nose
 or did a bus park on your face?
 Or the children's rhyme: When
 they were passing out noses, you
 thought they said roses and said
 give me a a big one. Suspicious:
 With an eraser like that, there
 must be a mighty big pencil around
 here somewhere. Helpful: If you
 got a zipper for that thing, you'd
 have a nice set of luggage.

(with a lisp, moving
 to the bar)
 Fashionable: You know, it might
 de-emphasize your nose if you wore
 something larger, like Wyoming.
 Snide: Table for two? Punctual:
 All right, Delman, your nose was
 on time, but you were fifteen
 minutes late! Instructive: No,
 you've got it wrong: Let a smile
 be your umbrella. Envious: Oh,
 I wish I were you! To be able
 to smell your own ear.

(moves to Roxanne's
 table)

Naughty: Pardon me sir, some of
 the ladies have asked if you'd
 mind putting that thing away....

(more)

(CONTINUED)

34 CONTINUED: (7)

34

C.D (Cont'd)

Disgusting: You know, it's not the size of a nose that's important, it's what's in it that matters... Humorous: Laugh and the world laughs with you; sneeze and it's goodbye Washington State. Commercial: Hi, I'm Earl Schieb and I can paint that nose for thirty-nine ninety-five... Polite: Would mind not bobbing your head, the orchestra keeps changing tempo. Melodic:

(singing)

He's got the whole world, in his nose... Sympathetic: What happened? Did your parents lose a bet with God?... Complimentary: you must love the little birdies to give them this to perch on... Curious: When you sleep face down, does it retract or do you just fling it over your shoulder? Obscure: Whew, I'd hate to see the grindstone. Inquiring: When you stop and smell the roses, are they afraid? Jealous: The pigs have refused to find any truffles until you leave! (alternates: Prurient: Now here's a man who can satisfy two women at once. Familiar: Aren't you the great prognosticator, Nostrildemus?)

(to the crowd)

How many is that?

The answer is quick from an enthusiastic Trent who watches with Andy.

TRENT

Fourteen...

C.D. shoots him a look.

C.D.

God...

(then)

Religious: The Lord giveth...and he just kept on giving.

CROWD

Fifteen!

(CONTINUED)

34 CONTINUED: (8)

3

C.D.

Snotty: Is it raining in here or
did you just sneeze? (or Medical:
When you have a cold, who installs
the faucets?)

CROWD:

Sixteen!

C.D.

Paranoid: Keep that man away from
my cocaine!

CROWD:

Seventeen!

(CONTINUED)

34 CONTINUED: (6)

34

C.D.
Deductive: Lift your head. Aah,
just as I thought: Jimmy Hoffa.

CROWD
Eighteen!

C.D.
Appreciative: How original. Most
people just have their teeth
capped.

CROWD
Nineteen!

C.D.
(after some thought)
Dirty: Your name wouldn't be Dick,
would it?

CROWD
Twenty!

The crowd cheers.

JIM
You smart-ass son-of-a-bitch.

C.D.
You flat-faced, flat-nosed,
flat-head.

C.D. sticks his nose out, daring him to hit it. Jim takes a swipe at him, but C.D. dodges it and trips him gracefully. Jim gets up, takes a swing, but C.D. takes one slug and walks away, knowing he's dropped him.

C.D.
If anyone else has a comment about
my nose, you'd better say it
behind my back.

34A EXT. 279 BAR - NIGHT

34A

C.D. exits whistling while Jim is carted away in the background by Ralston and Jerry. Ralston is sort of pleased.

34AA INT. STATIONERY STORE - DAY

34AA

Chris enters and goes to the counter.

CHRIS

Did that copy of "Being and
Nothingness" by Jean Paul Sartre
arrive yet?

CLERK

Yes it did. I've got it right
here.

We see Roxanne with her back to Chris, looking at a book.
She turns and sees the clerk hand the book to Chris.

CLERK

It's all paid for.

Chris leaves the store.

34AAA EXT. STATIONERY STORE - DAY

34AA

Chris hands the book to Andy. (Jerry and Ralston could
be passing by. Also possibly Sandy?)

ANDY

Thanks. I was embarrassed to ask
for it myself.

34B EXT. DIXIE'S CAFE - DAY - ESTABLISHING

34B

The biddies enter the cafe.

35 INT. DIXIE'S CAFE - DAY

35

Dixie's Cafe is the hang-out for locals. Huge breakfasts of pecan waffles. The camera passes Jerry, with Trent and Dean, in the throes of ordering from an impatient Ralston.

RALSTON

The usual, guys?

Ralston tries to remain cool as he is barraged with a huge and diverse order by all three. Each of the guys is very hungry and very particular. Ralston hates it.

ANGLE ON

Dixie sitting with C.D. Dixie is holding the Wall Street Journal.

DIXIE

Condex is at fourteen and three-quarters.

C.D

Ouch! We should sell that.

DIXIE

Dristan's up a point. Whoah, Kleenex leaped to 27.

C.D

Yeah. I had a cold last week. It'll go back down.

DIXIE

You know, I got \$7500 for my house!

C.D

Which one, of the five.

DIXIE

The one down on Rush Street.

C.D.

Oh yeah. That's where that girl Roxanne is.

DIXIE

Do you know her?

(CONTINUED)

CONTINUED:

35

35

C.D.

I met her once. Ran into her a couple of times.

DIXIE

Do you like her?

C.D.

Well...hey...what's not to like?

DIXIE

She needs something to brighten her up a little. She's bummed. Why don't you ask her out?

C.D.

I'd have to try and fit her in. I've got a three o'clock, I've got a five o'clock. The women are always around driving me nuts. Mostly because of the old saying...

DIXIE

What old saying?

C.D.

The size of one's nose relating to ...you know.

He spots Sophie, one of the four older ladies, at the counter.

C.D.

Sophie, you know the old saying about a man's nose?

SOPHIE

Sure, you mean how the size of a man's nose relates to the size of...

She takes a look at C.D.'s nose.

SOPHIE

...Oh my god....

The other biddies "oooh" as well.

DIXIE

Why don't you take her out?

(CONTINUED)

35 CONTINUED: (2) 35

C.D.
Sophie?

DIXIE
No, Roxanne!

C.D. taps his nose in reply. There is a silence. Dixie leans in to him.

DIXIE
Why don't you just get that nose job?

C.D.
I did.

DIXIE
Oh.

C.D.
Besides, the word is so terrible: Rhinoplasty. It has the same pleasant ring as "hemorrhoid." There're two words you just don't want to be involved with.

DIXIE
Well, maybe some cosmetics, you know, a little shading or something. You can add a little blush, it really helps.

Dixie indicates where to apply blush.

C.D.
No, no, no, no, no, no.

Sandy, the bartender from last night approaches the table.

SANDY
Hi.

DIXIE
Hi, Sandy.

SANDY
(to C.D.)
God, were we impressed with you last night. Especially Roxanne, she went on and on about you.

(CONTINUED)

35 CONTINUED: (4)

35

C.D.
She did?

SANDY
Yeah. And I think she fell in love
last night, she just doesn't know
it yet.

Sandy moves on, leaving C.D. to wonder.

C.D.
What did she mean "she thinks she
fell in love?"

DIXIE
(kidding him)
Oh, she's probably just interested
in you sexually.

C.D.
(equally kidding, making
a funny voice)
Ugh. That would be terrible.

35A EXT. DIXIE'S CAFE - DAY

35A

Jerry, Trent, Dean and possibly Andy exit the cafe.

36 INT. FIRE STATION - DAY

36

Jerry is polishing the truck. He is annoyed as a greasy
Trent pushes past, leaving a skid-mark. Ralston leans on
a nearby post holding the polish can. Chris shuffles into
the fire station.

RALSTON
You must be Chris.

CHRIS
Yeah.

RALSTON
I'm Monitor Ralston. I just go
by Ralston. People never heard
of Monitor as a first name and
it saves me having to explain it.
What a bore. So call me Ralston.

*

(CONTINUED)

46A. SEP 23 1946

36 CONTINUED:

36

*

CHRIS
Nice to meet you, Ralston.

(CONTINUED)

36 CONTINUED: (2)

35

*

JERRY

Hi! I'm Jerry. You met C.D?

CHRIS

The firechief? No.

RALSTON

There's something you should know.

CHRIS

He's got a big nose.

The volume worries Ralston and Jerry. He looks around nervously.

RALSTON

What ever you do. Don't stare.

CHRIS

Look. Look, I wouldn't. I wouldn't stare.

JERRY

Yeah. None of us would. But you get there, and you feel yourself not staring.

RALSTON

Then you think, "It's obvious I'm not staring," so you look. Then you think, "I'm staring." So you say, this is ridiculous. And you take a good look and you realize here's a guy when he washes his face he probably loses the soap.

The others react nervously to the joke.

*
*

(CONTINUED)

36 CONTINUED: (3)

36

Oh no..... CHRIS

37 OMIT (NOW SC. 42A)

37

38 OMIT (NOW SC. 42B)

38

51. AUG 25 1986

38A OMIT (NOW SC. 42C)

* 38A

39 OMIT (NOW SC. 42D)

* 39

39 CONTINUED:

39

He puts his face in his hands. However, his nose gets slightly in the way.

C.D.
Frank, could I look at the nose
cards one more time?

DOCTOR
(sympathetically)
Sure.

He hands C.D. a stack of cards, each one graphically showing different types of perfect noses. C.D. holds one at a time up to his face, swooning over them like a kid in a candy store.

40 INT. FIRE STATION -DAY

40

C.D. walks in. Trent works on the truck. Andy helps. Chuck is in the background folding hoses. They suspiciously stop what they are doing. C.D. heads up the stairs, not quite sure what's going on.

ANDY
I'll go get him.

C.D.
Who?

ANDY
The new guy.

C.D.
Okay. Hi Dean.

*

DEAN
(polishing the fire-
pole)
Hi.

*

C.D.
(to Trent)
Hi Trent.

*

TRENT
(from under a truck)
Hey Chief.

*

C.D.
Hi Chuck.

*

(CONTINUED)

40 CONTINUED:

40

CHUCK
Nice shirt. Looking good.

*

C.D.
(climbing stairs)
Thanks.

*

As C.D. begins to climb the stairs, all the men turn away. On the eighth step, C.D. pretends to run upstairs. Immediately, Chuck, Andy, Trent, and Dean snap their heads towards the staircase from which C.D. glares. He's caught them.

*

41 EXT. PRACTICE YARD - DAY

41

Andy approaches where Chris is nervously pacing.

ANDY
He's here. Don't panic.

CHRIS
Oh God.

42 INT. FIRE STATION - UPSTAIRS - DAY

42

Ralston and Jerry play pool. C.D. goes into the kitchen to get a banana.

*

RALSTON AND JERRY
Oh, Hi C.D.

*

C.D.
(loudly)
Hi!!!

*

(CONTINUED)

42 CONTINUED:

42

ANDY
Chris, this is C.D. Bales. Chief,
this is Chris Macconnel.

Andy backs out of the way, his eyes glued to the action.
Chris is desperately trying to control himself.

C.D.
Welcome, we can use you around
here.

Elongated shot of C.D.'s nose whipping through the air as
he turns around.

CHRIS
(biting his tongue)
It's great to know you too. Well,
got a lot of work to do.

C.D.
Okay. See you later.

He turns away. Then turns back.

C.D.
Bye-bye.

CHRIS
I just want you to know that I'm
not...you know, looking. But it's
not that I'm not looking. I am
looking...just the right amount.
Not too much, not too little.

C.D.
Well, why are you looking?

CHRIS
Uh...

C.D.
Are you disgusted by it?

CHRIS
...No...

C.D.
Is there a fly on it?

CHRIS
No...

(CONTINUED)

42 CONTINUED: (2)

42

C.D.

Well then it couldn't be that you
find it perhaps just a trifle
large?

CHRIS

No. It's small...real small --
Tiny...teeny weenie. Itsy-bitsy!

C.D.

No. It's LARGE.

CHRIS

No it isn't.

C.D.

Yes it is.

*

CHRIS

I mean large. God it's big!
It's huge!

*

The firemen disappear. "He's going to kill him, there'll
be nothing left," etc. C.D. advances on Chris. Chris
mutters things like, "I'm sorry, they told me not to, I
can't help it," etc. The firemen react alarmed.

C.D.

Want a sandwich?

*

CHRIS

Huh?

*

(CONTINUED)

42 CONTINUED: (3)

42

C.D.
Want a sandwich or anything?

*

C.D. moves over to the kitchen resuming his salad.
Curious beyond belief, Chris walks over to him.

*

CHRIS
Excuse me. But these guys said
you'd go nuts if I said anything
about...it.

C.D.
Ordinarily, yes. But not today.

CHRIS
So what's different about today?

C.D.
Yesterday, she didn't. But today,
she does.

Chris nods appreciation. He smiles at him. C.D. smiles
back. They begin to laugh.

ANGLE ON THE FIREMEN

They peer through the pole hole.

DEAN
Hey, he's finally got a sense of
humor about it.

The firemen enter the room. Dean laughs merrily. C.D.
slams him up against the wall in two moves. The firemen
back out of the station. C.D. and Chris are left alone.

42A EXT. STREET - DAY

42A

Dixie and Roxanne, in Dixie's all black Blazer, with
tinted windows, pass by C.D. who's talking to Chuck and
Cyndy and possibly Jerry. The truck backs up and Roxanne
gets out.

ROXANNE
Can I see you?

42B EXT. SKI LIFT AREA - DAY

* 42B

Roxanne and C.D. amble up the hill. They are alone.

ROXANNE

What I'm going to say is a little forward.

C.D.

Good.

ROXANNE

There's someone I think I should get to know better.

C.D.

Yes...

ROXANNE

Someone who I think likes me, too. You know what I mean?

C.D.

Yes...

ROXANNE

I think he wants to talk to me...I can see him trying. But he won't. I like him for that.

C.D.

Maybe he needs you to make the first move.

ROXANNE

That's why I'm talking to you.

C.D.

(convinced it's he)

Well. And what else do you know about him?

ROXANNE

All I know is he's interesting.

C.D.

Uh huh...

ROXANNE

...different...

C.D.

Yeah....

(CONTINUED)

42B CONTINUED:

* 42B

C.D. gets more carried away with each adjective.

ROXANNE
(continuing)
...handsome.

C.D.
(stopped dead)
He's what?

ROXANNE
Handsome.

C.D.
It's amazing if you have feelings
for someone how you can start to
see them as handsome.

ROXANNE
Well everyone thinks he is.

C.D.
Not everyone...believe me...

ROXANNE
What are you talking about?

C.D.
(realizing)
Nothing. It's just great that
he's all these things.

ROXANNE
I've only seen him twice. We've
never even spoken. Just exchanged
a couple of goofy looks.

C.D.
So why are you telling me this?

ROXANNE
Because he works for you. His
name is Chris McConnel.

C.D.
Oh, yeah...

*

(CONTINUED)

42B CONTINUED: (2)

* 42B

ROXANNE
What's he like? No, don't tell me. Let's just let it happen. Since you're going to be working with him, I thought you could encourage him. Not too much, just enough.

*

He thinks about this a long while.

ROXANNE
(continuing)
He might not say anything all summer, and then I'll be gone.

C.D.
Well, if it comes up.

ROXANNE
Thanks, C.D. I know I'm forward.
(she kisses him on the cheek)
You were great the other night. It was the first time I've ever seen anyone actually be brave.

C.D.
(in his kidding voice)
Listen, I've been a lot braver since then.

42C EXT. DOCTOR'S OFFICE - ESTABLISHING

* 42C

42D INT. DOCTOR'S OFFICE - DAY

* 42D

C.D. is with a doctor. The local cosmetic surgeon.

C.D.
This time I want to do it, Frank. Cut the thing off.

DOCTOR
C.D., you know I can't.

C.D.
You've got to.

(CONTINUED)

42D CONTINUED:

* 42D

DOCTOR

C.D., you can't. You know that.
You've been in comas before.
Allergies to anesthetics are very
serious.

C.D.

So we do it without the
anesthetic.

DOCTOR

That's impossible. The pain would
be unbearable. You'd go into
shock.

C.D.

(he sees himself in the
mirror)

I always thought I could stand
it.

DOCTOR

(sitting down, man to
man)

You know, C.D., all these things
against you -- maybe you were born
with a nose for a reason.

C.D.

You mean like opening coke
bottles?

DOCTOR

Maybe it's some sort of a test.

C.D.

I don't want a test.

He puts his face in his hands. However, his nose gets
slightly in the way.

C.D.

Frank, could I look at the nose
cards one more time?

DOCTOR

(sympathetically)

Sure.

He hands C.D. a stack of cards, each one graphically
showing different types of perfect noses. C.D. holds one
at a time up to his face, swooning over them like a kid in
a candy store.

43 EXT. STREET - DAY

43

They walk along the street. Chris is in torment.

CHRIS

Roxanne, she wants to meet me?

C.D.

That's right! Oh, luckyman!

(CONTINUED)

43 CONTINUED:

43

CHRIS

That's fantastic! that's great!
She was the most beautiful girl
there. She's really beautiful.

C.D.

She's interesting too...

CHRIS

Interesting? Did you see her
legs?

C.D.

She's also got a sense of humor.

CHRIS

I can't believe it! God, she
wants to meet me! I heard she
was smart too, astrology or
something.

C.D.

Astronomy.

CHRIS

That's great. God, she wants to
meet me? So what'll I do?

C.D.

Huh?

CHRIS

So what do I do? How do I meet
her?

C.D.

I don't know. She's around. Walk
up to her on the street.

CHRIS

No, I'd have to talk to her.

C.D.

What are you talking about?

CHRIS

Look, around you guys I can relax,
I can be myself. I'm funny. You
know I'm funny. But I get around
women and I get nervous. It's
not that I don't like women.

(more)

(CONTINUED)

43 CONTINUED: (2)

43

CHRIS (Cont'd)
I like women! I like women! But
I just get a little nervous.

C.D.
Okay. So get her number and call
her.

CHRIS
Pass. Then I'd really have to
talk to her. I wanted to talk
to her the other night, real bad,
but I didn't 'cause that's how
I would've talked to her. Bad.

(CONTINUED)

43 CONTINUED: (3)

* 43

C.D.

So everytime you run across a woman with a little class, style, legs -- you're going to back off and just run in the other direction?

CHRIS

What a great idea.

NINA, SOPHIE, DOTTIE and LYDIA turn the corner, marching somewhere. They are wearing tennis gear, holding racquets and sweating profusely.

NINA

...Sophie, you can't be my partner anymore. You miss the easy ones.

SOPHIE

You're insufferable.

DOTTIE

I hate tennis.

NINA

It's a dumb game. Why do we even play?

C.D.

Must have been a tough game, ladies.

NINA

We're just on our way there.

They pass by.

(CONTINUED)

43 CONTINUED: (2)

C.D.
Chris, do you know what carpe diem
is?

CHRIS
Is that a fish?

C.D.
It's latin. It means, "seize the
day". It means there may not be
a tomorrow. It means seek life
now. Do it now, while you're
young. While you have the chance.

CHRIS
So you think I should go after
Roxanne?

C.D.
No. Not at all. I'd wait. Mail
her a letter.

The fire alarm sounds. They race to the station.

44 EXT. FIRE STATION - DAY

44

C.D. arrives simultaneously with Chris.

C.D.
Go upstairs and find out where
it is. I'll wait here for the
men.

45 INT. FIRE STATION - DAY

45

Chris races up the stairs.

46 EXT. FIRE STATION - DAY

46

C.D. waits outside, looking impatiently down the street
for the volunteers. Momentarily, Chris emerges.

CHRIS
False alarm. Goof up in the
computer. Nothing.

C.D.
Well, we'll see how long it takes
them to get here.

(CONTINUED)

46 CONTINUED:

46

FOUR CUTS:

C.D. waiting. And waiting. Finally, Andy, Trent, and Chuck amble up. Ralston being dropped off by his wife, Jerry walking eating a sandwich, etc. C.D. does the slow burn.

Mayor Deebs, with Dean, screeches up in his Porsche. Dean gets out. C.D. excuses the Mayor who drives off.

47 EXT. BEHIND FIRE STATION - DAY

The firemen stand at attention, slightly scared, like they've just been read out. C.D. is about to give a demonstration of controlled burning. A pile of old mattresses sits in the middle of a vacant yard. He walks around a minute, checking all the gear. Then:

C.D.

OK. Light the thing and we'll see how you do.

One of the firemen approaches the mattresses. He lights a match. C.D. spots Chris just inside the station, behaving erratically. He is singing to himself and laughing. He goes in for a moment to talk to him.

CHRIS

Hey, C.D., come here. Chief, come here. I've got it. *

C.D.

I had it once, but I got rid of it. *

Through this speech, we can see the firemen in the background trying to light the fire. They can't.

CHRIS

I know how to talk to Roxanne. You're right. I'm going to take a chance. Now here's a girl who likes me. And what am I afraid of her for? She's no rocket scientist... *

C.D.

She is a rocket scientist.

(CONTINUED)

47 CONTINUED:

47

CHRIS

Oh...Yeah but, out of all the guys in this town she likes me right? You said so. So what have I got to be afraid of? Nothing! So what I'm going to do is what you said, write her a letter. I've got a way with words. Ask these guys. I entertain them all the time. See, this way, I can plan out what I'm going to say. I can craft it. In a letter, I can be...effergoddamnvescent.

Andy enters.

ANDY

Chief, we can't get the damn thing started.

C.D.

I'll be out in a second.

ANDY

Thanks.

He turns to go. C.D. stops him.

C.D.

Andy.

ANDY

Yeah?

C.D.

Your coat's on fire.

Indeed, Andy's coat is burning.

ANDY

Uh...thanks.

He pats out the flames.

CHRIS

So what do you think?

C.D. thinking, surveys everything around him. Chris, the firemen, everything. He speaks like he's just turned into Norman Bates.

(CONTINUED)

47 CONTINUED: (2)

47

C.D.
I think it's a wonderful day.
I love the sky today, don't you?
Oh my, look at the clouds...

He wanders outside. Chris stares at him.

47A EXT. STATIONERY STORE - DAY

47A

From across the street, we see Chris enter.

48 INT. STATIONERY STORE - DAY

48

Chris is buying supplies. We get the feeling he has never been in a stationery store in his life, but he is exuberant.

CHRIS
I'm planning to write a letter.

MARSHA
Yes.

CHRIS
So I would like the necessary equipment.

MARSHA
Ah. Well you'd need a pencil...

CHRIS
I would like to buy a pencil.

MARSHA
Yes sir. Anything else? Paper?

CHRIS
Uh, yes. A piece of paper.

MARSHA
A piece of paper? Just one?

CHRIS
Better make it two.

MARSHA
OK. A pencil and two pieces of paper.

(CONTINUED)

48
CONTINUED:

CHRIS
And I'll buy an envelope too.

She hands over the goods and watches curiously as Chris departs.

49 INT. DRUG STORE - DAY

C.D. is in the cosmetic section of a small drug store. He is nervous as he talks to Cyndy the sales girl.

C.D.
Hi.

CYNDY
Hi, C.D....Can I help you?

C.D.
Yes. I have a friend who is looking for...uh...a cosmetic, or wondering if one exists, that's sort of a shading type thing.

CYNDY
We have lots of blushes and things. What specifically is it for?

C.D.
Well, she has a feature on her face she wants to...de-emphasize.

Cyndy stares at him.

CYNDY
(knowing)
I see, she has a very large feature and is looking for something that might make it look smaller.

C.D.
Exactly.

CYNDY
I think a dark contour would be fine.

C.D.
Great. How would she go about, you know, applying it.

(CONTINUED)

49 CONTINUED:

49

CYNDY

She would just shade the area of
the...you know...cheek, to make
it appear that there were more
shadows and less actual
acreage...I mean, area.

C.D.

Great. Great. I'll take it.

CYNDY

Let me go get a fresh one from
the back.

She exits to the back room. C.D. stands nervously.
Roxanne comes in, notices C.D. and walks over to him.

ROXANNE

Hi C.D.!

C.D. spins around and tries to cover his embarrassment.

C.D.

Hi. I talked to Chris.

ROXANNE

Great!

C.D. walks away.

ROXANNE

Well? Is he gonna call or what?

C.D.

He's going to write you a letter.

ROXANNE

A letter? Isn't that what you
get at the end of a relationship?

C.D.

He thinks he can talk to you
better that way. I'll explain
it to you outside. It's actually
quite romantic.

C.D., very nervous, walks her to the door. Cyndy comes
back.

CYNDY

C.D.! Here's your contour.

(CONTINUED)

49 CONTINUED:

49

C.D. turns; caught.

C.D.
Uh, yes. Could you gift wrap it?

CYNDY
Uh, sure.

She exits.

ROXANNE
Got a girlfriend?

C.D.
It's for my sister.

ROXANNE
Oh, you have a sister?

C.D.
Well, I don't. It's really for
my sister's girlfriend.

49A EXT. LAUNDRY - DAY

* 49A

C.D. is walking down the street. Turning a corner he sees a curious thing. It's the FIRE TRUCK parked in a space in the street. He looks around, trying to figure out what's going on. Finally, Ralston enters the street from the dry cleaners carrying his laundry. He spots C.D.

RALSTON
The wife was using the car.

He sheepishly gets in the truck and drives off. At that moment, the Mayor and Dean walk down the street leading a COW.

MAYOR
Well it came to me. In a flash.
Last night.

C.D.
What is that?

MAYOR
The gimmick. The thing. The
Nelson promotional cow. We think
up a name, Suzie, Bossy,
Esmerelda.

(more)

(CONTINUED)

49A CONTINUED:

* 49A

MAYOR (Cont'd)
We put her picture up in the
corner of all our posters,
drinking a beer. Everywhere.
These things work. It works for
the Olympics, it'll work for us.

C.D.
That's a terrific idea. Great.
Absolutely great...

C.D. wanders off, muttering.

C.D.
(continuing)
...What an idea. Genius...an idea
whose time has come...etc.

50 INT. STATIONERY STORE - DAY

50

Chris is at the stationery store again.

CHRIS
I'd like more paper, maybe ten
sheets, and a pencil sharpener.

MARSHA
Ten sheets of paper, comin' up!

51 INT. CHRIS' ROOM. - DAY

51

Chris sits by the window struggling enthusiastically with
his letter.

52 INT. C.D.'S HOUSE - BATHROOM - NIGHT

52

C.D. is alone in his apartment, opening a box of blush.
He experiments with it in front of a mirror but gives up
quickly. The phone rings.

C.D.
Hello? Sure Chris, I was just
making some eggs.

53 INT. C.D.'S KITCHEN - NIGHT

* 53

C.D. is cooking. Chris is hovering by with a letter in his hand. (C.D. throws a lemon a in pot.)

*

C.D.
I don't even need this cookbook anymore. I just think she's kind of cute, don't you, with that perky little apron.

*

CHRIS
I thought I'd bring this by and let you take a look at it before I send it.

*

C.D.
O.K. I'll take a look at it in just a minute.

*

CHRIS
Quite an operation you've got here.

*

C.D.
Why thank you.

*

C.D. puts a fish in the oven. Chris moves to the table.

*

CHRIS
What are you doing with the London Times?

*

C.D.
Nothing. I just might have my name mentioned in it. I wrote this piece and they gave me a prize, and it's mentioned right here,
(he points to it)
\$500.00

*

CHRIS
That's heavy. Where are you going to put it.
(reading)
"To receive an award." Aren't you going to pick it up?

*

C.D.
No, I like being just a voice.

*

CHRIS
I'd like getting a trophy.

*

(CONTINUED)

53 CONTINUED:

53

C.D.
(sits)
Let's take a look at this letter. *

CHRIS
I think it's pretty good. *

C.D.
(reading aloud)
"Dear Roxanne, how's it going?
Want to have a drink sometime?
If you do, check this box."

CHRIS
(bends down)
Well? *

C.D.
(turning to Chris)
How long did you work on this?

CHRIS
Today. Since noon. *

C.D.
Chris, that is a very long time.
Look, you can't send her this. *

He gets up and walks into the livingroom. Chris follows. *

C.D.
It's a good idea, but it's got
to be something more interesting
for Roxanne. Let's get some
paper. *

(picks up paper
and pen)
Take a pen.
(hands pen to Chris)
Sit down and let me ask you some
questions. *

Chris sits. *

C.D.
(continuing)
How do you feel about her?

CHRIS
Me? About her?

A look of exasperation crosses C.D.'s face.

(CONTINUED)

53 CONTINUED: (2)

53

C.D.
Yes. How did you feel when you
first saw her?

CHRIS
Horny.

(CONTINUED)

53 CONTINUED:

53

C.D.

Ok. But you can't write, "I felt
horny when I first saw you." Say,
"I felt moved, alive, on fire..."

CHRIS

God, that's beautiful.

C.D. writes it on the paper.

C.D.

Now, how did you feel when you
first tried to speak to her?

CHRIS

Like a goddamn idiot.

C.D.

Ok. But instead of saying, "I
felt like a goddamn idiot," let's
say, "I was mute, dumb, unable
to form words."

CHRIS

...mute, dumb, unable to form
words.

C.D. writes that down on the paper.

C.D.

And what did you do after you saw
her?

CHRIS

I puked.

C.D.

Hmmmm. "After seeing you, my only
nourishment was you.

CHRIS

Hey C.D. You write the letter.
This is fantastic.

C.D.

Come on, you can do it.

CHRIS

No, you know what to say. You
know how to say the things I feel.
You write it, I'll sign it.

(CONTINUED)

53 CONTINUED: (2).

53

C.D.
That's lying.

CHRIS
Not if you write what I feel.
I'll just sign my name. You write
to Roxanne what you would imagine
I'm feeling.

C.D.
(considering it.)
What I would imagine you're
feeling?

CHRIS
Yes. You've already gotten it
half written anyway.

C.D.
No, I don't. I wouldn't write
this...this is just sort of poetic
baloney.

CHRIS
(indicating what he's
already written)
This? No this is beautiful...

C.D.
No. For Roxanne you need
something...startling. Something
so deeply felt, so direct, that
it would make her incapable of
being reasonable.

He pours himself some wine.

CHRIS
Could you do it?

C.D.
(he deliberates)
I think it would be an interesting
challenge.

DISSOLVE TO:

(CONTINUED)

*

66. AUG 13 1996

54 OMIT NOW SC. 49A

* 54

55 EXT. ROXANNE'S HOUSE - DAY

55

We are outside her rented Victorian. Roxanne is at the mailbox and takes out the letter. She reads it as she walks to the house and we can see her take halting steps as the letter intrigues her.

56 INT. FIRE STATION - DAY

56

The phone is ringing as C.D. enters and he answers it.

C.D.
Yes ma'am. Right away. That's
on Pine, right?

He hangs up and sounds the alarm.

FOUR QUICK CUTS:

57 INT. RESTAURANT KITCHEN - DAY

57

ANDY'S head pops up.

58 EXT. DIXIE'S CAFE - DAY

58

Through the window, we see Ralston, who looks towards the alarm and exits.

59 EXT. CHUCK'S SHOP - DAY

59

Through the window, we see Chuck trying a fur on a lady customer. His head jerks toward the alarm and he exits.

60 INT. COUNCIL CHAMBERS - DAY

60

MAYOR DEEBS, addressing the city council, mutters and runs outside.

61 EXT. STREETS - DAY

61

First Trent, then Ralston, then Jerry, then Chuck, then Dean, then Andy, and the Mayor (in his Porsche) arrive at the firestation. *

62 INT. FIRE STATION - UPSTAIRS - DAY

*

62

C.D.
Six and a half minutes. All
right. It's all right. Now get
into your gear. Fast!

The seven volunteers and Chris dash toward their uniforms. *

63 INT. FIRE STATION - MAIN FLOOR/LOCKER ROOM - DAY

63

We see them jump awkwardly into their fire-fighting clothes and assemble by the firetruck.

C.D.
Alright guys, it's operation
Snowball.

C.D. cuts the alarm.

ALL
What's Snowball?

C.D.
Snowball is Mrs. Pollard's cat.
Now get over there and get it
down!

Trent takes off immediately, but stops just before the
entrance to the station.

RALSTON
A cat up a tree? I was eating!

MAYOR
I had a meeting.

C.D.
Listen, it could be you up there.

RALSTON
I'm a human. I wouldn't be up
a tree. This is only a cat.

C.D.
(chastising him)
Only a cat. Only a cat. A cute
little bundle of meowing fluff.
What have you got against
Snowball?

CHUCK
Who cares about a cat? They're
my worst sellers. *

C.D.
You have a cat, don't you Mayor?
What's its name?

MAYOR
Puff.

(CONTINUED)

63 CONTINUED:

63

C.D.

Well, this time it's Snowball up there. But one day it could be Puff. Don't you see? It doesn't matter who's up there. Puff, Snowball, or Puss-puss. That's what firemen are all about! Now go!

The volunteers start to run out of the station without the firetruck.

*

C.D.

Hey guys! The truck!

*

All the volunteers come running back towards the station.

*

64 EXT. FIRE STATION - DAY

64

C.D. watches the truck scream out of the station.

65 EXT. RESIDENTIAL STREET - A TABLEAU - DAY

65

We see a CLOSE-UP of a cat in a tree. THE CAMERA PULLS BACK to reveal two firemen in the tree, in full uniform, crawling toward the cat, one fireman hobbling around the ground with a sprained ankle, and another trying to get the ladder to extend. It's a real vision of ineptitude. The four older ladies, including Sophie, look on.

ANOTHER ANGLE

C.D. comes strolling around the corner, sees the sight and tries not to wince. He walks up to the tree and OPENS A CAN OF CATFOOD while staring glumly at the men.

He sets the can down and we WATCH THE CAT work its way down the tree to it. C.D. turns away and walks back down the street, shaking his head.

66 EXT. STREET NEAR FIRE STATION - DAY

66

C.D. walks back to the station. The firetruck passes him. He looks at it. Panic crosses his face. He starts to shout.

C.D.
Boys!...Boys!...The ladder's still
up!....

He starts to chase after them. We hear, offscreen, a CRUNCHING SOUND.

67 EXT. FIRE STATION - DAY

67

C.D. approaches the station.

ANGLE ON THE STATION

The truck is inside the station. The ladder, still attached to the truck, is STICKING OUT THROUGH AN UPSTAIRS WINDOW. Ralston, Trent, Jerry, Andy, and Dean emerge out of the fire house shame-faced.

*

C.D.
How did you do it?

They all begin speaking at once making excuses.

*

(CONTINUED)

67 CONTINUED:

67

RALSTON
I don't know.

67A INT. DIXIE'S CAFE - DAY

67A

Roxanne and Dixie chat in the cafe.

DIXIE

Do you know anyone who wants to
buy a set of 1948 encyclopedia.

Roxanne looks up and sees, reflected in a mirror, Chris
entering the cafe. Their eyes meet. Roxanne flushes and
turns away to Dixie.

ROXANNE

(to Dixie)

Is there a man walking over to
the table?

DIXIE

Uh...yeah. It's our favorite.

Roxanne fluffs herself.

ROXANNE

I've been waiting for this.

DIXIE

You have?

There is a presence looming over the table. Roxanne looks
up -- it's Chuck. Chris is disappointingly gone.

CHUCK

Heyyyy.

Dixie shoots him a look.

CHUCK

I know...I know. I'm not hitting
on you. I was just in the shop
and I saw this thing and it made
me think of you and I wanted to
give it to you.

ROXANNE

(genuine)

Well, thank you. That's a very
nice surprise.

CHUCK

No big deal, just wanted you to
have it.

He begs off.

(CONTINUED)

67A CONTINUED:

67A

ROXANNE
Well, that was nice.

She opens the gift. It's a deer's foot lighter (or something we can get).

DIXIE
Made him think of you, huh?

67B EXT. DIXIE'S CAFE - DAY

67B

Chuck, feeling great, exits the cafe and runs into Chris who is leaning against a corner gasping nervously.

CHUCK
Hey, maestro. What's the matter?

68 EXT. ROXANNE'S HOUSE - UPPER BALCONY - NIGHT

68

We see a fabulous shot of Saturn. The camera swings around to the Horsehead Nebula. We realize we have been looking through a telescope.

ROXANNE (V.O.)
Here's the Horsehead Nebula.

We see Dixie, Roxanne and C.D. gathered around the telescope.

C.D.
(pushing Dixie away)
You'll see it, you'll see it.
(peering)
It really makes you realize how big we are.

DIXIE
(looking)
Excuse me. What is it?

ROXANNE
It's exploding gas.

DIXIE
I know the feeling.

(CONTINUED)

68 CONTINUED:

ROXANNE
God. What a set-up.
(then)
I want to show you a binary. See
that star up there...to the right
of the bright blue one and just
below it.

DIXIE
Yeah.

ROXANNE
It's really two stars revolving
around each other, but they're
so far away they look like one.

She swings the telescope around.

DIXIE
What keeps them together?

ROXANNE
(playful)
Mutual attraction.

DIXIE
That's fairly romantic.

ROXANNE
Yeah. Strange attractors in my
window of possible movement.

C.D. flushes and Dixie is lost.

DIXIE
Say again?

ROXANNE
(dreamy)
"...passionate kisses that I hope
you'll read with your lips..."

DIXIE
Roxanne.

ROXANNE
Oh, something from a letter I just
got.

C.D.
Oh yeah?

(CONTINUED)

68 CONTINUED: (2)

68

ROXANNE

Yes. An amazing letter.

DIXIE

Ooh. I want one.

C.D.

You liked it?

ROXANNE

No, I didn't like it. I loved it.

C.D.

Really...

DIXIE

Who's letter?

ROXANNE

Chris.

DIXIE

He can write?

ROXANNE

I'm melting.

(back to telescope)

Let me show you that Oort Cloud.

(then)

...but there's something I don't get. Here's a guy who dodges me for days. So I think OK, he's not interested. Then C.D. tells me he wants to write me a letter and I figure it's going to be about why he won't talk to me. But it's not. It was strange and intelligent and ...sexual.

Dixie is intrigued - particularly by C.D.'s odd reaction.

DIXIE

Wait a minute, why's he writing?
He's a block and a half away.

C.D.

What do you want me to do, ask
him out for you?

Dixie and Roxanne just stare at him.

*
*
*

69 EXT. FIRE STATION - DAY

69

C.D. talks to Chris. Chris' face lights up.

CHRIS
She wants a date? All because
of you too you know. Ooh, that's
great!

C.D. watches as Chris starts to walk into the firehouse,
singing.

CHRIS
I'M LOOKING OVER, A FOUR LEAF
CLOVER...

He starts to WHEEZE. Asthma?

C.D.
What's the matter?

He is FROZEN IN FEAR.

CHRIS
Tonight? She wants to see me
tonight?

C.D.
Yeah...

CHRIS
I can't. I'd be a wreck. I'm
dying now and it's only three.

C.D.
You have to relax. Be yourself.

CHRIS
I don't have a self. You got me
into this. I didn't want this.

C.D.
I didn't get you into this.

(CONTINUED)

69 CONTINUED:

69

CHRIS

You've got to help me. I'll die
if I have to talk to her. I'll
die.

C.D

I'll give you something to
memorize.

CHRIS

I can't memorize.

C.D

Of course you can.

CHRIS

I can't.

C.D

Say the Pledge of Allegiance.
You memorized that didn't you.
Go on.

CHRIS

I pledge allegiance, to the flag
of...of... the country...of...I'm
nervous!

C.D.

All right. We'll think of
something...Relax.

70 EXT. STREET - ROXANNE'S HOUSE - DUSK

70

Chris walks up.

71 EXT. ROXANNE'S HOUSE - FRONT PORCH - DUSK

71

He approaches the door and knocks. Roxanne answers.
Chris is still wearing the HUNTER'S CAP with FLAPS down
over his ears.

ROXANNE

Hi.

CHRIS

(nervous)

Hi.

(CONTINUED)

71 CONTINUED:

71

ROXANNE
No letters this time, just face
to face.

CHRIS
Yeah.

ROXANNE
Want to sit outside?

CHRIS
Do I want to sit outside...
(a pause)
...yes!

ROXANNE
Here?

CHRIS
Here on the PORCH?
(a pause)
Yes.

They sit on the veranda. There is an awkward pause.

ROXANNE
It's a lovely night isn't it.

CHRIS
Yes, it is an exquisite night.
Filled with mysterious portents.
Magic. Romance.

ROXANNE
Why are you wearing that hat?

CHRIS
Why?...

72 EXT. ROXANNE'S STREET - DUSK - CONTINUOUS ACTION

72

We see a van parked across the street from Roxanne's. The
CAMERA MOVES TOWARD IT, and dissolves through.

73 INT. DIXIE'S TRUCK - DUSK

73

We see C.D. at a RADIO TRANSMITTER. He is at the mike and
speaking into it.

(CONTINUED)

73 CONTINUED:

73

C.D.
Because tonight, I am a
hunter...Hunting for words.

74 EXT. ROXANNE'S HOUSE - FRONT PORCH - DUSK

74

BACK TO CHRIS

CHRIS
...I am a hunter...Hunting for
words.

ROXANNE
(fencing)
Am I your prey?

CHRIS
Yes. But not a defenseless one.
Not the rabbit. The lioness.
Alert and sensitive to every
misstep.

ROXANNE
I see...

CHRIS
I must move silently. Moving in
toward you. My hand outreaching.
(his hand moves toward
her face) (suddenly)
Car three, car three, proceed to
the 279...

ROXANNE
What?

75 INT. DIXIE'S TRUCK - DUSK

75

C.D. looks curiously at his equipment. We hear...

POLICE RADIO VOICE
Car nineteen...do you confirm?

C.D. bangs on the equipment.

76 EXT. ROXANNE'S HOUSE - FRONT PORCH - DUSK

76

Back to scene.

(CONTINUED)

76 CONTINUED:

76

CHRIS
Do you confirm? Do you confirm?

ROXANNE
Confirm what?

CHRIS
(again on track)
Confirm my feelings...

ROXANNE
Yes.

CHRIS
Because there is a heart here that
wants yours to know that...
(suddenly, police voice)
...there is a possible 502 on
Main...

ROXANNE
What?

77 INT. DIXIE'S TRUCK - DUSK

77

ANGLE ON C.D.

He bangs on the radio.

78 EXT. ROXANNE'S HOUSE - FRONT PORCH - DUSK

78

BACK TO CHRIS

The radio squeals in his ear, he rips off his HUNTER'S
CAP.

CHRIS
Sorry...

ROXANNE
You're not a hunter anymore?

Chris must now find his own words.

CHRIS
Not a hunter?...not a hunter...
Yes...I mean...
(quickly changing)
...it's nice out isn't it.
(more)

(CONTINUED)

78 CONTINUED:

78

CHRIS (Cont'd)
really, really...really...really,
what's the word I'm thinking
of...nice out.

ROXANNE
So now you're a weatherman...

CHRIS
Huh?...Oh! HAHAHAAAAHA.

ROXANNE
I love your letters. They're
beautiful. Where did you learn
to write like that?

CHRIS
Oh, you know. The usual places.

ROXANNE
They seem very extemporaneous.

CHRIS
(stumped)
Thank you.

ROXANNE
Say something else.

CHRIS
Something else?

ROXANNE
You know, something wonderful like
in your letter.

CHRIS
Well, let's see. Uh...

ROXANNE
I know. Tell me what you think
of the night.

CHRIS
It's....the night
is...very...extemporaneous.

*

ROXANNE
What?

CHRIS
This is wild.

*

(CONTINUED)

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78 CONTINUED: (2)

78

ROXANNE

Yes. Wild. The night is wild.
Like love can be wild.

*

CHRIS

(then, inspired)
Love is wild. Wild and
extemporaneous.

*

ROXANNE

Yes. Say something romantic.

CHRIS

Don't go changin' to try and
please me.

ROXANNE

Isn't that from a song?

CHRIS

Well they made it into a song.

ROXANNE

You wrote the song?

CHRIS

Not really, but I like that song.

*

ROXANNE

Use your own words.

CHRIS

(trying hard)
You...you have...you have a
great...body.

Roxanne is stunned. Chris tries again.

CHRIS

(continuing)
Your...your knockers...no, not
knockers, breasts! Your breasts
are like...are like...melons...
Watermelons!

ROXANNE

What!?

CHRIS

Can I feel your breasts?

(CONTINUED)

78 CONTINUED: (3)

78

She rises in horror and backs toward the front door,
almost crying in her disappointment.

(CONTINUED)

73 CONTINUED: (3)

73

ROXANNE
I have to go in now.

She runs in the house. Chris sits stunned on the front porch. He makes one last call to her.

CHRIS
June, '85!

She stops momentarily.

ROXANNE
What?

CHRIS
Weren't you the playmate of the month in June, '85?

Roxanne, flabbergasted, storms into the house.

79 EXT. ROXANNE'S STREET - NIGHT

79

C.D. emerges from the van. He drags Chris away from the house.

C.D.
Great work!

CHRIS
I got flustered! I panicked.
You've got to help me!

C.D.
I don't think I could after that.

CHRIS
(desperate)
She wants me now. God, why can't
I say the right things.

Roxanne's shadow appears at her upstairs bedroom window. She is upset, we can tell. And then, with the utter, cold truth, he says:

CHRIS
(continuing)
She wants someone who looks like
me and talks like you.

C.D. looks up at the window. A daring, unbelievable idea enters his head. He drags Chris back to Roxanne's house.

80 EXT. ROXANNE'S HOUSE - GARDEN - NIGHT

80

C.D.
Let's give it to her.

CHRIS
Huh?

C.D.
It's pretty dark here.

CHRIS
What are you thinking?

C.D.
(excited)
You stand over there...under the
window. I'll stand here, out of
sight.

He stands below the window, hidden from view.

C.D.
(continuing)
I'll whisper to you what to say...

CHRIS
What if she hears you?

C.D.
Shhh...shhh...Call her.

CHRIS
(swept away)
Roxanne!

C.D.
No, here...

He hands him some pebbles, which Chris throws at the
window. The glass breaks. Roxanne appears.

*

ROXANNE
(opening the window)
What do you want?

*

CHRIS
It's me. Chris.

ROXANNE
Go away.

*

She starts to close the window.

(CONTINUED)

80 CONTINUED:

80

CHRIS
I wanted to tell you...

He looks desperately at C.D..

ROXANNE
What? That I'm really built?

CHRIS
No, no, not that.

Chris DASHES frantically to under the balcony where C.D.
is standing.

CHRIS
(continuing, to C.D.)
What should I say?

C.D.
(whispering)
Tell her that you were delirious.

CHRIS
What?

C.D.
(urgently)
Tell her!

He dashes out from under the balcony.

CHRIS
(to Roxanne)
I was delirious...
(still repeating)
I was an...ignorant,

C.D., STUMBLES around underneath the balcony, MIMING THE
WORD, "BUMBLING."

CHRIS
...bumbling...

C.D. POINTS to his REAR END.

CHRIS
...pointer?

Chris gives C.D. a puzzled look.

ROXANNE
Pointer?

(CONTINUED)

80 CONTINUED: (2)

80

Chris finally gets it.

CHRIS
Ass!

ROXANNE
So why did you say those things?

He dashes under the balcony.

CHRIS
(to C.D.)
Why did I say those things?

C.D.
(whispering)
You were afraid...

He dashes back.

CHRIS
(to Roxanne)
I was afraid?

ROXANNE
Of me?

Again, he RUNS to C.D.

CHRIS
(to C.D.)
Of her?

C.D.
Tell her you're scared of --

ROXANNE
What do you mean, afraid? Afraid
of what?

C.D.
-- of words.

CHRIS
Huh?

C.D.
Words!

CHRIS
(not hearing)
Worms!

(CONTINUED)

80 CONTINUED: (3)

80

C.D. violently pulls Chris out of Roxanne's view.

C.D.
Give me your coat.

CHRIS
C.D., this is no good.

But C.D. is yanking him out of his coat, hissing with quiet urgency.

C.D.
Give it to me...quick!
(to the closed window)
Not worms...Words! They're hard
to say. They've all been used
up. Wasted on the shampoo
commercials, and the ads and the
flavorings. How can you love a
floor wax. How can you love a
diaper. How can I use the same
word that someone else uses about
a stuffing.

ROXANNE
Your voice is different.

CHRIS
Oh god...

C.D.
Of course it's different! I don't
have to be careful anymore. I'm
protected by the night. I can
be myself, Roxanne. God, your
name is like a knife.

In shadow, half-hidden by a TREEBRANCH, C.D. speaks up
to Roxanne. His voice conveniently distorted by the
breeze.

ROXANNE
I can't hear you.

C.D.
My words have to rise up and
they're having trouble finding
you.

ROXANNE
You're not having trouble hearing
me.

(CONTINUED)

80 CONTINUED: (4)

80

C.D.
Your voice floats down. But be
careful. One hard word from you
at that height crushes me.

*

ROXANNE
I'll come down...

(CONTINUED)

80 CONTINUED: (5)

80

CHRIS

No!

ROXANNE

Well, stand where I can see you.

C.D.

NO! I mean, no.

ROXANNE

Why?

He lets out his breath, with a heartfelt sigh.

C.D.

My voice. Only my voice. You don't need to see me. Just listen to me. I'm in orbit around you. I'm suspended weightless over you like the man in the Chagall, hovering, hanging in a delirious kiss. Roxanne. Rox-anne. The word of two syllables. You're locked in my memory. Yesterday, in the street, I swore I heard your name. I swore I heard someone say it. And I turned and just saw five birds on the ground. And I just stared at them, no one else around. And suddenly, they all rose up at once. Not that one took off and then the others followed, but all at once, and as their wings hit the air, I heard your name again. And for that second, I was one of them, slapping my wings against the air, pounding out your name.

CHRIS

What? Too much!

ROXANNE

Go on...

It's not too much.

(CONTINUED)

80 CONTINUED: (6)

8.

C.D.

Do you understand me? I've
breathed you in. I've absorbed
you. Can you feel me up there
next to you? Don't think I don't
know you. Don't think I haven't
felt you beneath me. I know
you've imagined it, lying back
into your bed with me. You have,
haven't you?

ROXANNE

Yes, I have.

C.D.

This is my whole life right now.
I can't believe I'm talking to
you like this. Saying things I've
wanted to say but couldn't.

*

ROXANNE

Why couldn't you talk to me?

C.D.

I was afraid of having you laugh
at me.

ROXANNE

That's so silly.

C.D.

No. Not if you knew. When you're
reaching out for a star, there's a
long way to fall.

*

ROXANNE

I'm delirious.

C.D.

I'm drunk. It's me that's making
you tremble up there. And you
are shaking aren't you.

ROXANNE

Like a leaf on that tree.

(CONTINUED)

80 CONTINUED: (7)

80

C.D.

There is one word, Roxanne. A tiny word. Not a verb, not a noun, not an adjective. But if I heard you say it tonight, all this blackness would go away, and we would be connected by a tunnel of light.

*

ROXANNE

What is the word, Chris?

C.D.

Yes.

Long deliberation.

ROXANNE

Yes. Yes. Come up.

*

C.D. moves as though to, then realizes he can't. Instead, Chris climbs the house, whispering to a surprised C.D.

CHRIS

Thanks! I think I'm in love!

He is gone. The speed with which it has all happened numbs C.D. In a flash, he has gone from speaking to her directly, to watching someone else claim his prize. C.D. steps back, looking toward the window, speaking to himself.

C.D.

(to himself)

God, I did it.

(CONTINUED)

30 CONTINUED: (6)

30

C.D. stands outside her window, at first watching them kiss; and then, as the lights dim, realizing fully what is about to happen.

C.D.
(alarmed)
Shit. I did it!

81 EXT. STREET - NIGHT

81

SOPHIE, NINA, DOTTIE AND LYDIA charge down the street. Suddenly, C.D. FALLS out of a tree and lands FLAT ON THE GROUND.

C.D.
What? Where am I?

LADIES
It's C.D.....!

C.D.
Where am I?

DOTTIE
You're in Nelson.

C.D.
Oh God! Oh, thank God!
(he kisses the ground)
What day is it?

NINA
It's Friday... 'Dallas' is on.

C.D.
Friday? Then it took no time
...it didn't exist in time.

LYDIA
What?

C.D.
Maybe it didn't happen. Maybe
I was dreaming!

SOPHIE
What happened?

(CONTINUED)

81 CONTINUED:

81

C.D.

I was walking along, and suddenly a space craft appeared. It got closer and closer. I thought it was some sort of movie promotion. Then it landed right in front of me! Oh, it was too horrible.

He weeps and wails.

NINA

Tell us.

DOTTIE

I read about this in the 'Enquirer.' Did it have lights on it?

C.D.

Lights? You never saw so many lights! It was like Broadway! Then the door opened and a creature came and took me to Roxanne's house. They told me they wanted to observe me.

LYDIA

At Roxanne's house?

C.D.

That's where they are right now.

LYDIA

This is bullshit. We're going to miss "Dallas." Let's go.

C.D.

(crazy)

You think I'm nuts don't you?

LYDIA

(scared)

Uh...no.

C.D.

They said they wanted to ask me about older women.

NINA

Why?

(CONTINUED)

81 CONTINUED: (2)

81

C.D.

Because, they wanted to have sex
with them.

DOTTIE

Where?

C.D.

Here! Right here in Nelson! They
said they wanted to start a colony
of supermen, who would have sex
with elderly women, because they
really know what they're doing
--

DOTTIE

We do!

SOPHIE

It's been so long....

LYDIA

Two minutes to "Dallas."

C.D.

And then...and then...and I hope
you'll forgive me -- They wanted
to see...to see...my penis!

LADIES

Ahhhhh!

SOPHIE

Did you show it to them?

C.D.

I did, but let me tell you, it
was embarrassing!

NINA

Well, of course.

C.D.

No, for another reason.

The women lean in.

C.D.

(continuing)

Theirs' were so much bigger!

(CONTINUED)

81 CONTINUED: (3)

81

LADIES

Oohhhh.

LYDIA

(the voice of reason)

Girls, are you telling me you believe there are creatures from outer space with big penises who want to have sex with elderly women?? Let's go check it out.

They head toward Roxanne's.

C.D.

Good night, ladies.

82 EXT. ROXANNE'S HOUSE - NIGHT

82

The older ladies stand outside the house, ringing the doorbell and knocking.

83 EXT. SKI SLOPE - DAY

83

Sandy, Roxanne and Dixie are sunbathing. Well, sort of. Sandy is covered with sun creams, zinc on her nose, odd plastic eye covers, etc. Dixie sits covered from head to toe and sitting under an umbrella reading the Wall Street Journal.

Roxanne, in the most sensual scene we can shoot, covers herself in sun oil and lays back into the enveloping light. This is a scene about one thing only: Roxanne's wordless happiness.

An emergency phone attached to a lift pole rings. The three look at it curiously.

84 EXT. TOWN MALL - DAY

84

Chris and C.D. help finish preparations for Octoberfest opening. The Mayor and Dean take their places on the small podium. Chris whispers to C.D.

CHRIS

God. I was so nervous last night. Uncomfortable. Believe me, I didn't say anything. I was too dumb for that. Smart, I mean smart.

(CONTINUED)

84 CONTINUED:

34

C.D.

What do you mean you were nervous?
How nervous?

CHRIS

Real nervous.

C.D.

Real nervous?

CHRIS

Yeah.

C.D.

(hopefully)

You mean so nervous that you
couldn't...?

CHRIS

Man, this is embarrassing.

C.D.

No, no. Go on.

CHRIS

(struggling)

I couldn't do it the third time.

C.D. is crushed. A whistle blows. We are tight on
Mayor's face.

MAYOR

Let Octoberfest begin!

We see down the street. Barely anyone turns. The people
who do, mutter "what'd he say?" We see that Dean is by
the Mayor's side. Having done his duty here, he mutters:

MAYOR

(disappointed)

Let's get on over to the barn.
This goddamn town. Shit...can't
get anything going...

84A EXT. FIRE STATION - DAY

84A

Roxanne hurries across the forecourt and into the station.

85 INT. FIRE STATION - DAY

85

Roxanne bursts in. She sees C.D. going up the stairs.

ROXANNE

C.D.!

CHRIS

Hi.

ROXANNE

(excited)

I'm catching a plane in twenty minutes.

C.D

Why?

ROXANNE

The comet. I was right. They called from the University of New Mexico confirming it. I'll probably be gone a week. I wanted to tell you first. You're the one person who could appreciate it.

C.D

(sincerely)

I'm very happy for you.

ROXANNE

Is Chris around?

C.D.

No. I don't know where he is.

ROXANNE

Would you tell him where I am?

C.D

Sure..sure.

ROXANNE

And ask him to write me. Tell him I want him to knock me over. Okay? Here's the address.

(then)

I was walking on air and now I'm walking on feathers, on pillows, on air.

She hugs him goodbye.

85A EXT. FIRE STATION - NIGHT

* 85A

C.D. leaves the station and purposefully walks up the hill.

85B EXT. SOPHIE'S HOUSE - NIGHT

* 85B

C.D. walks past towards his home.

85C EXT. C.D.'S HOUSE - NIGHT

* 85C

C.D. walks up the stairs and enters the house.

85D INT. C.D.'S HOUSE - NIGHT

* 85D

C.D. sits in his apartment, finishing off a bottle of wine. He takes a bird from its cage and places it on his nose.

C.D.
Do you love the little birdies
so much that you give them this
to perch on...

He empties out his pockets and discovers the note with Roxanne's address on it. He sits, and begins to write her.

86 INT. DIXIE'S CAFE - DAY

86

Chris and Chuck sit at a table. We drop in mid-conversation.

CHUCK
Gone? For how long?

CHRIS
A week or so.

CHUCK
Whoa, that must be rough on you.

CHRIS
Yeah, yeah it is.

CHUCK
Can I tell you something. I've had a lot of chicks. Between you and me, five figures. But this one's rare. She's smart, she's beautiful, she's a lethal combination.

CHRIS
Yeah, it's a little scary.

CHUCK
I should be so frightened. Listen, I adore this girl. But I'll tell you something about me maestro. This volunteer fireman knows when he's in over his head. She'd have me in cement before week's up, so I backed off. You're the maestro. You got the baton. Swing it.

Chris nods a sickly agreement.

87 INT. COW BARN - DAY

87

We see the cow installed in the barn with a burning lantern next to it on a stool. The mayor's idea. There's signs around it to the effect, "on this spot, one hundred years ago...etc."

C.D
You can't have the lantern.

We see Chris and C.D. starting at the mayor.

(CONTINUED)

87 CONTINUED:

87

MAYOR

What? It's nothing without the lantern.

CHRIS

I got news for you. It's nothing with the lantern.

C.D

No, look you can't have it.

DEAN

This is unbelievable. Oh man...

C.D

Use a paper cut out. With little burning flames on it. Use a hologram. Anything. You can't use a lantern.

MAYOR

The best laid plans...

He is like a disappointed child. The Mayor takes C.D. aside.

88 EXT. MONTAGE

88

--C.D. drops a letter in the mail box.

--C.D. comes into the fire station. A pool ball drops through the pole hole. All the men suddenly run downstairs as if after the pool ball -- they are soon followed by smoke and a loud squealing.

89 INT. 279 BAR - DAY

89

It's early. Chris sits at one end of an empty bar. SANDY waits on Chris behind the bar.

SANDY

Beer?

CHRIS

Yeah, thanks.

SANDY

Draught?

(CONTINUED)

89 CONTINUED:

39

CHRIS
Yeah, but it's okay. I'll just
put on my sweater.

Thinking Chris really meant this as a joke, she finds it
wildly amusing and laughs heartily.

SANDY
(laughing)
God, that's funny. We get so many
guys in here, no sense of humor,
no sense of humor at all. I think
a sense of humor is really
important. Could you hand me
those cards over there?

She indicates a deck of playing cards on the counter.

CHRIS
Sure.

SANDY
Ok. One hand of low-ball for your
drink.

CHRIS
What's low-ball?

SANDY
You try to get the worst hand.

CHRIS
Oh. Okay. A low-ball for a
high-ball.

This devastates Sandy. She laughs riotously.

SANDY
You're a riot.

Chris shuffles the cards, rather expertly, and deals them
out.

SANDY
(continuing)
You could be a dealer in Vegas.
I know because I went to Tahoe
with a girlfriend of mine and we
want to move there. We're going
there in three days.
(more)

(CONTINUED)

89 CONTINUED: (2)

89

SANDY (Cont'd)

See they like young cocktail waitresses there and you can make big money. I heard one girl got a ten thousand dollar tip from a gambler that got lucky. Then, when I get older, I can move to Reno where they like older cocktail waitresses and it's only sixty miles away. What do you got?

CHRIS

A nine, a three, a seven, a five and a two.

SANDY

(laughing)

Oh God, that's the worst hand I ever saw! You win. Where you from?

CHRIS

Albuquerque.

SANDY

A-l-b-u-q-u-e-r-q-u-e. It's an old bar bet. Really? You know where I really want to go? San Francisco.

CHRIS

I've been there.

SANDY

You have? You really have? What's it like?

CHRIS

(gets excited)

It's great there...and I'm really a 49er's fan...not so much the Giants though. And the redwoods are fantastic. I just love to go there and just be. I always take a meat loaf sandwich with me when I go.

SANDY

I think it's so great that you've traveled. You're really interesting.

(CONTINUED)

39 CONTINUED: (3)

39

CHRIS
I...I...try to be.

SANDY
I think if one person finds
another person interesting then
they're interesting to that
person. You see Roxanne don't
you.

CHRIS
Well, kind of. But not...not...

SANDY
I better quit talking to you.
She's sort of a friend of mine.

CHRIS
No...no...that's okay. We can
talk.

There is contact between them.

SANDY
Okay.
(then)
Next you're going to tell me
you've been to New York.

CHRIS
I have...

SANDY
Jeez, I was kidding and you really
have!

CHRIS
My name's Chris.

SANDY
I know. I'm Sandy.

Chris has met his equal.

89A EXT. C.D.'S HOUSE - WINDOW - NIGHT

89A

Through the window we see C.D. at his desk.

90 OMIT

* 90

91 EXT. STREET - DAY

91

C.D. walks down the street past a letter box. He guiltily checks his letter, then mails it.

MONTAGE

-- A different day. C.D mails another letter.

-- Chris supervises the firemen, who are screwing up the hose-drying routine. A hose is stuck. Trent steps on railing, grabs hose and disappears. Andy comes up through frame.

-- last different day. He mails another.

92 INT. ROXANNE'S HOTEL ROOM - DAY

92

Roxanne relishes a letter.

93 EXT. STREET - DAY

93

MONTAGE

-- C.D. puts in another letter.

-- There is mayhem as the firemen continue the hose-drying training.

94 INT. DIXIE'S CAFE - DUSK

94

C.D. sits at a table alone, writing. Andy and Ralston in background. Dixie approaches.

DIXIE
What's up?

(CONTINUED)

94 CONTINUED:

94

C.D.
Fine. I mean, nothing.

DIXIE
Want anything, a drink?

C.D.
All right. But if I ask for more
than one glass, give it to me.

DIXIE
Ralston! Could you bring us a
bottle of wine please?

Ralston emerges from the back room wearing a waiters
apron.

RALSTON
Yeah.

Dixie drags out a chair and sits.

DIXIE
What can you sit on, sleep on,
and brush your teeth with?

C.D.
Huh?

DIXIE
It's a riddle. What can you sit
on, sleep on, and brush your teeth
with?

C.D.
I don't know.

DIXIE
A chair, a bed, and a toothbrush.

C.D.
What's the point?

DIXIE
The point is that sometimes what
you should do is as plain as the
nose on your face...and in your
case that's real plain.

C.D. is riled.

(CONTINUED)

94 CONTINUED: (2)

94

DIXIE
Oh, knock it off. You should tell her.

C.D.
Tell who what?

Dixie leans closer to C.D.

DIXIE
You should tell Roxanne that you love her.

C.D.
Look, she's not the kind of person...

DIXIE
She's not what?

C.D.
She's not the kind of woman who would want...

DIXIE
You don't know what women want.

C.D.
I told her. Well I sort of told her. Last week. Actually I made love to her.

DIXIE
Great!

C.D.
Well, it wasn't exactly me. It was kind of me. I was the one who said all the right things, who made her feel right. It just wasn't the actual me who made love to her. It was the sort of me.

Dixie is completely confused, stunned even. Chuck, wearing firemen's gear, enters.

CHUCK
This is the deadeast place I've ever seen.

He goes to the counter. C.D. looks curiously over at Chuck.

(CONTINUED)

94 CONTINUED: (3)

94

C.D.
 (continuing, to Chuck)
 Hey, Chuck. How come you're in
 uniform. You're supposed to be
 off tonight.

CHUCK
 Chris asked me to stand in for
 him. Roxanne called around six.
 Said she was coming in tonight.
 He picked her up at eight-thirty.

Panic crosses C.D.'s face. He rises. *

C.D.
 I've got to tell him about the
 letters. *

C.D. hurries out of the restaurant. *

95 EXT. DIXIE'S CAFE - DUSK

95

C.D. tears out of the restaurant, and almost runs over
 Andy.

96 INT. DIXIE'S CAFE - DUSK

96

Dixie sees the letter that C.D. has left on the table.
 She picks it up for him, to put it away, but she can't
 help herself. She begins to read it. She flushes.

Then puts it down. She picks it up. Reads again. Her
 eyes tear. She puts it down, picks it up, again. She
 stands up and paces still reading. She stops and clutches
 it to her chest. Reads, again. Stops. Uses it as a fan
 while turning small circles. She checks the signature.
 Then finally just stops: an idea forms.

97 EXT. ROXANNE'S HOUSE - DUSK

97

C.D. runs up to the outside of Roxanne's window. He looks
 up and sees her and Chris outlined in the upstairs
 bedroom. Desperate, he runs to the front door and RINGS
 THE DOORBELL. He RUNS back to the window to see who
 answers it. We can faintly hear Roxanne say "I'll see who
 it is." C.D. CLIMBS UP the side of the house.

98 INT. ROXANNE'S BEDROOM - DUSK

98

C.D. enters the bedroom and confronts a confused Chris.

What??? CHRIS

(CONTINUED)

98 CONTINUED:

98

We hear Roxanne's FOOTSTEPS coming up the stairs.

ROXANNE (V.O.)
There was no one there...

He dashes out the window and down the side of the house,
NARROWLY AVOIDING ROXANNE.

99 EXT. ROXANNE'S STREET - DUSK

99

Outside the house, C.D. nervously paces. He thinks about
it for a moment, then RUNS to the front door again and
rings the doorbell.

100 INT. ROXANNE'S BEDROOM - DUSK

100

Roxanne and Chris hear the doorbell again.

ROXANNE
What is going on?

She starts to go but Chris, thinking it's C.D. again,
stops her.

CHRIS
No...Let me get it.

He exits the bedroom and goes down the steps.

101 EXT. ROXANNE'S HOUSE - DUSK

101

C.D., having rung the doorbell, runs around and climbs the
house again, thinking Chris is waiting for him.

102 INT. BEDROOM - DUSK

102

Roxanne steps out into the hall just long enough for C.D.
to enter the room.

C.D.
(whispering)
Chris?

He hears Roxanne's voice just outside the door. He
freezes in fear.

ROXANNE (V.O.)
Who is it, Chris?

103 EXT. ROXANNE'S HOUSE - FRONT DOOR - DUSK 103

Chris looks around earnestly for C.D.

CHRIS
(shouting)
Uh...I'm looking...

104 INT. ROXANNE'S HOUSE - HALL - DUSK 104

She goes back in the bedroom.

105 INT. ROXANNE'S HOUSE - BEDROOM - DUSK 105

She swings the bedroom door open, we see C.D. HIDDEN BEHIND THE DOOR. The door stops MICRO-INCHES away from his nose. Chris enters.

CHRIS
Just kids probably.

Roxanne stops and stares at Chris. Chris looks around for C.D. but doesn't see him. Something is coming.

ROXANNE
I want to know you. I want to
know the side you don't show me.

CHRIS
Huh?

Chris turns. He SEES C.D. BEHIND THE DOOR.

ROXANNE
Do you know why I came back early?

CHRIS
There goes that doorbell again!

ROXANNE
There wasn't a doorbell.

CHRIS
Yes. I heard it. You should
answer it.

ROXANNE
There was no doorbell.

CHRIS
I'll get it then.

106 INT. HALL - DUSK 106

He starts to go down the stairs. Roxanne reluctantly follows.

107 INT. ROXANNE'S ROOM - DUSK 107

C.D. dashes out the window.

108 INT. HALL - DUSK 108

They march down the stairs.

ROXANNE

Chris, there wasn't a doorbell.

The doorbell rings.

CHRIS

There it is again. I'll get it.
This could be trouble.

A breeze blows through Roxanne's bedroom door, blowing papers down the stairs. She runs back.

109 INT. ROXANNE'S BEDROOM - DUSK 109

She closes the now open window.

110 EXT. ROXANNE'S FRONT DOOR - DUSK 110

C.D. finally confronts Chris.

C.D.

Don't look surprised if she mentions more letters...

CHRIS

What do you mean?

C.D.

You wrote her more letters than you thought...

CHRIS

I did? How many? *

C.D.

Three a day. How long has she been gone? *

(CONTINUED)

110 CONTINUED:

110

CHRIS
Three times six. Eighteen?!

C.D.
Twenty, actually.

CHRIS
Twenty?!!

111 INT. ROXANNE'S BEDROOM - DUSK

111

Chris enters the room to a waiting Roxanne.

CHRIS
Kids...damn kids.

ROXANNE
So. Do you know why I came back early? I couldn't stand it anymore. Every day, every hour something new would arrive. I was limp. I had to see you now.

CHRIS
Just a few letters, that's all.

ROXANNE
Think of what you wrote.

CHRIS
Uh...I'm trying.

ROXANNE
I want to know the real you. The one you're keeping from me.

CHRIS
No...not the real me.

ROXANNE
Not that side of you. The one I spoke to the night at that window.

CHRIS
This is me. You know, good ole' me. I like hangin' out. Mixin' it up. I like lifting weights. I'm really into my body.

(CONTINUED)

111 CONTINUED:

111

ROXANNE

There's no need to hide yourself
any longer. I understand what
you're doing and it's not
necessary anymore. It's what's
in here that I'm in love with.

*

She points to his head.

CHRIS

Couldn't I just be cute?

ROXANNE

(advancing on him)

Don't you see? It wouldn't matter
even if you were ugly.

*

CHRIS

No...

*

ROXANNE

I want you to teach me what you
know.

*

CHRIS

I can play guitar a little...

*

ROXANNE

We can travel...

*

CHRIS

I hate pasta.

*

ROXANNE

We can go to concerts...

*

CHRIS

(delighted)

Yeah...boogie.

*

ROXANNE

New Mexico's going to let me use
the telescope. We could go there.

*

(CONTINUED)

111 CONTINUED: (2)

111

CHRIS
I owe money in New Mexico.

*

ROXANNE
And we can talk, Chris. We can
talk.

*

CHRIS
I think I'm going to be sick.
I gotta go...!

Roxanne stares, disbelieving.

CHRIS
I gotta go...!

He runs out the door.

112 EXT. ROXANNE'S HOUSE - DUSK

112

Chris races out of the house. After a moment, we see
Dixie coming down the road. She walks up to the porch,
and SLIDES C.D.'S LETTER UNDER THE DOOR.

113 EXT. SANDY'S HOUSE - DUSK

113

Chris runs out. Sandy has just finished loading her car,
her bags are packed.

SANDY
So are you coming or not?

CHRIS
Yes.

SANDY
You gonna tell her?

CHRIS
I can't...

SANDY
You've got to. It's not nice.

CHRIS
Got any paper? I could write it.
I've got a little experience at
that.

(CONTINUED)

113 CONTINUED:

113

SANDY
I'll get you some.

She exits, and we see Chris sit down to struggle with the letter.

114 EXT. ROXANNE'S HOUSE - NIGHT

114

We see Chris and Sandy pull up and slide a letter under Roxanne's door.

115 INT. FIRE STATION - NIGHT

115

C.D. bounds in.

ANDY
Roxanne called. She sounded...
weird. She said if I saw you to
ask you to come over.

He bounds out.

116 EXT. ROXANNE'S HOUSE - NIGHT

116

C.D. approaches her house. Roxanne, anticipating his arrival, opens the door. She is distraught. Her faces aches with confusion. They go inside.

117 INT. ROXANNE'S HOUSE - FRONT PORCH - NIGHT

117

ROXANNE
Charlie...

C.D.
What is it?

She hands him a letter.

ROXANNE
Read this.

He nervously opens the letter and reads it aloud.

C.D.
(reading)
"Dear Roxanne: I've met somebody
else and she's real cute too.
(more)

(CONTINUED)

117 CONTINUED:

117

C.D. (Cont'd)

I hope I haven't hurt you but I probably did. It was really great knowing you and now I'm going to be a dealer in Tahoe. Yours truly, Chris."

ROXANNE

And then, I found this along with it. Under the door. Read it.

She hands him the last letter he wrote to her. He starts to read it silently.

C.D.

Uh, huh.

ROXANNE

Read it out loud.

Roxanne walks in front of him. She cannot see him, only hear him.

C.D.

"All day long I think, where is she? What is she doing now? Occasionally I see you on the street, and I feel you in me, the nerves in my stomach, a wave crashing over me, Roxanne."

He stops reading. She turns.

ROXANNE

Go on...

C.D.

"...I remember everything about you. Every move, no matter how insignificant it might seem. July 18, 2:30 in the afternoon. You changed your hair. Not that much, but I noticed. And it was as though I had looked at the sun too long. I could close my eyes and see it again and again...the way your hair moved, your walk, your dress, everywhere I looked. Roxanne."

Roxanne turns and sees that C.D. is moved.

(CONTINUED)

117 CONTINUED: (2)

117

C.D.
(continuing)
"...there is a word now that means
everything to me..."

They are now directly on the spot where C.D. spoke to her
at her window.

C.D.
(continuing)
"...a word that is the earth, the
air, the fire and the water....And
that word is a name, and the name
is Roxanne."

He stops and recovers.

ROXANNE
It's nice isn't it.

C.D.
Yes. He...writes from his heart.

ROXANNE
Finish it.

C.D.
I did.

ROXANNE
No, read the rest.

He looks over the letter, finding the last part.

C.D.
"C.D. wrote this. Call me.
Dixie."

ROXANNE
I looked at all these letters,
Charlie. They're all in the same
hand.

ANGLE ON C.D.

He stands rooted on the spot, afraid to move.

ROXANNE
That was your voice that night.
...Chris didn't write those
letters, you did.
(more)

(CONTINUED)

117 CONTINUED: (3)

117

ROXANNE (Cont'd)
All this time, right there in
front of me, and I couldn't see
you.

C.D.
Yes...

She walks over to him, slowly, romantically, and SLUGS him
in the nose!

ROXANNE
(continuing)
You bastard!

C.D.
(holding his bleeding
nose)
This is like Niagara!

ROXANNE
How could you do it? How could
you trick me?

Then they begin to speak and ARGUE simultaneously.

C.D.
Trick you? I wasn't
trying to trick you. I
was trying to make you
feel good.

I didn't play with
you... you could have
figured it out...

ROXANNE
You can't play with me
like that. You son of
a bitch, you bastard.
You played with my
emotions.

So now it's my fault...

(CONTINUED)

117 CONTINUED: (4)

117

As much as it is mine.
The signatures didn't
even match the letters.

That's because you
wanted to believe it!
You wanted it all, the
love the emotion and
all wrapped up in a
cute little nose.

Yeah what about that?
You went to bed with
him on your first date!

Well, you still went to
bed with him awfully
fast...

Well, somebody was up
there, and it's for
goddamn sure it wasn't
me.

This is the very point I
Was making to Dixie...

If you're getting love
letters you don't go
around trying to match
the signature with the
handwriting...

Goddamn it, you even
got me in bed.

I only went to bed with
him because you seduced
me! I would never have
gone to bed with him.

I don't even consider
that I went to bed with
him!

Well, if it wasn't you
who was it? Chris
couldn't have seduced
me!

You told Dixie? You
bastard!

She starts beating him about the face and neck.

C.D.
I'm warning you, I'm
very tough. I could
hurt you... ow... ow...

Lie? I wasn't lying!
I was telling you how I
felt about you.

ROXANNE
You son of a bitch...

How could you have
lied? How could you
have said all those
things?

(CONTINUED)

117 CONTINUED: (5)

117

Yeah, well you get out
of here too. Get off
this lawn! Go on get
off.

If you felt that way
you sure have a lousy
way of telling someone.
Just get out of here!
Get out of here!

She storms into the house. C.D. stands alone outside,
near the same spot he was the first night he met her.
There is a long wait. He watches the house. He picks up
pebbles and throws them easily against her window. More
time goes by. He calls up to her.

C.D.
(shouting)
Ten more seconds and I'm leaving.
Ten, nine, eight, seven, six...

Roxanne emerges from the upstairs balcony.

ROXANNE
What did you say?

C.D.
I said, ten more seconds and I'm
leaving.

ROXANNE
Oh.

She starts to go back inside.

C.D.
What'd you think I said?

ROXANNE
I thought you said, "earn more
sessions by sleeving."

C.D.
Well, what the hell does that
mean?

ROXANNE
I don't know. That's why I came
outside.

She goes back inside. SOMETHING OVERCOMES C.D. His head
turns. He gets a peculiar look on his face. He walks
toward the street.

118 INT. FIRE STATION - NIGHT

118

C.D. enters the station. The place is unusually tidy and the men are all busy. C.D. is surprised.

C.D.
Everything Ok?

DEAN
Yeah. We just came in to tidy up...

ANDY
Hey, Chris came and got all his stuff.

C.D. stops him with a peculiar look on his face, who turns and exits the station. The firemen follow him out into the street.

119 EXT. STREET - NIGHT

119

C.D. stands in the street. HIS NOSE SNIFFS THE AIR. The firemen stand behind him curiously.

C.D.
There's a fire.

The firemen react.

C.D.
There's a fire somewhere. Get the truck.

The firemen run into the station and within seconds they come out with the truck loaded.

ANGLE ON C.D.

The truck follows him as he walks slowly down towards the main street.

ANGLE ON C.D.

As C.D. and the truck pass "All Things Dead", he suddenly speaks.

C.D.
It's the stable!

MAYOR
My cow! Great. Another idea ruined.

(CONTINUED)

119 CONTINUED:

119

The Mayor becomes a sulky child again.

C.D

If this breaks through to the gas station, the whole town could go!

120 EXT. STABLE - NIGHT

120

The men stand dumbfounded as it appears C.D.'s nose has let them down. Suddenly, smoke pours from every opening in the stable and the men, now thoroughly trained, expertly unroll hoses and hook up equipment. THEY AMAZE AND THEY SCARE US WITH THEIR PROFICIENCY.

121 INT. STABLE - NIGHT

121

It doesn't look like much from the outside, but inside the place is deeply shrouded in SMOKE. Flashes of FLAME LEAP OUT occasionally. The men fly to the rear of the stable where they spot the cow trapped by the flames. Out of the smoke we see faces of the firemen EMERGE AND RECEDE. Sometimes we see THE COW.

FIREMEN

Mooo....here bossy...

The firemen variously plunge into the flames and rescue it in a surprising display of skill and bravery.

MONTAGE: - STABLE

Various shots of the fire being extinguished.

122 INT. DIXIE'S CAFE - NIGHT

122

The fire is out. The firemen are at Dixie's celebrating their victory. Everyone is there, including the four elderly ladies. It's a real gala event, lots of townspeople toasting etc. Dixie distributes flaming drinks.

MAYOR

Hey, thanks to us, no one got fried. What excitement! What a promotional paradise! The same fire happens one hundred years apart...A toast!

(more)

(CONTINUED)

122 CONTINUED:

122

MAYOR (Cont'd)
(toasting)
I would rather be with the people
in this town, than with the finest
people in the world!

C.D. looks up at the door as someone enters. It is not
Roxanne. He is disappointed. *

C.D.
Where are my men?

The crowd cheers.

C.D.
(continuing)
Not men, firefighters. *

He walks up to his firemen.

C.D.
(continuing)
You're all real goddamn
firefighters now. *

Everybody raises their drinks.

DEAN
To us real goddamn firefighters. *

The place falls instantly silent.

C.D.
Well said!

A cheer goes up. There is general celebrating and
toasting.

ANGLE ON C.D. AND DIXIE

He moves on her, staring.

DIXIE
What are friends for?

DISSOLVE

122A EXT. DIXIE'S CAFE - NIGHT

122A

C.D. leaves saying goodnight to Dixie.

122B EXT. STREET - NIGHT

122B

C.D. walks home, passing the roof that Peter Quinn was on.

123 EXT. C.D.'S HOUSE - NIGHT

123

The camera pans up the house to reveal C.D. sitting on the roof. There is a big, empty silence.

ROXANNE (V.O)

...It was as though I had looked at the sun too long. I could close my eyes and see it again and again...

*

At first we think it's C.D. recalling her letter. But we see it's not. It's Roxanne in the street.

ROXANNE

(continuing)

...your eyes, your face, the way you walk, your style, your wit, and your nose, Charlie.

C.D.

It doesn't quite work.

ROXANNE

I went home and I thought what it was about Chris that attracted me. And it wasn't the way he looked, it was the way he made me feel. With him, I felt romantic, intelligent, feminine. But it wasn't him doing that to me...it was you. All these other men. Flat, featureless faces. No character, no fire, no nose. Charlie, you have a big nose. A beautiful, great big flesh and bone nose. I love your nose.

(then)

I love your nose.

There's a pause.

ROXANNE

(continuing)

Well?

(CONTINUED)

123 CONTINUED:

123

C.D. stands up, and with a grand flourish, slides feet-first down the roof, bounces off the porch awning (or whatever we decide is convenient) and hits the ground. He stands before her. He starts to kiss her but his nose is in the way. She takes his head in her hands, tilts it sideways and they kiss.

The clouds part, a dashing little slip of a comet appears over their heads.

C.D.
Hey, it's Kowalski!
The End