

SOME KIND OF HERO

Screenplay by

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Based on the Novel by

James Kirkwood

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REV. 4/10/81

"SOME KIND OF HERO"

1 TOTALLY BLACK SCREEN 1

Across it, in all-white letters, we see the words:

"February 23, 1967...

... six months after
Eddie Keller was drafted." *

Out of the darkness, we suddenly hear the VOICE of
Eddie Keller, SCREAMING:

EDDIE

(screaming)

OH... SHIT! ... They didn't
tell me it was gonna be like
this!!! -- Jee-zus Christ!

SMASH CUT TO:

2 EXT. ARMY 'HUEY' HELICOPTER - SOUTH VIETNAM - DAY 2

A landing operation. Several choppers move in for the
drop. We CLOSE-IN on a big U.S. Army 'Assault Chopper.'
A UH-1D Huey. It hovers about twelve feet off the
ground. An AIR-CAV UNIT begins to disembark. From the
shadows in the belly of the chopper comes EDDIE KELLER.

EDDIE

Ohh... shit!

He moves to the Evacuation Door, and stops. MORTERS
and ROCKETS and all kinds of INCOMING fill the LZ.
Explosions tear at the earth, making an instant lunar
landscape out of it.

EDDIE

(continuing;
wide-eyed)

Jesus Christ, I don't believe it!

CAL KUROWSKI comes to the door. Terrified. Almost
freezing on the spot.

CAL

I can't do it, Eddie. I don't
wanna go...

EDDIE

Who the fuck wants to go?!

(CONTINUED)

CAL

I'm scared!

EDDIE

So am I! We'll just do it by
the book!

(preparing to jump)

You read the fucken manual,
didn't you?!

Eddie fires a BURST from his M-16 and jumps! Cal
follows.

CAL

(screaming)

Jesus, Eddie, I forgot the
fucken manual!!

They both tumble to the ground. Morter shells begin
to explode all around them. Cal runs, and stops near
a tree stump. He freezes. He can't move. Eddie
charges over to him.

CAL

(continuing;
panicked)

We can't make it! We'll never
make...

EDDIE

Oh yes we will! I'm not leavin'
my balls in a rice paddy! Let's
go, Cal -- we can do it!
Honest...

Eddie FIRES another burst from his M-16, and runs for
the tree-line, zig-zagging like a broken field runner.
Shells continue to fall all around him, but Eddie
continues to run -- flak-jacket, M-16 rifle, ill-fitting
helmet, and all. And he keeps WAVING at Cal, showing
how easy it is... urging Cal to move forward.

CAL

(muttering)

Jesus, Eddie, you're somethin'
else... you're really somethin...

A SHELL goes off near Cal. He gets up and charges
after Eddie, following in his footsteps. Racing
frantically.

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3.

3 EXT. HILLSIDE - SOUTH VIETNAM - LONG SHOT - DAY 3

LOOKING DOWN on a large bomb crater. In the crater we SEE Eddie and Cal. HEAVY MORTAR FIRE blasts the earth. Both men are clearly rattled.

4 CLOSER SHOT - FOXHOLE - EDDIE AND CAL 4

Eddie tries feverishly to get his walkie-talkie to work.

EDDIE

Goddamnit! Goddamn Japanese merchandise!

(peering out)

Jesus, where the hell did everyone go? To a fucken movie?

A huge mound of earth blasts up; both men jump, cry out.

CAL

Honest to God, Eddie, I gotta take a shit!

EDDIE

So do I, so do I! I told you, I always take one when I'm nervous.

CAL

(moving away
from Eddie)

But I'm afraid to stand up to get my pants down.

EDDIE

Do it in your pants -- doesn't matter where the shit falls now.

The CAMERA STAYS on Eddie as we HEAR Cal's VOICE:

CAL (O.S.)

Great, easy for you to say. But hell, Eddie -- I'm scared...

EDDIE

It's okay, Cal. So am I...

Eddie sits there, peering around. He takes off his helmet, and looks into it. Whatever he sees, seems to settle him.

6 CONTINUED:

6

The GUNFIRE continues. Cal runs for the bushes. Eddie peers out of the hole. He sees nothing. No Cal. No one. Eddie is suddenly frightened. He trembles. He loses some control. He goes into a crouch-stand. In sheer panic, he loosens his belt, and lets his pants drop.

EDDIE

(continuing;
frightened)

Damn you, Cal! Why'd you run?!

7 REVERSE MED. LONG SHOT - EDDIE

7

as his pants fall down around his ankles. He has just reached around to unsnap his shorts.

EDDIE

(in panic)

Jesus, I didn't think I'd end up here... I just didn't think I'd end up here...

8 CLOSE ON - EDDIE

8

EDDIE

(in shock)

... Oh shit.

9 ANGLE - TO INCLUDE THE V.C.

9

THREE NORTH VIETNAMESE SOLDIERS come up over the ridge in front of Eddie. They hold rifles pointed at him.

1ST SOLDIER

(in Vietnamese)

Stand up! Arms up!

Eddie stands up, his shorts fall down. From the REAR SHOT all we SEE is his shirt, bare behind, and legs. Two soldiers are deadly serious; the third soldier grins.

THE TITLE, "SOME KIND OF HERO," flashes ACROSS the SCREEN, covering Eddie's rear end as he stands there, arms raised, a captive. FREEZE-FRAME on this for a few seconds.

(CONTINUED)

EDDIE

Ahh... hey, gentlemen... it's
okay... don't get excited... be
cool... please God, be cool...

FREEZE-FRAME - AND ROLL CREDITS ACROSS EDDIE'S FACE.

EDDIE

(continuing)

Ahh... hey, do any a' you
gentlemen speak English? Do
you speak French? -- Do you
speak??

FREEZE-FRAME AGAIN --- CREDITS CONTINUE ACROSS EDDIE'S
FACE.

EDDIE

(continuing)

-- I -- I'm glad you don't
speak French, because I don't
speak it either. And I sure
don't speak V.C.

He tries to smile. They don't.

EDDIE

(continuing;
very slow)

Is it okay if I reach for my
pants?

(inching movements)

I -- am -- reaching -- for --
my -- pants. I -- am -- reaching --

Eddie bends down in exaggerated slow motion.

FREEZE-FRAME AGAIN - CREDITS CONTINUE ACROSS EDDIE'S
FACE.

The V.C. motion Eddie with their guns.

EDDIE

(continuing;
pulling up his pants)

My name is Keller. Corporal
Eddie Keller. Serial Number
B165323...

A V.C. SLAMS Eddie in the butt with a rifle butt.
Eddie gasps and doubles over. He gets the message.
He bends down to pick up his helmet.

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7.

10 ANGLE - EDDIE'S HAND

10

He removes the Lisa's photo from his helmet, and secretly *
squeezes it into his palm -- hiding it from the V.C. *

11 BACK TO MASTER

11

Eddie grins innocently and walks out of the crater.
The V.C. shove him forward. Suddenly, a SOUND in the
bushes. A quick flash of movement.

EDDIE

(shouting)

No Cal -- Don't run!!

*

But the V.C. OPEN FIRE with their AK-47's.

EDDIE

(continuing;
screaming)

NO!

12 ANGLE - THE BUSHES

12

blasted by bullets. Cal SCREAMS.

13 INCLUDE EDDIE

13

EDDIE

... Oh, Jesus... he just...
He's just one scared mutherfucker...

But the screaming stops. The V.C. drag Cal's body out
of the bushes -- dead. They look at it, then throw
the body down into the foxhole.

EDDIE

(continuing;
muttering to himself)

Oh God... Oh Jesus... Oh God...

The V.C. SLAM Eddie with their guns. Urging him to
move. Eddie glances down at Cal's body. Slowly...
reluctantly, he moves forward.

EDDIE

(continuing;
collecting himself)

Hello, Eddie... welcome to Vietnam.

CREDITS END as Eddie walks past the foxhole with Cal's
body.

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8.

14 EXT. PRISON CAMP - DAY 14

LOOKING DOWN on a small North Vietnamese prison camp.
Over this we SUPER:

"BEL AIR PRISON CAMP.
ON THE OUTSKIRTS OF HANOI.
MAY, 1963."

DISSOLVE TO:

15 INT. EDDIE'S CELL 15

Small, two bunks, cement floor, tiny window with bars, small shutters, no glass. A TURNKEY opens the door, we ONLY SEE his ARM as he hands Eddie a tray containing a hunk of bread, small portion of rice, and a bowl of soup. The SKINNY ARM of the Turnkey leaves; Eddie starts drinking the soup. He is obviously a beaten man, doing his best to retain some strength and personal dignity.

16 ANGLE - THE CELL DOOR 16

a peephole slides open. An EYEBALL looks in on Eddie.

17 ON EDDIE 17

EDDIE

(to the eyeball)

My compliments to the Chef.

The peephole slides shut. Eddie goes back to his soup. After a moment, the cell door opens, and the Turnkey stands there, along with CAPTAIN TAN TAI.

CAPTAIN

Will you sign the confession,
Corporal Keller?

EDDIE

-- I think I'll wait.

CAPTAIN

For what?

EDDIE

For the rescue. You think
they're gonna leave us here?

(CONTINUED)

17 CONTINUED:

17

CAPTAIN

It's been more than a year,
Corporal. How long will you
wait?

EDDIE

-- It's only a matter of time.

CAPTAIN

(calmly)

Yes. And you are a young man.
And you have so much time, to
spend with us. Don't you?

Eddie goes back to his soup. The Captain walks. Eddie
gulps soup, makes a face, reaches in his mouth and
removes a small bug.

EDDIE

At least you people are starting
to serve meat.

(calling out)

Next time, make the mutherfucker
medium rare!

18 EXT. COMPOUND - SEVERAL MONTHS LATER - SUNNY MORNING

18

We start CLOSE IN the prison LOUDSPEAKER:

LOUDSPEAKER

Good morning. On this fourth
day of July, 1959, we wish to
congratulate all Americans on
their successful struggle for
independence. But we have only
one question... why do all
Americans wish to stand in the
way of independence for Vietnam?

As the loudspeaker SPEAKS, one FRAIL POW is getting his
head shaved -- bowl cut, in the yard. Two armed V.C.
surround him. The rest of the exercise area is empty.

19 INT. EDDIE'S CELL - MONTHS LATER - RAINY DAY

19

He sits on his bunk up against the wall, wrapped in
two blankets, shivering, teeth chattering.

(CONTINUED)

19 CONTINUED:

19

A sudden stream of water leaks down on him. He edges over, but only slightly, just enough to let the water miss him. The Turnkey peeks into the cell. Eddie smiles at the EYEBALL.

EDDIE

Hey, Joe, wanna know something?
I had better plumbing in Watts.
-- Whoever thought I'd miss a
slumlord mutherfucker?

The Turnkey is silent. We keep watching his EYEBALL.

EDDIE

(continuing)

Hey, Joe, how come I don't get
any mail? Almost two fucken
years and no letters! Nothin'
goin' out... nothin' comin' in!

The PEEPHOLE slides shut.

EDDIE

(continuing)

Hey, Joe!

No response. Eddie resigns himself.

20 EXT. THE COMPOUND - MONTHS LATER - DAY

20*

Eddie tries to do calisthenics. But he shivers.
He's much too weak. The V.C. Guard laughs. Eddie
is angered. He gets to his knees and starts doing
pushups. Pressing himself. Forcing himself.

*
*
*
*

21 INT. EDDIE'S CELL - DAY

21

Eddie lies on his bunk, stomach down. He is grabbing
a secret look at something in his hand. Something he
must hide from the GUARDS.

22 INSERT - LISA'S PHOTO

22*

like a treasure Eddie guards with his life. Which
is precisely what it is. A NOISE suddenly catches
Eddie's attention. A scraping, pawing SOUND.

*

23 ANGLE -- A MOUSE 23

slipping into the cell through a small hole in the wall.

24 ON EDDIE 24

A broad smile crosses his face. He's excited. Very excited. But trying desperately not to move. Trying not to frighten the little roommate.

EDDIE

(whispering)

Oh, shit... take it easy. Be cool, little man, don't run.

25 ANGLE - THE LITTLE MOUSE 25

sniffing the floor, then looking up at Eddie. Looking him right in the eye. Studying him, in fact. Twitching his whiskers and continuing the scrutiny. Then starting to scamper.

26 TWO SHOT - EDDIE AND THE MOUSE 26

EDDIE

(desperate)

... Oh God, wait... please, don't go...

Eddie quietly digs under his mattress for a piece of bread. He tosses some crumbs at the mouse. The mouse moves to the crumbs, sniffs, then begins to nibble.

EDDIE

(continuing;
smiling)

There's more where that came from. Shit, little man, this could be your lucky day.

The mouse, standing up on hind legs, looks at Eddie... looks at this giant stretched on his bunk.

EDDIE

(continuing;
tossing more crumbs)

Hey, relax...

(more crumbs)

... my name is Eddie. What's yours?

(MORE)

(CONTINUED)

EDDIE (cont'd)

(no response)

Okay, let's make it, Spike.
Tell me, Spike, do you get a
lot? I bet you get all the
mouse-pussy you want -- a
stud like you? Hell, what's
your goddamn secret, Spike?

(a beat)

Listen, Spike, my man, if
you've got a lady friend, bring
her around. I swear to God I
won't touch the bitch... unless
she's one fine mouse...

LOUD NOISES and VOICES are suddenly HEARD in the corridor.

POW'S VOICE

Keep your fucken hands off
that arm!

The same VOICE speaks in ITALIAN.

POW'S VOICE

(continuing;
in ITALIAN)

I said -- leave the arm alone,
you bastards! Schifosa!

The VOICE suddenly winces in great pain. He's obviously
been hit -- and hard.

The BOLT to Eddie's door is SLIPPED. Spike scoots out
the crack as the SOUND of the DOOR OPENING is HEARD.

Eddie gets up as a VIETNAMESE LIEUTENANT and a GUARD
bring in a badly beaten POW, VINNIE DI ANGELO. Black
eye, swollen jaw, his right arm in a sling, limping,
dressed in black pajamas.

VIN

(in ITALIAN)

Fuck off!

For a second it looks as if the Lieutenant might strike
him, but then he and the guard leave and BOLT the DOOR.

Vin looks at Eddie, but doesn't say a word. He walks,
paces, then kicks the slop can, and sends it flying.

EDDIE

Goddamn, mutherfucker, be cool!

(CONTINUED)

Eddie sighs and sits on his bunk. He watches Vin, who paces back and forth. After a while, Vin glares at him.

VIN

Well, what the fuck are you looking at, asshole?!

Eddie takes a breath, ready to explode, but changes his mind.

VIN

(continuing)

Look, I got a simple rule -- you just keep to your side of this goddamn, fucking, shit-hole, and I'll keep to mine.

EDDIE

Jesus, what's eating you?

VIN

(stepping toward him)

What's eating me? What the fuck do you think's eating me? Huh? Tell me, what the holy fuck do you think it could possibly be?

EDDIE

(throw-away out of nerves)

I don't know, maybe you just found out you got the clap?

Vin swings a backhand to Eddie's head.

VIN

Smart-ass!

Eddie ducks. The blow misses. But Vin BANGS his good hand on the wall, hurting himself.

EDDIE

Gotta be faster than that, mutherfucker. And smarter.

Vin feels a smile coming on, but quickly suppresses it. He rubs the hand that aches and resumes pacing.

Eddie does his push-ups; Vin is quietly pacing. He looks outside the compound, past the fence. He looks at the open territory for a long time. Eddie watches him.

28 INT. CELL - VIN AND EDDIE - MORNING 28

lying on their bunks, listening to the LOUDSPEAKER in the cell.

VIETNAMESE GIRL'S VOICE

(over loudspeaker)

-- and we hope by next Christmas
your President will have ceased
his unlawful military aggression.
We play now Christmas music.

A SCRATCHY RECORDING of the classic: "SILVER BELLS"
comes on. It is playing all over the camp. Inside
and outside the cell.

29 EXT. THE COMPOUND - VARIOUS SHOTS - MORNING 29

Cold. Barren. Lifeless. Some SAD FACES peer out of
cell windows. And the LOUDSPEAKER keeps on serenading
every one of them with "SILVER BELLS"

30 INT. THE CELL - LATER THAT DAY 30

Start CLOSE ON a tray, holding a Christmas feast. A
knife and fork are cutting the chicken... CAMERA PULLS
BACK; Eddie and Vin are eating.

VIN

Hey -- you ever try surf-casting?

EDDIE

(grinning)

Goddamn, there you go again,
talkin' about all those white
people sports.

VIN

Well, you people gotta do something
beside play basketball. Right?
Don't you ever get tired of lay-up
and dunk?

A beat. They both smile. Vinnie sits back.

VIN

Christ, I was planning to be
home this Christmas. Then I'd be
into some marathon athletics!
Shit, I was gonna spend the whole
fucken furlough riding Old Ginger.

(MORE)

(CONTINUED)

VIN (cont'd)
 You believe that shit?! They
 shot the fucken chopper out
 from under my ass and ruined
 my holiday!
 (calling out)
 You miserable fucks!

EDDIE
 (eating)
 You got a horse named Ginger? *

VIN
 Ginger's my girl.

EDDIE
 Hey -- I'm sorry.

VIN
 (daydreaming)
 So am I. Sorry my ass isn't
 doin' what it does best.

EDDIE
 (daydreaming)
 Christ, you just got me thinkin'
 about bein' back on Old Lisa.
 (remembering)
 Jesus... Lisa...

VIN
 The photo? *

EDDIE
 Yeah... my wife. *

They both sit back. Eddie toasts him with a cup of
 boiling water. Vin returns the toast. *

VIN
 -- To Old Lisa.

EDDIE
 -- To Old Ginger.

Suddenly, Eddie starts to sing:

EDDIE
 (continuing;
 singing)
 -- I'M BACK IN THE SADDLE AGAIN.

Vin smiles and joins in on the song.

(CONTINUED)

30 CONTINUED (A):

30

VIN
(singing)
.... BACK WHERE A FRIEND IS A
FRIEND...

(CONTINUED)

30 CONTINUED: (2)

30

The volume and joy of their song build. Suddenly the PEEPHOLE slides open, and the Turnkey looks in.

Eddie and Vin get up and start doing a soft-shoe with their song. Arm-in-arm... a makeshift Vaudeville routine.

EDDIE & VIN
(singing together)
WE'RE BACK IN THE SADDLE AGAIN!
BACK WHERE A FRIEND IS A FRIEND...

31 ANGLE - THE EYEBALL WATCHING

31

It looks intently. Then suddenly slides the peephole SHUT.

32 ON EDDIE AND VIN

32

Laughing. When they look down at the floor, they laugh again!

33 ANGLE - SPIKE

33

The mouse. Coming through a crack in the wall. But another MOUSE is with him. The sonuvabitch brought his girl.

EDDIE
(laughing)
Goddamn, show-off mutherfucker!
I knew you were getting all the
mouse-pussy you could handle!

VIN
(laughing)
Maybe it's a guy? Maybe he's
getting some mouse-dick?!

They fall back on their respective beds, laughing longer and louder than ever.

34 EXT. THE COMPOUND - DAY

34

Eddie and Vin go through the procedure of dumping slop in the slop trough. They make faces, indicating the less than enjoyable aroma.

35

INT. THE CELL - MORNING

35

Vin and Eddie on separate bunks. SOUND OF FEET and VIETNAMESE VOICES in the corridor outside the cell. The door opens; Captain Tan Tai stands there. Smug. Confidential.

CAPTAIN

The news is good, peace may come soon. Very soon.

VIN

(jumping right in)

If that's really true, why don't you let us write some damn letters?

EDDIE

Hell, why don't you let us get some damn letters? I don't know if my family's alive or dead!

CAPTAIN

Why don't you sign the confession?

VIN

(conspiratorial)

Tell you what, Captain... I might do it, if the incentive is right.

(whispering)

You might get my name on the dotted line... for a bowl of tomato soup! Eight straight days of pumpkin soup is driving me up a fucking wall! You people aren't just fucking with my mind, you're fucking with a Goddamn great Italian palate!

CAPTAIN

You are not in command of this camp, Sergeant Di Angelo.

(to Eddie)

And you, Corporal Keller?

Eddie thinks -- then:

EDDIE

Gimme' the paper!

VIN

(angry)

ARE YOU FUCKEN CRAZY?!

(CONTINUED)

35 CONTINUED:

35

Eddie takes the document from Captain Tan Tai. He signs it, then hands the paper back to the smiling Captain.

VIN

(continuing;
to Eddie)

You sonuvabitch! You crazy,
no good sonuvabitch!

Vinnie is literally shaking with rage and hate.

CAPTAIN

(reading the document)

Who -- who is Ray Charles??

Vinnie is relieved. He starts to laugh. The laughter grows. Eddie joins him.

VIN

(laughing)

You crazy bastard!

(laughing harder)

You wonderful black fuck!

EDDIE

(also laughing)

I like you too...

(laughing harder)

... you goddamn guinea greaseball!

They both laugh harder than ever. Two GUARDS are suddenly ushered into the cell. They beat and pummel Eddie and Vin. They CLUB the two men to the floor. Then they EXIT, leaving two bleeding hulks on the ground. The Cell Door SLAMS shut.

EDDIE

(continuing;

laughing through his
pain)

I -- I don't think these
guys can take a joke.

36 EXT. WASH AREA - DAY

36

Eddie and Vin washing clothes. Side by side. In the distance, a GUARD comes out of a cell with a large bedding roll.

(CONTINUED)

VIN

(softly)

They're collecting Harker's stuff. He died last night.

EDDIE

(encouraging him)

Hell, don't worry... we're both gonna make it, Vin. Just keep thinkin' about what it'll be like when we get home. We're gonna be heroes, Vin. Parades and flags... movie stars and swimming pools. We'll get it all. The whole damn V.I.P. treatment...

*

Vin looks at him, then suddenly picks up his stuff and walks.

EDDIE

(continuing;
calling out)

What's the matter? Hey, Vin?

Eddie races over to him, spinning him around.

EDDIE

(continuing)

What's wrong?

VIN

We aren't getting out of here. Face facts, Eddie. The world is filled with shit... and we've been elected to catch it. We're nailed, Eddie. And there isn't a fucken thing we can do about it.

*

EDDIE

There's still a chance...

VIN

Goddamnit, Eddie -- don't count on anything... not the Army, not me -- Not anything! Take care of yourself and cut out all that goddamn bullshit. Stop your goddamn dreaming! It'll be easier on both of us if you do.

*

*

*

*

Vin walks off. Eddie watches him.

37 INT. THE CELL - NIGHT 37

The door suddenly bursts open. A NEW CAPTAIN and two GUARDS enter the cell. *

EDDIE *

Who are you? *

NEW CAPTAIN *

The new Commander of this camp. *
The one who will get the required *
results. *

The Captain looks at both men. He thinks, then glances at Vinnie. The Guards race over to Vin, grab him and lift him by the arms. Eddie jumps up.

EDDIE

Where are you taking him?

NEW CAPTAIN *

Solitary.

VIN

Hell, I can handle that.

The Captain nods, and the Guards SLAM Vin in the back with their sticks. He cries out in pain.

NEW CAPTAIN *

I need that signature. Now.

VIN

-- Eat shit.

The Guards SLAM him in the back again. Several times. Drawing blood. Vin slumps over. Eddie makes a move to help him.

EDDIE

Enough, goddamnit! Leave him alone!

The Guards SLAM Eddie in the stomach, knocking him back on the bed. They start dragging Vin out of the cell.

EDDIE

(continuing;
calling out)

Take it easy, Vin. Hang in there!

VIN

(calling back)

Need a little variety anyway!
-- Your ugly face is starting
to bore the crap out of me...

In an instant, Vin is gone. So is the Captain. Eddie is completely alone. Huddled in a corner. Shivering.

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21.

38 EXT. CELL - EDDIE LOOKING OUT WINDOW - RAINY DAY 38

39 EXT. SOLITARY SHACK - SAME DAY 39

We can HEAR Vin SNEEZE and some terrible wracking COUGHS.

40 INT. SOLITARY SHED 40

Vin, unshaven, coughs; his eyes are swollen. His nose is running; he shivers with a fever. A guard opens up the slat to give him a mug of water and a piece of bread.

VIN

(teeth chattering)

I'll trade you -- for a blanket.
Hey -- could I have a blanket?

The guard simply walks away.

41 EXT. COMPOUND - DAY 41

Eddie standing near the showers. Getting into his POW robes. Vin's COUGHING can be HEARD in the shed. The Captain walks by.

EDDIE

Captain, couldn't you let him out -- he sounds like shit in there.

CAPTAIN

It is only a cold, he will be out when his time is up.

EDDIE

I know, but...

The Captain walks away. Eddie is left standing there.

42 EXT. BARRACKS - TWILIGHT 42

Eddie comes out, carrying his slop can, followed by a TOUGH GUARD. Eddie walks close by the solitary shed. Vin's COUGHING can be HEARD again, also some muttering.

EDDIE

Vin, you all right in there? Vin?

(CONTINUED)

42 CONTINUED:

42

VIN'S VOICE

Ginger, is that you, old girl?
Ginger, I can't stand up anymore.

TOUGH GUARD

No Talk To Him!

EDDIE

Jesus Christ, that's his girl!
He's talking to his goddamn girl!

(then)

No, Vin, it's Eddie. Eddie!

VIN'S VOICE

Eddie... ?

SOUNDS of VIN GAGGING, then THROWING UP are HEARD.
Eddie runs to the solitary shed. Touching it, trying to touch Winnie.

EDDIE

Winnie, Hang On! It's me!
Eddie!

The Tough Guard pulls Eddie away! Eddie throws the shit from the slop can on him, then races to the shed again!

EDDIE

(continuing;
shouting)

Jesus -- somebody's got to do
something!

(to the Captain's
shack)

Hey you sadistic bastard! Let
him out! Let him out!

The Guard wipes the shit off, and SLUGS Eddie again.
Hard. Captain Tan Tai watches from his shack. Slowly,
Winnie's fingers emerge from the slats in the shed.

Eddie makes a final lunge to touch him. The two men touch.

VINNIE'S VOICE

(in the shed)

Hang... hang on... Eddie. --
I love you, man...

EDDIE

(calling out)

I love you toc...

(CONTINUED)

42 CONTINUED: (2)

42

Captain Tan Tai nods. The Tough Guard beats Eddie into unconsciousness.

43 INT. THE CELL - NIGHT

43

Eddie is asleep. Trying to, anyway. His face is bruised and bloody. He is in pain.

Suddenly the cell door opens. Two guards carry Vin in and put him on his bunk.

He is in terrible condition, emaciated, feverish, out of it. Eddie jumps up. The guards leave.

EDDIE

Vin... Christ...

VIN

Eey... Eddie. Hey, can I have a blanket? I'm so cold... I -- I feel like a goddamn shit-sicle.

EDDIE

(gets his two blankets)

Sure... sure... here. Thaw your whole goddamn ass out...

He wraps his blankets around Vin.

VOICE OF VIETNAM

(over loudspeaker)

Secretary of State Kissinger said last night, that with a few minor exceptions, the terms of a peace treaty are basically agreed upon. Talks continue today.

Men in other cells SHOUT out about this news.

EDDIE

Vin, did you hear that? We're goin' home. We made it. I told you we'd make it! We both...

VIN

(half delirious)

-- take -- take care of yourself, Eddie. Forget me...

Vin drops off to sleep. Eddie sits beside him, gently tucking the blankets in around his side.

44 INT. CELL - MORNING

44

Eddie is banging on the cell door. Vin is lying on his bunk, sweating. Shaking. Out of it. Feverish.

EDDIE

Guard, I want a guard! Hey-ey!
Guard -- hey, goddamnit!

No response. Eddie is truly frightened. He's terrified. He goes back to comfort Vin. Vin continues to cough and shake, reaching out to rest his head in Eddie's arms.

VIN

Gin... Ginger... I -- I'm sorry,
girl. I didn't mean to... to
cause you any pain... I didn't...

Vin, in his delirium, reaches out to hold Eddie's hand. Eddie takes it, wrapping the blanket around Vin, keeping him warm -- trying anything to comfort his friend.

EDDIE

-- Go to sleep, Vin. Try to
get some rest...

VIN

You -- you forgive me?

EDDIE

-- She forgives you, Vin.

VIN

(in agony)
Christ, Ginger -- it hurts...
-- it hurts so bad...

Eddie looks at Vin -- finally becoming Ginger to comfort him.

EDDIE

(as Ginger)

Give me some of the pain, baby.
-- Let me take the pain...

Vin squeezes Eddie's hand. With all his power... for all he's worth. Suddenly the door opens, and the Turnkey ENTERS.

EDDIE

(continuing)

He's turning yellow! He's got
something, not just a goddamn cold!

(MORE)

(CONTINUED)

44 CONTINUED:

44

EDDIE (cont'd)

-- Jesus, they want me to sign something? Okay! I'll sign the goddamn piece of paper! But he's got to have hospital care... Please -- goddamnit, please -- !

45 INT. MAIN HOUSE - CAPTAIN'S OFFICE - DAY

45

He sits there smiling, as Eddie glances over the paper.

EDDIE

-- And I consider the bombing of the citizens and civilians of Hanoi a criminal act. I have therefore signed this statement of my own accord, without coercion of any kind, because I feel the United States has been engaged in an illegal, and unjust war.

Eddie looks at the Captain.

EDDIE

(continuing)

Will you do what you said?
Will you get him to a hospital?

CAPTAIN

I am a man of my word, Corporal Keller. I am only doing what I must for my country.

EDDIE

(after a beat)

... aren't we all?

46 INT. CELL - DAY

46

Eddie sits by Vin, whose breathing is extremely labored.

EDDIE

You just stick with it, Vin. They're gonna get you to a hospital. -- You'll be as good as new.

(CONTINUED)

VIN

Ey... Eddie... is Spike back?

EDDIE

Yeah, he came in for a while
this morning.

VIN

Alone... or with the bitch?

EDDIE

(smiling)

I think she gave him the air.

VIN

No... no one gets any snatch...
anymore...

Eddie starts to laugh. The door opens; Kwan and two
guards ENTER with a stretcher.

EDDIE

Jesus -- it's about time!

The guards lift Vin onto the stretcher. As they start
out with him, Eddie follows them to the door.

EDDIE

(continuing)

Just hang on, Vin. It's all
downhill from here. When we
get home, we got it made...

But the door closes. Eddie is alone. The room is silent.

47	BEAUTY SHOT - VIETNAMESE SUNSET	47
48	EXT. CELL - EDDIE GAZING OUT HIS WINDOW	48
49	INT. CELL	49

The door opens; the Tough Guard ENTERS. He looks at
Eddie. Eddie somehow knows, although nothing is said.
After a moment, the Tough Guard starts to gather up Vin's
things. His extra pajamas, his mug, his spoon, his
sandals. When they are all in a bunch, the Tough Guard
begins rolling up his bedding. Eddie just watches
him. When the Tough Guard has everything in his arms,
Eddie walks up to him.

(CONTINUED)

49 CONTINUED:

49

EDDIE

This --

(he takes Vin's mug)

-- I want this.

The Tough Guard reaches for the mug.

EDDIE

(continuing;
defiant)

I want the mutherfucking mug!

The Guard understands. The Tough Guard walks. When the door closes, Eddie fights desperately to hold back the tears.

50 EXT. COMPOUND - SLOW PAN ALL THE CELLS

50

It begins slowly. A few VOICES. Then more. Each cell beginning to animate... one at a time. Faces jump to the windows. Hands applaud. Silhouettes move and jump about. The SLOW PAN begins to ACCELERATE as the word continues to spread across the compound. In a matter of moments it's a HUGE UPROAR. Men shouting. Men cheering. POW'S going wild all over the camp. The PAN speeds along at an incredible rate, finally stopping on one cell.

51 INT. EDDIE'S CELL - ON EDDIE

51

sitting on his bunk, dry-eyed, sober-faced, holding Spike, his mouse. Eddie fights back the tears. They begin to move out of his eyes and down his cheek. He knows he's free. He knows Vin isn't. Eddie keeps playing with Spike.

*
*
*
*

QUICK CUT TO:

52 INT. PAN AM JET - THE SAME FACE - DUSK

52

dry-eyed now. In his dress uniform. Dry-eyed, and going home. The survivor. ATTRACTIVE NURSES move down the aisle, wearing warm and affectionate smiles. They are flirting with all the POW's and the plane is loaded with them.

Air Force and Naval Pilots proliferate. Eddie sits in the rear of the jet, by himself. Looking out the window. Playing with a gum wrapper.

(CONTINUED)

52 CONTINUED:

52

A VOICE
(calling out)
Hey, Eddie? You want a beer?

Eddie doesn't answer. He keeps playing with his gum wrapper. He keeps looking out the window. He remains -- alone.

53 ANGLE - COLONEL POWERS

53

Mid-forties. A career officer. Very smooth. Very slick. He stands at the rear of the aircraft, having a private conversation with MAJOR RYAN. They both glance over at Eddie.

RYAN
-- Have you told him anything?

POWERS
I thought you people were going to tell him at Clark.

RYAN
We didn't feel he was ready for it. Charlie gave him a rough time. -- I'm afraid the ball's in your court, Colonel. Keller's your responsibility now.

He salutes Ryan, then moves down the aisle. A look of controlled panic on his face. He says hello to various POW's. Shaking hands. Rapping. He finally stops and takes a seat next to Eddie.

54 TWO SHOT - EDDIE AND COLONEL POWERS

54

POWERS
My name is Colonel Powers.
You're Keller, aren't you?
Eddie, right?

EDDIE
(managing a smile)
-- Yes, sir.

POWERS
(warm smile)
You're the only Army P.O.W.
we're bringing home this trip.
They tell me you're one of the
last Army boys to come out.
(MORE)

(CONTINUED)

POWERS (cont'd)
(a beat)
How'd they treat you at Clark?

EDDIE
(smiling)
All the steak and potatoes I
could eat, sir.

POWERS
Cut out the sir-shit. Okay?
(a beat)
Now let's see... where do I start?
(fumbling)
Hey... the Mets! Do you remember
the Mets?
(trying to ease
his own tension)
The losingest goddamn team in
baseball?

A quizzical look from Eddie.

POWERS
-- Well, they won the World Series
a few years back. I kid you not.
The goddamn World Series.

No response from Eddie.

POWERS
(continuing;
trying to make
his joke work)
-- What a world, huh? The goddamn
World Series... Jesus, I know how
you feel. I couldn't believe it
myself. -- The Goddamn Mets.

Powers smiles. Starts to laugh. Eddie is bewildered.

POWERS
(getting down
to business)
Now let's see... I have a few
notes here...

*
*
*
*
*

Powers musters some nerve and opens a notebook. He
shuffles some papers. Eddie waits -- nervously.
Almost trembling.

(CONTINUED)

POWERS
 (continuing;
 uncomfortably)
 ... there's information on
 your mother -- your wife --
 your daughter --

EDDIE
 (stunned)
 Daughter?? I have a daughter?!

POWERS
 (relieved)
 Yes, Eddie. She was born
 while those bastards held you
 in captivity. She's almost
 six now... she's a beautiful
 child. Her name is Laurie...

EDDIE
 (excited)
 Laurie?? I have a daughter
 named Laurie?! Jesus Christ,
 I have a daughter!

Suddenly a VOICE calls out.

VOICE (O.S.)
 Hey, Eddie, you want that beer?

EDDIE
 (brightening)
 A baby girl... goddamn! A baby
 girl! Is it all right, sir?
 Can I have that drink? I mean,
 unless there's anything else you--

 *
 *
 #

POWERS
 (relieved)
 Go right ahead, soldier. Help
 yourself.

*
 #

Eddie grabs a drink off the tray. He hesitates. then
 grabs two. He sits back down with Colonel Powers.

EDDIE
 Won't -- won't you join me,
 Colonel?

Slowly, Powers takes the drink.

POWERS
 -- To your daughter.

(CONTINUED)

54 CONTINUED (3):

54

EDDIE
(smiling)
To -- Laurie.

They toast. They drink. Powers breathes easy. Relieved. For the moment. Eddie just drinks... and dreams.

55 EXT. LOS ANGELES AIR FORCE BASE - DUSK

55 *

The commercial jet comes in low over the base. Gears down as she passes over a huge field of military aircraft.

56 INT. THE JET - DUSK

56 *

Several soldiers laugh with joy as they adjust their uniforms.

MAJ. RYAN'S VOICE
(over loudspeaker)
Another fifteen minutes, gentlemen.
They've put us in a slight
holding pattern -- I guess the
boys on the ground want to do
it up right when we land.

*

*

The men CHEER, WHISTLE, and APPLAUD.

57 ON EDDIE

57

Somewhat tipsy from the night of drinking. A strong sense of enthusiasm begins to build in him. He fixes his uniform, smiles with all the POWs.

*

*

*

58 INCLUDE COLONEL POWERS

58

walking down the aisle. Patting all the POWs on the back.

*

*

EDDIE
Ahhh, Colonel -- what about my
wife... my mother... will they
be...?

*

*

POWERS
-- Ahh, they're probably at the
base hospital, Eddie. Not here.

*

(CONTINUED)

58 CONTINUED:

58

EDDIE

The base hospital?

*

POWERS

Yes. You're our hero, Eddie.
We've got our own little shindig
waiting for you.

*

*

EDDIE

(nervously)

-- A shindig? But all I want...

POWERS

(comforting)

Relax, Eddie. This is your
day. So enjoy it. -- And
that's an order.

He smiles. Eddie remains bewildered.

59 EXT. McARTHUR ARMY HOSPITAL - HOSPITAL PLAZA - NIGHT

59

A small gathering of PEOPLE. A make-shift ARMY BAND
quickly moves into position. A GROUND CREW hooks up
a microphone near the edge of a red carpet. TV and
MEDIA PEOPLE crowd around. KIDS wave flags. Army
PERSONNEL stand at attention. Bright lights flare to
life. PATIENTS lean out of windows. It's a quickly
organized show, and it's all for Eddie.

*

*

*

60 ANGLE - MILITARY CONVOY AND COMMAND CAR - NIGHT

60

Several jeeps, trucks and an Army command car suddenly
wheel into the Plaza area. SCREECHING to a halt.
CHEERS and APPLAUSE erupting from the waiting crowd.

61 INT. THE COMMAND CAR - NIGHT

61

Eddie sinks back in his seat. Somewhat intimidated by
the boisterous gathering that awaits him. He keeps
glancing out the car window, then keeps sliding back
against his seat.

POWERS

(eager)

Okay, Eddie, this is McArthur.
-- You're home.

(CONTINUED)

61 CONTINUED:

61

EDDIE

Ahh -- those lights, sir -- can you do something about all --

POWERS

(quickly understanding)
Consider it done.

62 EXT. HOSPITAL PLAZA - NIGHT

62

Powers hops out of the Command Car.

POWERS

(calling out)

Can you people move back a bit?
-- And those lights, dim those lights. Turn 'em off! C'mon, people... common sense, common sense.

The MEDIA starts backing off. Several lights are switched off, or dimmed.

63 INT. THE COMMAND CAR - NIGHT

63

Powers sticks his head into the car.

POWERS

(all smiles)

Okay, Eddie, let's go.

EDDIE

(still nervous)

But -- but I don't see my family... my wife...

Eddie is clearly tense. Afraid to leave the safety of the Command Car. Powers understands, then leans over.

POWERS

(whispering)

She's inside the hospital, Eddie. She's waiting for you --

EDDIE

(suddenly)

Jesus, why the hell didn't you say so?!

Eddie suddenly BOLTS out of the car. A broad smile on his face.

64 EXT. THE HOSPITAL PLAZA - NIGHT

64

The Army Band starts to play, as Eddie walks briskly down the red carpet. Making for the Hospital ENTRANCE.

Grinning perfunctorily, waving to patients in the windows, but making for the door as fast as he can.

But he doesn't quite make it. BASE COMMANDER HARRIS *
walks up to him. Eddie clearly wants to enter the *
hospital, but there isn't much he can do. He's *
stopped in mid-stride.

65 ANGLE - INCLUDING BASE COMMANDER HARRIS

65 *

HARRIS *
Corporal Keller, the men of Fort *
McArthur want to welcome... *

EDDIE
(quickly)
It's great to be home! Thanks,
Colonel. Thanks! See you all
later.

Eddie heads for the door.

HARRIS *
(somewhat
stunned)
I -- I ahh, won't you say a
few words first?

EDDIE
A few words?

WOMAN REPORTER *
Corporal, how does it feel to
be back?

EDDIE
(nervous)
It -- it feels...

They motion him to the microphone. He walks over to it.

EDDIE
(continuing;
into mike)
It feels... well, it's hard to
put into words. It's all too
new... too strange... too --
(a beat)
It's like being on the moon. *

(CONTINUED)

65 CONTINUED:

65

THE REPORTERS laugh.

WOMAN REPORTER

Really, Eddie -- how do you feel?

EDDIE

(after a moment)

Well... it was rough back there. But the experience, well, I think, -- I think it's made me a better human being... A better husband. A better American. And a better father.

(grinning)

-- I just found out about the father part. Isn't that great?
-- Hell, I didn't even know I was a damn father! A father!

He smiles. More ENTHUSIASM from the crowd. The press is anxious to ask more questions. Various AD-LIBS; "Boy or girl?" "How old?" "What's her name?"

EDDIE

(continuing)

-- Look, I -- I'd like to get a few a' those answers myself... So if you don't mind --

(he walks --
then stops)

Thanks, everyone, it's great to be home. It's so great I - I... I'd kiss the ground if it wasn't cement -- ahh... what the hell!

*
*

Eddie suddenly gets to his knees and kisses the ground; a firm SMACK on the pavement. Flashbulbs POP! Cameras and media people move in. The Base Commander smiles. APPLAUSE fills the air. The Band starts to PLAY again. And Eddie charges into the hospital -- with Powers right behind him.

66 INT. U.S. ARMY HOSPITAL - McARTHUR - NIGHT

66 *

An anxious Eddie charges through the door, followed by Colonel Powers. As he walks into the hospital entrance, he is greeted by a round of APPLAUSE from hospital and Army personnel. Also patients. Eddie smiles shyly.

*

COLONEL MAXWELL, Director of the Base Hospital, walks over to greet Eddie.

(CONTINUED)

66 CONTINUED:

66

MAXWELL

Corporal Keller, it's a great privilege to be...

*

EDDIE

(anxious)

Is -- is my wife...?

MAXWELL

(understanding)

I -- I believe she's a little late, but she's on her way.

(a beat)

Why don't you go on upstairs, so I can give you a quick look-over before she arrives.

EDDIE

What about my mother? When will she...

Maxwell and Powers share a look. Powers gives a small nod of his head, indicating 'no'.

MAXWELL

I -- believe she had a little trouble getting here. You just relax, Eddie, and don't worry. -- We'll go into all that later.

*
*
*

Before he can ask any questions, an attractive NURSE ushers Eddie down a hallway. He walks, somewhat bewildered, and confused.

*
*
*

67 ANGLE - POWERS AND MAXWELL

67

MAXWELL

His wife is waiting down the hall.

*

POWERS

What the hell does that mean?

*

MAXWELL

It means she's afraid to talk to him, that's what it means!

68 INT. SMALL HOSPITAL ROOM - NIGHT

68 *

Powers opens the door, to find LISA. Sniffling. Crying.

*

(CONTINUED)

REV. 4/10/81 37.

68 CONTINUED: 68

LISA
(crying) *

You people are bastards. Why
didn't you tell me he was alive? *

Why? *

POWERS *

I'm sorry, Mrs. Keller, we just
didn't know he was alive.

69 INT. HOSPITAL ROOM - NIGHT 69

Eddie paces nervously, waiting for the doctor.

70 ANGLE - THE DOOR 70

Suddenly, the door opens; and there stands Lisa,
beautiful, as well as nervous, one hand clutching
the other. Powers stands behind her... smiling
warmly.

71 EDDIE'S FACE 71

glowing at the sight of her.

EDDIE

Lisa... Oh Jesus, it's you.
It's really...

He rushes to her, envelops her in his arms. Lisa is
immediately in tears.

LISA

Oh, Eddie! Eddie...

She is unable to say more. They both embrace.

POWERS

Colonel Maxwell wants to talk
with you, but there's no hurry,
Eddie. Take all the time you
want.

Powers ducks out, closing the door behind him.

72 EDDIE AND LISA 72

hugging. Eddie holds her in his arms, but she can't
stop crying.

(CONTINUED)

72 CONTINUED:

72

EDDIE

Hey, look at me. It's okay,
baby. It's no dream. I'm
real. And I'm back. And I'm
fine. Honest...

*

LISA

I ... I just never thought I'd
see you again... Oh, Eddie.

*

*

*

He caresses her, pats her hair; she continues to cry.

EDDIE

Oh, Lisa... I'm so...

*

(a beat)

We -- we have a daughter...
don't we? Goddamn, I can't
believe it. I-- I'm a father,
Lisa. Me. A father...

*

LISA

They -- they told you?

He paces, trying to contain his joy.

EDDIE

(grinning)

Yeah... Jesus... I -- I'm a
daddy. I can't believe it...
we had a baby. You and me.
I'm a daddy...

*

*

LISA

Laurie's beautiful, Eddie.
She's spunky, and she's wild...
and she's you...

EDDIE

How -- how come you didn't
bring her?

LISA

She's in Sacramento with my
mother. She was visiting when
I got word. I didn't even
know you were coming -- or
even alive, until last night.

EDDIE

And mama?

(CONTINUED)

LISA

(lying)

She -- she was visiting friends
... Pomona. She'll be here in
the morning... We were all so
surprised... So --

(a beat)

Oh, God, Eddie -- it's you.
It's really you...!

(she sobs;
then finally
steps back)

Okay... wait. I can do it.
I can pull myself together.
Just watch...

She blows her nose, then tries to collect herself.
She walks, then looks in a mirror. She is entirely
unsatisfied.

LISA

(continuing;
near sobbing)

Oh God, Eddie, I'm sorry...

EDDIE

For what? You're the most
beautiful, the most incredible
fucking thing on the whole
planet Earth...

(a beat)

Oh God woman... c'mere quick...
Oh, please... C'mere! Before
I die!

She smiles, and suddenly decides to race over to him --
jumping into his arms and knocking him back on the big
hospital bed.

It's a bed with rollers, and they both land on it with
such playful force, that it starts to roll. And they
roll right into a wall, SLAMMING it with force.

They start to laugh, together. A raucous laugh.

An all-out laugh that quickly becomes passion, when
they stop long enough to look into each other's eyes.
They suddenly kiss intensely. Open-mouthed, and hot.
Eddie reaches into her blouse.

Suddenly a KNOCK, and the door opens. Colonel Powers
sticks his head into the room.

(CONTINUED)

72 CONTINUED (3):

POWERS
(sincerely
apologetic)
Ahh -- sorry, Eddie...

Eddie and Lisa quickly adjust themselves.

EDDIE
Hey, what happened to all that,
"take all the time I want",
stuff? #

POWERS
Sorry, Eddie, but Colonel
Maxwell has other patients...
He just needs to speak with
you. A few words.

Powers exits. Eddie looks at Lisa, then gets up and
heads for the corridor.

LISA
Eddie -- you look beautiful.
I don't know what I was
expecting, but I didn't
expect you to look so
beautiful.

EDDIE
I'm not beautiful. I'm skinny.

He checks a mirror on his way out.

EDDIE
(continuing;
playful)
Well, maybe I'm handsome. --
But I'm still skinny.

LISA
(crying again)
And you're still funny. You
have no right to be so goddamn
funny, and beautiful!

Lisa walks to the bathroom and SLAMS the door shut.

EDDIE
Hey, baby, it's all right. If
you want ugly, I'll work on ugly!

No response. A slightly bewildered Eddie steps out
into the corridor.

Powers and Maxwell together. Eddie walks over to them.

MAXWELL

This will only take a moment, son. -- Your preliminary physicals from Clark look pretty good, nothing so far but a little anemia and some badly needed dental work. But we'll be running more extensive tests. Starting tomorrow.

*

EDDIE

How long before I go on my convalescent leave?

MAXWELL

Week, ten days -- unless there are any unforeseen complications.

EDDIE

(excited)
Is that it, sir?

MAXWELL

That's it, Eddie. See you tomorrow.

*

Maxwell walks.

POWERS

How's everything going, Eddie?
-- Any problems?

EDDIE

Not a one.

POWERS

Terrific! Hey, the Missus, she looks great, doesn't she?
Absolutely outstanding.
Well -- have a nice night, Eddie.

*
*
*
*
*

EDDIE

You mean I'm free to go? The whole damn night belongs to me?

POWERS

(a meaningful smile)

-- You've earned it, haven't you? Take thirty-six hours. Be back in time for your tests at twelve hundred hours.

*
*
*

(CONTINUED)

73 CONTINUED:

73

Powers walks. Eddie smiles. Shouts! And heads for his room.

*
*

74 INT. HOSPITAL ROOM

74

Lisa is just touching herself up in front of the mirror. Eddie walks in, admiring her beauty.

*

EDDIE

I got it, Lisa! Let's hit the best restaurant in town, then we'll stack up on champagne -- Hey, our new apartment, what's it look like?

*

LISA

(a bit nervous)

Oh, Eddie -- I share the place with another girl. She's got a terrible case of the flu, or I'd have asked her to stay with friends...

EDDIE

Okay... we'll go to... to the Ambassador, get a terrific room... and really live it up! Whatta you say?

*

*

*

LISA

(pleased,
relieved)

Could we? Oh, yes -- let's do it!

EDDIE

Consider it done!

(then)

... But first...

He takes her in his arms and gives her a solid kiss.

*

75 EXT. TAXI CAB - AT THE AMBASSADOR HOTEL (LOS ANGELES)
- NIGHT

75

A cab pulls up at the entrance of the glamorous Ambassador Hotel. Eddie and Lisa get out of the cab, and look skyward. Soaking up the view -- marveling at it; in fact.

DOORMAN

Hello. Welcome to the Ambassador Hotel...

(CONTINUED)

75 CONTINUED: 75

He smiles, and holds the door. Eddie and Lisa are whisked inside.

76 INT. DELUXE HOTEL SUITE - LOS ANGELES - NIGHT 76

Eddie in a bathrobe stands near a large window looking out. A room service table holds the remains of dinner. He turns when he hears Lisa exiting the bathroom. *

EDDIE

I can't get over it. You're so damn beautiful...Jesus, I never thought I'd see beautiful again. I didn't know I'd get to see incredible. *

Lisa stands there in a beautiful Oriental kimono. A gorgeous expanse of thigh suddenly catches his eye.

EDDIE

(continuing) ...Goddamn! *

She smiles, and downs a glass of champagne.

LISA

(a little tipsy) I love the kimono, Eddie. It's wonderful. *

EDDIE

(pulls her toward him) It's nothin' compared to you. Nothin'.

He kisses her; she responds fully, but after awhile, she pulls away, looks up at him with something akin to panic in her eyes; she speaks with urgency.

LISA

Eddie, let's go to bed now!

Her urgency has him stumped.

LISA

(continuing) Please, right now, Okay?

(CONTINUED)

EDDIE
(kidding, as if he's
a child being forced)
Goddamn, if I have to -- I
have to! Damn, this Soldier
is always gettin' orders.

*

LISA
-- You really do make me laugh.
I missed that.

EDDIE
(Starting to open
his robe)
More than this?! You didn't
miss some of this fine stuff
here?

*

(starts flashing
bits of his body)
-- Check out this rib! And
this leg.

Lisa giggles again, then pours another glass of
champagne.

EDDIE
(continuing)
Hey, I thought we were going
to bed.

LISA
Well -- let's just have one
more drink first. Here...

She fills his glass, puts the bottle back, takes
several sips, coughs, brushes her hand across her
lips.

LISA
(continuing)
Went down the wrong way...
(abruptly heads
for the TV set)
Hey...I know, why don't we
see if you're on the late news...

She stumbles, spills some of her drink.

LISA
(continuing)
Oops...

(CONTINUED)

76 CONTINUED:-

76

He reaches out to help, but she bursts into tears and doubles back into the living room.

EDDIE

Lisa, are you a little drunk?

LISA

(shrilly)

Drunk!

(gulping back
tears)

I wish I was -- Well, yes,
a little... *

EDDIE

Why do you need that stuff
to see me?

LISA

(looking him in
the eye)

Because...

She looks away...

EDDIE

(after a long
moment)

-- Okay. I can take it, Lisa.
I can take it. *

LISA

(small voice)

Fine...only I'm not sure I can. *

He sits; she can't speak, turns away from him.

LISA

(continuing)

Eddie -- I -- I think I'm in love
with someone else. Oh, goddamn,
I said it.

A beat. Eddie slumps in the chair. Lisa falls back
on the couch.

EDDIE

-- Jesus...

LISA

I -- I said it, Eddie.

(confused; stunned)

I can't believe I really said it. *

(CONTINUED)

EDDIE

Jesus...I think I'm gonna be sick.

He gets up and head for the bathroom. She follows.

EDDIE

Oh God, please let me be sick!

He puts his head over the toilet bowl. She runs cold water, and puts a cold compress on his forehead. She gently cradles his head in her arms, while he leans over the toilet, hoping to throw up. But nothing comes.

LISA

(while cradling
his head)

I wrote you about -- things,
Eddie. But I guess you didn't
get my letters. *

EDDIE

-- Let's not talk about 'things'.
'Thing' has a name, doesn't he?!

LISA

Ray. His name is Ray. I don't
share the apartment with a girl.
It's Ray..? *

(she wheels around)

Oh, God, Eddie, I -- I didn't
look to have an affair, it just
happened. Christmas, two years
ago, and I was wondering if you
were alive, if I was alive.

-- If anything was alive...

(a beat)

-- Try to understand...

EDDIE

I haven't said I couldn't
understand. -- I said I want
to throw up!

She starts to cry again. Eddie gets up. Pulling
himself together.

EDDIE

(continuing)

--Okay. Maybe I can deal with
that. At least I've had the
worst of it, right? I mean, I
have heard it all -- haven't I?? *

(CONTINUED)

LISA
 (trembling)
 --Well, Eddie, maybe you haven't
 heard it all...

*
*

QUICK CUT TO:

Eddie is leaning over it again. Lisa is cradling his head again. He is trying to throw up again. Nothing comes.

LISA
 (continuing)
 -- You know our bookstore?
 Well, Ray... Ray always wanted
 to open his own place too. But
 he had bigger ideas. So, what
 with my job and your pay I'd
 saved about twelve thousand,
 and he put in another seven,
 and we expanded the bookstore,
 into a card shop, with novelties.
 It took us a year, but -- we
 flopped. Bankrupt. All gone.
 All your money -- and the store...
 All gone.

After a moment, eddie gets up and walks to the window; now there is nothing to be seen but a blanket of gray fog.

EDDIE
 -- Our store...? Lisa, why did
 you have to fuck with our store?

*
*

LISA
 I -- I'm sorry, Eddie.

EDDIE
 Jesus, I think, I'm gonna be sick
 again.
 (opens the window
 -- leans out)
 Christ, I hope nobody's down there.

*
*
*
*

LISA
 Eddie, I swear to God, we'll pay
 you back.

Eddie turns, slamming the window shut!

(

(CONTINUED)

77 CONTINUED: .

77

EDDIE
 We'll pay you back?! Damn it,
 Lisa, what is this 'we' shit?
 (a beat)
 Christ -- is it serious?

*
*
*
*
*

LISA
 (nervous)
 ...Well...

*
*

EDDIE
 Oh God, Lisa, I didn't expect
 you to be a Nun...but I didn't
 expect you to fall in love...

*
*
*
*

LISA
 Neither did I, Eddie. Neither
 did I. I mean, I love him...and
 I love you too...Oh God, this is
 awful...

*
*
*
*
*

Eddie looks at her. He slumps into his chair.

LISA
 Are -- are you gonna be sick again?

*

EDDIE
 (softly)
 No. Not this time. No...

*
*

LISA
 We'll work it out, Eddie. Unless
 -- unless you want a divorce.

EDDIE
 Could I have another couple of
 hours to think about it? It's
 been a slow fucken day. I
 wanna work my way up to the
 big decisions.

78 He returns to the window, stares out, opens the
 window. SCREAMS! Closes the window.

78

LISA
 (a deep breath)
 I...I guess I'll be going.
 (a beat)
 -- Unless you wanna make love?

(CONTINUED)

78 CONTINUED: *

78

EDDIE
(turning around)
No...thanks. Thanks a lot,
Lisa, but I won't wanna make
love...No...

*

Eddie sits on the bed. Lisa gets her coat from the closet. Puts it on.

EDDIE
(continuing)
I -- mean, I do wanna make love...
but I don't wanna just make love...
but I do...but...

LISA
(playful)
Oh...what the hell...

*

She runs, and jumps on him, like she did in the hospital. Only this time, she lands with such force on the bed, that the bed SHATTERS -- collapsing, and sending them both to the floor. They LAUGH. The sudden calamity provides a sudden relief. Only this time, the laughter doesn't lead to hot passion.

LISA
(continuing)
I -- I'm sorry, Eddie.

EDDIE
Yeah -- so am I.

*

She heads for the door.

*

LISA
(a deep breath)
Now don't worry about your mama.
She's gettin' better all the time.

*

*

EDDIE
(afraid)
Mama??

LISA
Oh, God, I -- I forgot, Eddie
I thought you knew!

*

EDDIE
Mama??

*

*

(CONTINUED)

78 CONTINUED:

78

LISA

She -- she had a stroke, Eddie.
It was rough at first, but she's
better now. Much better.

*
*

EDDIE

(trembling)

Mama??

She takes a pen from the hotel desk and writes
something on hotel stationery.

LISA

That's the name and number of the
convalescent home here in L.A.
She's really much better, Eddie
-- she...

(crying now)

I -- I -- I'll see you, Eddie.
God...you really do look great.

*

She walks, shutting the door behind her.

EDDIE

(panicky)

Mama!!

He suddenly grabs the piece of paper with his mother's
phone number, the way a man would grab for a lifeline.
And suddenly, Eddie lets out another SCREAM. One
that starts at the toes, and slowly works its way
north.

79 EXT. GREYSTONE NURSING HOME - DAY

79

A large, old-fashioned, wood structure. A bus pulls
up nearby.

80 ANGLE - THE BUS

80

The doors open, and Eddie disembarks. In his
uniform. A lonely soldier on a hot and empty street.
Laden with gifts and flowers. The bus pulling away
suddenly jolts him. He looks up at the old nursing
home. His face shows apprehension. He slowly walks
up the path.

81 EXT. NURSING HOME PORCH - DAY

81

He heads for the door, but it opens. HILDA MUNSON walks out to greet him. Hilda is in her late 40's. Professional. Officious. Tidy. She wears a pleasant grin. Perhaps too pleasant.

HILDA

-- You must be Eddie Keller.
(overly warm)
You look just like you did on
the T.V. last night.

Eddie smiles shyly, and shakes her hand. He's clearly too worried to converse.

EDDIE

How's my mother? Where --

HILDA

She's improving every day,
Eddie. Every day. And she's
anxious to see you. She's out
in back...I'll take you to her.

*
*

Eddie turns, and heads towards the back of the house.

HILDA

(continuing;
calling out)

Oh, Eddie.

*

He stops.

HILDA

(continuing)

I know this isn't the most
auspicious moment for a fiscal
conversation, but I was wonder-
ing if the Army had mentioned
our little problem?

EDDIE

Little problem?

HILDA

It's a shame one has to face all
the difficulties of running an
operation like this.

(a beat)

I'm afraid there's a matter of
maintenance money due. Three
months, at nine hundred dollars
a month.

(CONTINUED)

EDDIE

You -- you mean you haven't been paid for three months?

HILDA

That's correct, Eddie. *

EDDIE

Well, don't worry. I got a lot of money coming. Back pay. Bonus money...

HILDA

(relieved)

That's wonderful, Eddie. Just wonderful.

Eddie starts to walk.

HILDA

(continuing)

There is, of course, the issue of the increase.

He stops again. He doesn't even turn around.

EDDIE

Increase?

HILDA

I'm afraid the new fee is twelve-hundred dollars a month. Starting next week.

Now he turns.

EDDIE

Twelve hundred??

HILDA

Yes. And if I don't have the full amount in five days, I'm afraid the bed space will have to be made available. -- I'm terribly sorry, Eddie. There's nothing I can do.

EDDIE

(first sign of anger)

You will have the money, lady! *

(beat) *

Okay? *

HILDA *

Thank you. *

82 EXT. THE GROUNDS BEHIND GREYSTONE - DAY

82

Under a tall tree, Eddie sees a woman standing behind a wheelchair. The woman is MONICA LEWIS. In her 50's. Filled with life. In the wheelchair, is JESSE. Eddie's mother. A once beautiful woman. Stilled by a stroke.

Monica waves at Eddie when she spots him. Slowly, with great apprehension, Eddie walks toward his mother with the presents and flowers in hand.

Monica leaves the wheelchair and walks across the lawn to greet Eddie. More like intercept him.

MONICA

(warm)

It's so wonderful to meet you, Eddie. I'm Monica. Jesse and I met at work and became fast friends.

(a beat)

Now, it won't be easy at first, that's why I'm here. I can understand Jesse, so I thought I might help.

EDDIE

Thanks... thanks a lot.

They walk over to the soft shade under the tree.

83 ON JESSE

83

sitting in the wheelchair. All done up, makeup, a pretty robe, slippers, etc. She smiles at first, her eyes widen, she holds out her arms to Eddie.

Eddie dumps his presents and flowers on the ground. He rushes to her, kneels and puts his arms around her.

At first her mouth remains open without sound, but as the tears fill her eyes and roll down her cheeks, suddenly she tries to speak emitting an almost child-like sound: "Ehh-ey'eyydd..."

EDDIE

(holding her tightly)

Easy, mama -- Hey, I'm back and I'm fine.

(spinning around)

Look here, check this out. I made it. Your Eddie's okay. Hell, nothin' to it. It was easy, Mama. Real easy.

-- a pushover!

(CONTINUED)

83 CONTINUED:

83

Jesse looks at Eddie, shakes her head, then says, in a throaty, but perfectly understandable voice:

JESSE

Bullshit...

EDDIE

(laughing)

Hey, I thought you couldn't talk.

MONICA

Wouldn't you know, that's her one good word.

JESSE

(laughing)

Bullshit...

MONICA

Why don't the two of you get started? I'll get some water for these beautiful roses.

Monica smiles and EXITS with the flowers.

EDDIE

You like her, don't you?

Jesse nods enthusiastically.

EDDIE

So do I.

Jesse nods, indicating for him to sit on the ground in front of her. When he's seated, she looks at him closely, reaches out, touches his face, then manages a smile.

EDDIE

(continuing)

I'm still a knockout, huh?

Jesse makes a face, shakes her head no.

EDDIE

(continuing)

You mean I'm just ordinary?

Jesse nods yes, then emits a small laugh, reaches forward and pecks him quickly on the cheek. When she pulls back she is in danger of tears again, so she quickly gestures with both hands: "C'mon, tell me everything."

(CONTINUED)

83 CONTINUED:

83

EDDIE

(continuing)

Yeah, I guess I'll have to do
all the talking, won't I?

(a beat)

Okay, well -- I'm fine, in good
health, and I'm real glad to see
you, and --

Jesse smiles, then quickly pantomimes cradling a baby.

EDDIE

(continuing;

no reason to dump

that problem on her)

My baby? Oh, she's much bigger
than that. She's adorable, she's
fine. So is Lisa -- they're both
great. They send their love.
They miss you. They --

It suddenly becomes too much for him. He's about to
give in to tears...

EDDIE

(continuing;

standing abruptly)

Oh, Christ -- forgot I gotta make
a quick call to Lisa. I promised
I'd call as soon as I got here.
I'll be right back, Mama... I'll
be right back...

He quickly walks, heading to another side of the big
house. He pounds a fist against his leg, trying not
to fall apart. He walks in circles. Aimlessly. His
face and body feeling the pain -- showing the pain.

EDDIE

Oh God -- Oh, Jesus Christ...

34 ANGLE - INCLUDE MONICA

34

she walks over, trying to comfort him.

EDDIE

(surprised)

I -- I'm sorry, Monica... I --

MONICA

It's okay, Eddie. It's okay.

(CONTINUED)

84 CONTINUED:

84

She reaches out to hold his hand. He looks at her. Takes it, squeezes it, then buries his head on her shoulder.

MONICA

Eddie.. let it go. Let everything go.

He no longer resists the tears. After a moment:

EDDIE

Christ, I'm sorry... I..
Jesus -- look at me! I'm
falling apart...

He looks at her, then sobs. She holds him closely, comforting him.

EDDIE

(continuing;
collecting himself)
I'll be okay.

MONICA

I know you will. And so will she.

A beat. Monica thinks.

MONICA

I -- I was just thinking it would
be nice if Jesse could come with
us. With me, and Edna, I mean.

EDDIE

Where are you going?

MONICA

To a house. It's been in my family
for years. A beautiful house,
Eddie. It's got trees. And a lake
nearby. And hills. Beautiful hills
to look at every day. It's been in
my family, but it's got to be sold
for taxes.

EDDIE

(a beat)
How much?

(CONTINUED)

84 CONTINUED:

84

MONICA

You don't think it's possible, do you?
It's about ten thousand dollars, which
makes it \$3500 a piece. You can't
afford that.

EDDIE

I've got money coming from the Army.
I'll get the dough for Munson, and
the dough for this house. I want it
for my mother, Monica. It's a
promise. Don't worry about a thing.

85 INT. PSYCHIATRIST'S OFFICE - HOSPITAL - DAY

85

Eddie, face expressionless, sitting in front of the Army
PSYCHIATRIST.

PSYCHIATRIST

-- We don't want to force psychiatry
on any of the returning men...
We're only here to be of whatever
help we can in getting you back to
a relatively normal life. Now --
are there any major problems you
feel you have to deal with?

Eddie suddenly bursts into laughter; for a few moments
he laughs uncontrollably.

EDDIE

I'm -- I'm sorry, I -- it's just
that you -- I'm sorry...

He is laughing again.

PSYCHIATRIST

Don't apologize. I only wish I
could get a laugh like that when
I tell jokes... I... I didn't tell
a joke, did I?

Eddie laughs harder and louder than ever.

86 INT. ARMY HOSPITAL - DENTIST'S OFFICE - DAY

86

Eddie in the chair. A DENTIST picking away at his teeth.
Preliminary examination. Powers is standing nearby.

POWERS

What exactly do you want, Eddie?

(CONTINUED)

86 CONTINUED:

86

EDDIE

(when his mouth
is clear)Why didn't you tell me about
my mother, sir?

POWERS

I didn't think the timing was
right.

EDDIE

For that matter, why didn't
you tell me about my wife...
or her boyfriend... or the fact
that they both spent all my money?

The Dentist sticks him accidentally.

EDDIE

(continuing)

-- OWW! Easy, Doc, it's been a
lousy day, goddamn...

POWERS

-- What exactly do you want,
Eddie?

87 INT. DOCTOR'S OFFICE - HOSPITAL - DAY

87

A NURSE is practically wiring Eddie for sound. He's
resting on a table, getting ready for his EKG.

EDDIE

... money mostly. My mother
needs some, for that nursing home
she's in. I did some figuring
last night. If we get five dollars
bonus money for every day we were
prisoners... then I've got seven
thousand, three hundred and eighty-
five dollars coming.

POWERS

But that won't be paid until
your discharge.

EDDIE

But I need the money now, sir.
For my mother. -- Can I get
an advance?

POWERS

Let me see what I can do, Eddie.

(CONTINUED)

87 CONTINUED:

87

The machine starts.

EDDIE

(confused)

Let me see what I can do??
Is there some problem?

The needles jump around wildly on the cardiogram.

NURSE

(to Powers)

Colonel, will you please leave the
room? You're exciting this man.

EDDIE

(calling out)

Is there some problem, Colonel?

88 INT. HUGE X-RAY ROOM - HOSPITAL - DAY

88

Eddie is strapped to a huge table. Powers nearby.

POWERS

Trust me Eddie, we'll talk
later, after the debriefing.

EDDIE

What debriefing? I went through
all that stuff in the Phillipines.

POWERS

Don't worry, Eddie. There isn't
any question that can't be resolved.

EDDIE

Any question? What ques -- ?

He never finishes the sentence. Powers suddenly EXITS
the room, and the huge X-Ray machine starts whipping
around Eddie's head. Snapping pictures -- with each
snap sounding like cannon fire.

EDDIE

(continuing:

in shock)

Jesus Christ... What the hell
is happening to me?!

39 INT. INTELLIGENCE DEBRIEFING ROOM - LATER

39

A good-sized room with a conference table.

(CONTINUED)

89 CONTINUED:

89

THREE MEN and Col. Powers sit around it. Eddie sits at the far end of the table. Numerous papers, maps, documents in front of everyone.

RYAN

So, you did, in fact, sign the statement?

EDDIE

Yes, but by that time the war was practically over.

HARRIS

Were you at all coerced into doing this, was there any torture involved?

RYAN

We realize every man has his own level of tolerance, his own breaking point.

EDDIE

Jesus, my best friend was dying in front of me and nobody would do anything about it. I had to help him. Yes, to me that was torture, seeing him die like that. It doesn't push the brain too far to say my balls were in a vise...No Sir.

Ryan glances at Powers, then back to Eddie.

EDDIE

(continuing;
to Powers)

What is all this about, Colonel?

He doesn't get an answer. He doesn't get satisfaction. He doesn't get any response at all.

90 EXT. STILLWELL MEDICAL CENTER - DAY

90 *

Colonel Powers walks down the long corridor, with Eddie racing up behind him -- trying to stop him. Eddie finally catches him. Reluctantly, Powers turns.

EDDIE

Colonel, I -- I just want an explanation.

(CONTINUED)

POWERS

Eddie, don't let all that crap in there bother you. It's Army red tape.

EDDIE

But why are they leaning on me? What did I do wrong?

POWERS

They're paper pushers, Eddie. That's all -- Forget it, kid.

Powers smiles and resumes walking. Eddie walks with him.

EDDIE

What about my money, Colonel?

POWERS

Eddie, I'm sorry. There's nothing I can do.

EDDIE

(grabbing him)
But you said I could turn to you for help? Damn it, you promised!

POWERS

(unnerved)
Take your hands off me, soldier.
(collecting himself)
Jesus, Eddie, be reasonable. Pay orders come from Washington, and there's a freeze on everything until you're discharged -- maybe even longer.

EDDIE

But I need the money now...for my mother. Damn it, I'm not a traitor. I didn't do anything wrong.

POWERS

I know that, son...but --
(a beat)
Hell, Eddie -- I'm gonna level with you -- you signed the paper...it's your problem. Those are the facts. There's nothing I can do.

(CONTINUED)

90

CONTINUED:

90

EDDIE

You mean, because I signed a piece of paper to save my best friend's life -- I'm not gonna get the five goddamn dollars a day I got comin' to me?

Powers is clearly annoyed.

POWERS

We're dealing with Army policy, Eddie. These issues take time --

EDDIE

(growing rage)
My mother doesn't have time!
(he paces)
Jesus Christ -- I spent five years in Hell. I've paid my dues, Colonel. I've earned my piece of the pie!

POWERS

What do you expect me to do?

EDDIE

The right thing, damnit. The right thing.

Eddie starts to walk.

EDDIE

You know, Colonel, I'm beginning to think maybe I did do something wrong -- Terribly wrong.

Powers looks at him. Confused. Bewildered.

EDDIE

-- I survived.

Eddie salutes, then walks off the hospital grounds. Powers is left standing there. Alone. Silent. Frustrated.

91

INT. SMALL LOAN COMPANY - CLOSE ON - A SIGN - DAY

that reads:

"WE NEVER SAY NO!"

Then CUT TO a bespectacled young lady, OLIVIA, sitting beside a desk, cluttered with folders, papers, and forms. Eddie, in uniform, sits in front of her.

(CONTINUED)

91 CONTINUED:

91

OLIVIA

...No.

EDDIE

(stunned)

But I thought you never say no?

OLIVIA

So call the F.C.C. and sue me. --
 Look, Mr. Keller, if it was up to
 me, I'd give you the money. But
 this is a corporation. We have
 to face facts. I have a checklist
 here -- but unfortunately, I can't
 even place one check on your whole
 list.

(a beat)

-- Do you own your own home? -- No.
 Do you own a car? -- No. Do you
 have any stocks, any bonds? Any
 mutual funds? Anything we could
 laughingly call -- collateral?

EDDIE

...No, I'm afraid not. No.

OLIVIA

You see what I'm saying, Mr. Keller?
 You can't even work. You're a very
 unusual man. -- You're checkless.

92. EXT. LOAN COMPANY BANK - DAY

92*

A car arrives. THREE MEN get out. One man is white.
 Two men are black. A white DRIVER remains behind the
 wheel.

All three men stand by the car and look at each other
 The leader checks his .357 Magnum pistol with calm
 efficiency. The second man slips a shotgun under his
 coat. And the third man examines his .38 Smith and
 Wesson.

The two tougher BANDITS look at each other with distate.
 The NERVOUS BANDIT bobbles the gun, but manages to
 pick it up off the ground.

93 INT. THE LOAN COMPANY - DAY

93

OLIVIA

I'm sorry, Mr. Keller...I can't
 (MORE)

93 CONTINUED:

93

OLIVIA (CON'T)

write anything in your file.
I'm afraid you're out of luck...

A furious Eddie gets to his feet -- rage in his eyes.

EDDIE

OUT OF LUCK! I thought I was
out of luck in goddamn Hanoi!
But lemme tell you something...
I'll make my own luck if I have
too -- but I'm coming out on
top! It's straight seven's for
the rest of my life! From here
on in, I start winning. Now
shove that in your file, and put
a check on it!

Eddie walks. SUDDENLY the door bursts open, and the
THREE BANDITS enter, waving shotguns and pistols!

EDDIE

(continuing --
under his breath)

Oh shit.

SAM

OKAY, EVERYBODY! HOLD IT!

LEON

NOBODY MOVES, NOBODY GETS HURT!

SAM

DOWN ON THE FLOOR! ALL 'A YA!

CUSTOMER

But he -- he said don't move...

LEON

KISS THE CONCRETE... ASS HOLE!

People start dropping to the floor. Eddie is slow to
move. He watches in total disbelief. As if this
can't be happening to him... but it is. Slowly,
Eddie starts dropping to the floor.

SAM

Not you, Soldier Boy! C'mere!

With terror in his eyes, Eddie starts walking towards
the man with the .357 Magnum in his hands.

(CONTINUED)

SAM

(to Eddie)

Step back behind the counter and collect the money. All of it! Now!

Eddie can't believe his ears.

LEON

Move it, Soldier!

Eddie starts to move. The Nervous Bandit moves in front of him, and looks to the leader.

NERVOUS BANDIT

(to Sam)

We gotta hurry, Sam. We're parked in a red zone...

SAM

Jesus Christ, get this shmuck outta here!

Leon shoves the Nervous Bandit against the wall.

LEON

Cover that door. You can scream 'cop' can't you?!

NERVOUS BANDIT

(to Leon)

Hey, Leon, maybe we shoudda done a gas station first...like everyone else!

Leon jumps at the Nervous Bandit -- grabbing him by the throat.

LEON

(enraged)

Jesus Christ, I'm gonna kill the bitch for making me take you along!

NERVOUS BANDIT

(enraged)

Don't call my sister a bitch.

SAM

Shut up!

The two men continue to SHOUT and wrestle! Suddenly, BANG! Sam FIRES TWO SHOTS in the air, in order to end the chaos! People SCREAM and CRY OUT! A hole is blasted in the ceiling.

(CONTINUED)

93

CONTINUED:

93

Eddie freezes. The two Bandits stop fighting.
Sam starts pacing.

*
*

SAM

Now do me a favor and get the
money -- before I get angry.
-- Okay?!

*
*
*
*

Eddie gets the message. He moves across the counter
and starts opening various cash drawers. The thieves
toss him a sack.

*
*
*

94

ON EDDIE

94

trying to nod at Olivia. Grinning with innocence.

*

(CONTINUED)

94. CONTINUED:

94

Trying to say this isn't his fault. Shaking his head furiously. Until a Bandit jars him!

LEON

FILL IT!

Eddie resumes stuffing the sack.

95. ON EDDIE

95

His eyes light up as he sees all the money. His eyes start to whimper as he fills the sack with all the cash. His eyes feel every dollar that slips through his fingers... heading somewhere else.

96. BACK TO MASTER

96

Eddie hops back across the counter and hands the heavy sack to SAM.

SAM

(grinning)

Nice work, soldier.

He cocks his .357 Magnum and puts it under Eddie's nose. He uses Eddie as a shield as he backs out of the Loan office.

SAM

(continuing)

Nobody moves for twenty minutes, or I blow this guy's head off!

97. CLOSE ON - EDDIE AND SAM

97

backing out the front door.

SAM

(whispering to Eddie)

What division, brother?

EDDIE

(in shock)

First... First Assault, Air-Cav.

SAM

(whispering)

Under Iron Jaw Hanssen?

(CONTINUED)

97 CONTINUED:

97

EDDIE

— Yeah.

SAM

Me too. Fourteen months. Purple Heart, and all the trimmings.

EDDIE

— No shit?

98 EXT. THE LOAN COMPANY - ALLEY - DAY 98

The Bandit lowers his .357 once they're outside the Loan Office.

SAM

It isn't easy, is it?

EDDIE

I'm tryin'.

SAM

Aren't we all? So why do I get stuck with assholes like this?

He shoves the Nervous Bandit into the car. It SPEEDS away. Tires SCREECH... dirt billows.

COP CARS charge down the street, flashers flashing, sirens screaming; dust flying as they accelerate in hot pursuit. And Eddie watches. Taking it all in.

EDDIE

(in shock)

— Jesus Christ, I don't believe it...

DISSOLVE TO:

99 EXT. LOAN OFFICE - LATER 99

Camera crews converge on the bank area. We concentrate on a pretty NEWSWOMAN and her two-man team. They stand near Eddie.

NEWSWOMAN

(into microphone)

This is Sheila Daniels, Eyewitness News, and I'm talking to recently returned POW and war hero, Eddie Keller. Eddie, can you tell us what happened today at the Peterson Savings and Loan Company...

(CONTINUED)

99 CONTINUED:

99

EDDIE

Well, it was about 2:30... and I -- well, I was trying to get a loan, but I couldn't get one because they say I'm checkless... and...

NEWSWOMAN

(using a hand signal)

Okay, kill it.

(a beat)

Eddie, can you stick to the information on the robbery? I'm sure that's what the people want to hear.

(a beat -- she smiles sweetly)

This is Shelia Daniels, Eyewitness News, and I'm talking with Eddie Keller, recently returned war hero, and POW. Eddie, can you tell us what happened today at the Peterson Savings and Loan Company?

EDDIE

At about two-thirty, it was robbed. It was robbed by some men who claimed they were Veterans.

NEWSWOMAN

(startled)

Veterans?

EDDIE

Yes. You see, for a lot of us, well, things have been a bit rough since we got back. Like for example, when I got home...

NEWSWOMAN

(making the hand signal)

Kill it.

(a beat)

Eddie, this isn't a Veteran story. This is a robbery story. I'm doing Veterans next week. Okay?

She smiles sweetly, and turns back to her Cameraman.

NEWSWOMAN

(continuing)

This is Sheila Daniels, Eyewitness News, and I'm talking to recently returned POW and...

100 INT. SINGLES BAR - NIGHT

100

Eddie is having a drink, watching the very same interview on a TELEVISION above the bar.

TV SET

(Newswoman and Eddie)

... war hero, Eddie Keller. Eddie, can tell us what happened today at the Peterson Savings and Loan Company?

After a long beat.

TV SET

(Eddie on Camera)

... it was robbed.

A very long beat.

TV SET

(Newswoman)

That's it???

(Eddie on Camera)

-- That's it.

101 TONI DONOVAN

101

white, attractive, and looking at Eddie. She's seated at the bar; there's a vacant seat next to her. Eddie notices her. Toni gives him the very slightest smile, picks up her drink, and sips it. Eddie takes his own drink and downs it.

102 ANGLE - TWO YOUNG HONCHOS

102

neat, handsome surfer-types. They look at Eddie, at his uniform, and at him on the TV -- they laugh.

HONCHO #1

Jesus, what a dumb thing to say!
Hey, General, you're an asshole!

HONCHO #2

An asshole, and a joke. All that
military shit is out to lunch.

Eddie doesn't respond. His hand begins to shake, spilling some of his booze on his fingers.

(CONTINUED)

HONCHO #1

Why the uniform?! I mean, the war is over, and you blew-it!

*

HONCHO #2

Why the hell did you lose the war? I guess you guys ain't so tough... are you?!

*

Eddie continues to shake. He doesn't even turn around. He doesn't respond. He is totally immobile.

And Toni watches in the distance.

HONCHO #1

And, you're dumb...

(laughing)

... how the hell are you gonna find any action in here lookin' like that?

*

*

Toni walks over to Eddie and takes him by the arm.

TONI

(to the Honchos)

He just found it, shmuck.

She starts to lead Eddie toward a booth. Honcho #1 grabs her shoulder... with force.

HONCHO #1

(angry)

Hey --

Toni spins around -- popping open a switchblade knife!

*

TONI

One more word out of you, and I'll fix it so that the only action you get for the rest of your life --

(looks at

Honcho #2)

-- is him! Okay?

*

The young stud backs off. Toni takes Eddie by the hand, and they walk to a booth. The honchos exit the bar.

*

*

TONI
(concerned)
Sit down... take it easy.

*
*
*

EDDIE
(softly)
Thanks.
(a beat)
And... And thanks for what you
did back there.

*
*
*

TONI
-- Forget it. I hate stupidity.

Eddie is still tense. Tense and sweating. Toni is searching for a way to help him. She finally comes up with one.

TONI
(continuing)
Hey -- everything's okay. Just
take a minute and relax.
(smiles warmly)
Why don't you loosen your tie?

Eddie is uncomfortable. He doesn't move. He sweats. *

TONI
(continuing;
warmly)
Don't worry, you're not on the
base now. And I promise not to
put you on report... -- Okay?

She smiles. He starts to relax. Slowly, he loosens his tie. They both relax.

TONI
(continuing)
You know, that was the second
time I saw you on television.
I saw you kissing the ground.
So tell me -- how does it feel
to be a hero?

A beat. He is clearly disturbed again.

TONI
(continuing)
Jesus, that was a dumb question!
And I'm the one who hates
stupidity... do you believe it?!
I actually asked that dumb question?!

(CONTINUED)

EDDIE
(starting to
smile)
It was only a little dumb,
that's all.

TONI
-- Thanks.

EDDIE
-- Forget it. I hate stupidity too.

They both smile... together. Eddie relaxes for the
first time in a long time.

TONI
I'm Toni Donovan.

EDDIE
I'm Eddie Keller.

They shake hands. A bit of electricity passes between
them.

TONI
(studying him;
smiling)
You don't look like a POW.

EDDIE
How do POW's look?

TONI
I don't know, you don't look --
well, beat-up enough.

Eddie doesn't answer. He drinks. Toni gets the
message.

TONI
(continuing)
Jesus, more stupidity from
yours truly. I guess I specialize
in it, huh?

Eddie smiles. He's beginning to like this woman.

TONI
(continuing;
smiling)
So, you just got back yesterday?

Eddie nods. Still uncomfortable. Still sweating.

(CONTINUED)

TONI
(continuing)
Last night must have been
something.

EDDIE
Yeah -- it was something all
right.

TONI
-- That bad?

EDDIE
Worse.

A beat. She looks at him. Long and hard.

TONI
Why don't we leave?

EDDIE
-- Sure. Why not?

She starts for the door. Eddie follows. She walks
over to the BARTENDER.

TONI
Hey, Jim, do me a favor. Tell
Steve I couldn't make it tonight.

Toni walks toward door as Eddie starts to follow.

*
*

BARTENDER
Psst, hey -- soldier.

EDDIE
(turning, as
Toni walks on)
Yes... ?

BARTENDER
How you fixed for money? Okay?

EDDIE
Yeah... why?

BARTENDER
She's about the most expensive
hooker you could find.

Eddie walks up to Toni; she gives him a smile, he
attempts to return it, without much success.

(CONTINUED)

EDDIE

Ah -- listen... I don't think --

TONI

Damn him, I wasn't even going to tell you. If you're thinking about the money, well -- don't. It's my night off.

*
*
*
*
*

EDDIE

It's not that... It's just...

TONI

You were attracted to me, weren't you? You wanted me, didn't you?

EDDIE

Yes.

(giving her
back her line)

Hell, lady, you don't look like a professional.

TONI

(handing him his)

Really? How do professionals look?

EDDIE

-- A dose of stupidity on my part, huh?

TONI

(with a smile)

You got it, sport.

They both laugh.

TONI

(continuing)

Come on... at least have a drink with me. How can that hurt?

She starts walking, then reaches back to take his hand. Slowly, he gives himself over to her.

MUSIC throbs. Indigenous 1973 ROCK MUSIC. (The Stones?) Toni tries to drag Eddie out onto the dance floor. He's reluctant. Uncomfortable. She smiles, dances suggestively, and tugs at his arm. Slowly, Eddie starts to dance. He does his best -- but his best is lousy.

(CONTINUED)

105 CONTINUED:

105

TONI

(playful)

Not bad. When's the last time
you went dancing?

EDDIE

Why?

TONI

I don't know. You make me feel
good. -- You make me feel...
I don't know... like a groupie.

*
*

EDDIE

Really? No shit!

Eddie looks at her. Quite taken by this unique woman.

EDDIE

(continuing)

Hey -- what's a groupie?

She smiles, kisses him, and pulls him towards the
dance floor again. This time he goes with it.
Enthusiastic. Alive. Dancing up a storm -- well, at
least he's taking his best shot at it.

106 NEW ANGLE - A SMALL TABLE IN THE DISCO

106

Eddie and Toni make their way through the crowd, to a
small table. Eddie does his best to practice his
newly taught dance step.

EDDIE

Hold it! I think I got it!
(does the step)

No -- goddamn, looks like I
lost the mutherfucker again!

She laughs. Some PEOPLE don't. A few YOUNG PEOPLE
give Eddie odd looks because of his uniform. Toni
fends them off with her chilling, ice-cold stare, but
Eddie is clearly uncomfortable. Upset. Distressed.

TONI

(understanding)

Hey, let's get outta here,
and get some food. -- My treat.

EDDIE

(making light --
trying to relax)

I think -- I think you're taking
advantage of me because I'm broke.

(CONTINUED)

TONI

Okay, then let's go to my place.

Eddie backs off. He feels awkward. Toni understands. She thinks for a moment, then pulls him to a remote, private corner of the Disco.

TONI

Hey, Eddie, do you remember that first night -- when you came back? When you kissed the ground? Well, I -- I saw you do it on the TV and I couldn't get you out of my mind. I watched you trying to make people understand what you've been through... and, well, maybe they didn't understand -- but I want you to know... I did.

(a beat --
she continues
to ramble)

And when you walked in the bar tonight, Jesus, I knew I had to talk to you... I can talk about anything. I like to talk. I do a lot of it when I really want something and I'm not getting it... like now. But I really think it's a big waste of time. We'd be much happier if we...

*

Eddie, stunned by her endless 'rap' -- starts to laugh.

TONI

(continuing)

I guess I go on... huh?

EDDIE

(laughing)

I -- I'm sorry.

TONI

(sincere)

That's okay. I'm glad I made you smile.

She starts to walk. Eddie is still reluctant.

TONI

(continuing)

Jesus, Eddie, the hooker thing can't be bugging you.

*
*

(MORE)

(CONTINUED)

TONI (CONT'D)

I mean, you realize, I'm a hooker by choice. It's my profession. I'm probably the only honest woman you'll ever meet. When a man spends the night with me, he knows the price up front. No hidden surprises. No fringe benefits. No alimony.

(smiles)

And the price is very high. Do you know why?

*
*
*
*
*
*
*
*
*
*
*
*

EDDIE

(shaking his head)

... No. Why?

TONI

Because I'm good at what I do, and because I like it.

(a beat)

I only work when I want to. And only when there's an attraction. -- And Eddie, we're dealing with a top-notch attraction right now. I'm talking 'state of the art.' 'Top of the line.'

*
*

EDDIE

(smiling)

'Top of the line??'

*

TONI

And when I feel that way about a man, I always make the best damn love two people ever made.

*

EDDIE

How can it be the best each time?

TONI

(meaningful)

Because with me, it always gets better.

EDDIE

I -- I don't believe it.

TONI

Then make a bet.

EDDIE

I'm broke, remember?

(MORE)

REV. 6/8/81 HWK

77B.

106 CONTINUED (3):

106

EDDIE (CONT'D)

-- What the hell, I think I
can afford a quarter.

TONI

-- You got it. Bet you a quarter
for each time it gets better.

(CONTINUED)

106 CONTINUED (3):

106

EDDIE

Lady, you got yourself a deal.

They shake hands. His smile broadens.

106-A INT. TONI'S BATHROOM - NIGHT

106-A#

Toni and Eddie sit in a large bathtub. Eddie is up to his chin in bubbles. Beautiful soap-bubbles. But he clearly feels awkward. Almost bewildered. Toni continues to soap him down with a soft cloth.

TONI

(smiling)

How many years has it been?

EDDIE

Almost... almost six.

TONI

I want every single year, Eddie. Everything you saved up...

EDDIE

-- I'll... I'll do my best.

(a beat)

But... ahh, why the bubble bath? What happens in here?

Toni grins from ear to ear, then puts the cloth away.

TONI

-- I earn my first quarter.

With that, she slides under the water... her head in the general area of his pelvis.

EDDIE

(stunned)

Jesus Christ, make it 30 cents!!!

A moment later, his face wears a look of sheer ecstasy, and he too slides under the bubbles -- while moaning.

107 INT. TONI'S LIVING ROOM - NIGHT

107#

Sizzling flames from the fireplace provide the only light as we SLOW-PAN the living room. Artfully decorated. A unique world, created to put men at ease. At the moment, one man is enjoying a particular rapture. We LISTEN to Eddie's moans of delight as we MOVE OFF a collection of old photos on a table, and ONTO an easel, a canvas, and a collection of oil paints.

(CONTINUED)

107 CONTINUED:

107

We ARE LOOKING AT some of Toni's art work. Her primitive, but expressive attempt at an outlet. As we make a SLOW PAN of her unique paintings, we continue to HEAR Eddie off-screen.

EDDIE (O.C.)

Oh... oh... oh, goddamn!

(mid-orgasm)

Oh... oh... Oh Jesus Christ!

(then, panting)

Oh... oh... owe you half-a-buck!

Eddie cries out, achieving wild orgasm. Then, after; *
we CONTINUE THE PAN, and find them resting in each other's arms.

TONI

Uh-uhh... make it a quarter.

He's bewildered.

TONI

(continuing)

I owe you for half that action.

They look at each other, and start to smile. A moment later, it becomes laughter. Something is happening with the two of them. Something more significant than either of them anticipated. And the light from the fireplace continues to flicker.

109 INT. TONI'S BEDROOM - NIGHT

109

More sketches and paintings line the bedroom wall. Only this artwork is more intimate in nature. It is as if Eddie has been permitted to enter Toni's world, not just her body. As we PAN the paintings, we HEAR them going at each other... but there is definitely more intensity now. This isn't just fucking. This is something different. -- Much different.

EDDIE

Oh, oh, Jesus, I don't think I can -- Not again...

TONI

(breathing hard)

You -- ? God... what about me?

EDDIE

(sincerely
concerned)

I -- I'm not hurting you --
am I?

(CONTINUED)

TONI
 (reaching for him)
 Hurting me? Oh, God, Eddie... No...
 (holding him close)
 ... you're not hurting me at all...

They hold onto each other. Pulling each other closely,
 until they cry out in mutual orgasm for the first time. #

A beat. Toni lays back, collecting herself. She seems
 truly confused. Almost bewildered by some of the
 feelings she is having.

TONI
 (softly)
 Would -- would you do me a favor?

EDDIE
 Sure.

TONI
 Would you hold me, Eddie? Just
 hold me. I mean, if you don't
 mind?

She curls up next to him. He wraps his arms around
 her. Understanding her need. Sharing it, in fact.
 They huddle close. Clinging to each other.

110 OMIT

110

111 INT. HALLWAY - OUTSIDE TONI'S APARTMENT - DAWN

111

She stands in a robe; Eddie is fully dressed. He
 holds a handful of loose change. He smiles.

EDDIE
 (making light)
 ... let's see, that's a buck
 seventy-five I owe you --

He counts, and hands her the change.

TONI
 (smiling)
 And sixty cents I owe you...

She starts to count it out --

EDDIE
 (mock astonishment)
 Sixty cents?! Jesus, woman!
 Sixty cents?! That's all?!!

*

(CONTINUED)

TONI

(smiling)

What the hell... call it even.

She hands him back the change. All of it. They look at each other. The levity is gone. A sincere warmth has replaced it.

EDDIE

Toni, can -- can I see you again?

(before she answers)

Hey, why don't I take your phone number?

TONI

(looking down, almost shy)

I like you. I really like you, Eddie, and --

(a beat)

-- No, I don't think so. It was a nice night, Eddie. Let's keep it at that.

EDDIE

(innocently)

Sure... I understnad. I guess, that's the way it goes. What the hell...

*
*
*
*
*

He backs off, and heads down the stairs... like a wounded bird.

*
*

TONI

-- 552-0731! Goddamnit!

She quickly SLAMS the door shut, as if she acted on an impulse she couldn't resist. She did.

excited. Smiling.

EDDIE

Got it! 552-0731! Got it!

He smiles, hums, and waltzes down the stairs.

113 INT. HOSPITAL - DENTIST'S OFFICE - THAT MORNING

113

Eddie is sound asleep in the dentist's chair. His mouth jammed full of equipment. He is snoring.

NURSE

Doctor, should we wake him?

DENTIST

What for? He probably had a very rough night.

114 INT. HOSPITAL ROOM - DAY

114

Eddie walks into his small room. Two bunks in the room. A small desk with a lamp. A handsome YOUNG SOLDIER stands near one of the bunk-beds, stuffing clothes into his duffel bag. He smiles when Eddie ENTERS.

YOUNG SOLDIER

Hey, Eddie, looks like I'm ready to shove off.

Closes his duffel bag. Tosses it over his shoulder.

YOUNG SOLDIER

(continuing)

What are you gonna do with your convalescent leave?

EDDIE

(softly)

-- Don't know. -- You?

YOUNG SOLDIER

(grinning)

Plan to fuck myself blind. Blind and bowlegged. My girl's waitin' downstairs.

(then)

It's been good knowin' you, Eddie. real good.

The two men embrace. The Young Soldier heads for the door.

YOUNG SOLDIER

(continuing;

ear-to-ear grin)

Goddamn, it's great to be home, ain't it?

He EXITS. Eddie is silent. He stands there a moment. He looks at his desk. The phone suddenly RINGS. Eddie walks over to answer it.

EDDIE

(into telephone)

Monica... what -- ?

(a beat)

Two days? That's all. But that isn't...

He slumps into his chair. His face registers the pain, and tension of a man caught in a vise.

(CONTINUED)

114 CONTINUED:

114

EDDIE
 (into telephone)
 I'll get the money, Monica. I
 don't know how... but I'll get it.
 every nickle.

He hangs up. It is a slow, almost painful move to
 return the phone to the cradle.

Eddie thinks. Reflects. He looks at his desk
 drawer. He seems nervous. Almost frightened.

115 ON EDDIE

115

As he slowly opens the drawer, and looks at a sealed,
 unopened envelope. He plays with it a moment.
 Contemplating his next move.

116 INSERT - THE ENVELOPE

116

Addressed to Eddie. The return address reads:

"LISA KELLER
 13-14 Carmel Street
 Los Angeles, California."

117 ON EDDIE

117

nervous. Afraid. He slowly opens the envelope. In
 it, he finds a PHOTOGRAPH. A picture of his daughter,
 Laurie. In a print dress. Looking beautiful. Eddie
 smiles. A slow, parental smile -- filled with pride.

118 OMIT

118*

118A EXT. 13-14 CARMEL STREET - DAY

118A*

Start CLOSE ON the street address, then PULL BACK to
 REVEAL eddie looking at this pleasant three-story
 house. A long stoop leads up to the front door.

Slowly, reluctantly, Eddie walks up the steps.

118B INT. THE HALLWAY - DAY

118B*

Eddie checks the mailbox, finding the name KELLER
 under apartment #7. Eddie continues up the steps,
 coming to a stop near a door marked "7." As if

(CONTINUED)

118B CONTINUED:

118B*

his hand weighed a hundred pounds, Eddie raises his fist to knock.

But a VOICE inside the apartment suddenly stops him. The boice of a Young Girl. The VOICE of his daughter LAURIE.

LAURIE'S VOICE

(calling out)

Ray? Ray? Where are you hiding?

Eddie stops in mid-knock. He listens to the VOICE of his child. We can SEE the anguish in his eyes.

Laurie keeps CALLING OUT. We HEAR her little feet running around the room...as she searches for Ray.

LAURIE'S VOICE

(laughing)

Ray? I'll find you...I'll find...

We can HEAR her suddenly stumbling and falling. And then we HEAR her crying. And Eddie, in the shadows, listens to her. His own personal pain continues to grow.

LAURIE'S VOICE

(crying)

Mommy... mommy... Ray...

RAY'S VOICE

(charging out of a doorway)

Easy, baby! Easy!

We HEAR Ray racing over to her, picking her up, cradling her. Eddie sits on the steps, holding his head in his hands.

LISA'S VOICE

(terrified)

LAURIE!

We HEAR her charging into the room.

RAY'S VOICE

It's okay, baby. She's all right.
(to Laurie)

How's my little girl? Don't forget, one bump gets one ice cream.

LAURIE'S VOICE

And two bumps gets two ice creams.

(CONTINUED)

118B CONTINUED:

118B*

RAY'S VOICE

Are you gonna be brave? Brave
as ever?

LAURIE'S VOICE

(stops crying)

Braver, daddy... Braver..

They all laugh. But not Eddie. He gets up. In
pain. And walks.

DISSOLVE TO:

118C EXT. THE STREET OUTSIDE THE APARTMENT - DAY

118C*

Eddie walks down the long street. His eyes are
glassy. We can read the agony in them. And the
tears. When he passes a trash can, he takes the
letter from Lisa, and tosses it in with the rest
of the debris. The tears continue to flow.

118D EXT. PHONE BOOTH - DAY

118D*

Eddie stops. Looks at the phone booth. He
reaches into his pocket and comes up with a dime.

119
thru
123

OMIT

119*
thru
123*

124 ANGLE -- THE PHONE BOOTH - EDDIE

124

He puts in a dime. Dials. It RINGS.

TOMI'S VOICE

(tape recorded)

Hi. This is Tomi...

EDDIE

(excited)

Toni?! It's you?!

TOMI'S VOICE

... Leave your message, and I'll
get back to you. Thanks for
calling.

The recording ends.

EDDIE

Jesus, Tomi, don't stop talking.
I -- I want to hear your voice...
I just want to hear your...

Suddenly --

(CONTINUED)

124 CONTINUED

124

TONI (V.O.)
(over telephone)
Eddie -- is that you?

Eddie's eyes light up.

125 INT. TONI'S APARTMENT - NIGHT

125

Clothes strewn across the floor. Eddie's clothes. The man was obviously in a rush to tear out of his uniform, and hop into the sack. #

TONI (O.C.)
(laughing)
... You never get enough, do you?

EDDIE (O.C.)
(smiling)
Of you? Uhh-uhh... no way.

126 ON EDDIE AND TONI

126

She smiles, and hops out of bed. He reaches for her again.

TONI
Want a drink?

EDDIE
(trying to
relax)
Sure... okay. Beer? #

She nods, then scampers across the rug.

Eddie sits back. Finds a cigarette. He thinks. He is clearly troubled. He wants to smoke in order to relax. But the man can't find a match -- and that doesn't help his problem. He searches pockets and drawers... and comes up empty. He gets desperate. #

A moment later, Toni walks back into the room with the drinks. She watches him, and starts to smile. She walks to the bed, and picks up a unique cigarette lighter. A long, chrome rod that looks like a curling-iron -- but it is, in fact, a stylish lighter. Eddie is clearly stunned. She smiles, and lights the cigarette for him. He inhales. He relaxes. #

EDDIE
I was getting scared. It felt like the time I was down to my last cigarette in Nam -- and couldn't find a match. #

(CONTINUED)

126 CONTINUED:

126

He smiles, then takes a deep draw on the cigarette. *
 He glances around the room. For the first time, he *
 begins to truly take in Toni's world. He glances at *
 her large collection of books. He's impressed. He *
 smiles, then glances at one of her unfinished *
 paintings. *

EDDIE

(sincere)

Hey -- it's good, Toni. Real good. *

TONI

(defensive) *

Like hell it is...

She quickly proceeds to cover the painting with a *
 cloth. *

EDDIE

(sincere)

You shouldn't be ashamed of it, *
 Toni... and you should finish *
 it. -- It really is good. *

TONI

(defensive)

C'mon, enough about me. Have *
 your damn beer, okay? *

EDDIE

(understanding)

-- Sure. Okay. *

She flops into bed. They drink. *

TONI

Eddie -- what do you plan to do *
 about your mother? *

EDDIE

I -- I don't know.

TONI

Look, why don't I loan you the *
 money? I have a few thousand *
 you can...

EDDIE

No.

TONI

But, Eddie...

(CONTINUED)

EDDIE

(cold)

No thanks, Toni.

TONI

Hell, it's only a loan...

EDDIE

I can't take any money from you.

A beat. She looks at him.

TONI

Why? Because I'm a hooker? --
Jesus, I said I want to help.
Where else can you turn? *

EDDIE

... And I said 'forget it.'

TONI

(to herself)

There you go again, Toni! Why
do you always get a thing for all
the stubborn, pain-in-the-ass
losers? *

EDDIE

(enraged)

I'm not a loser!

TONI

What else would you call it?? *

EDDIE

Dammit, Toni. Stop treating
me like a charity case! *

TONI

Charity case?! Are you crazy?!
I don't go around making loans
to everyone! You didn't climb
into bed with the United Trust
Bank! *

EDDIE

-- And you didn't climb into bed
with a goddamn down-and-out Nigger!

A beat. She looks at him. Trying to understand --
trying to reach him.

TONI

Eddie -- you can't be afraid to
let people help. People who...

(CONTINUED)

EDDIE

Yeah! The Army was a big help!
So was the government! Believe
me, I've learned my lesson,
everything I do from here on in --
I do on my own! Okay?!

TONI

Jesus, Eddie, I -- I'm not the
government, and I'm not the Army.
I believe in you... maybe more
than you do.

*
*

EDDIE

(defensive)

Forget it. I mean, Jesus, if
my wife doesn't give a damn,
why should a Beverly Hills
hooker care what happens to me?

TONI

(hurt)

Is that why you can't take the
money?!

*
*
*
*

She looks at him, then suddenly climbs out of bed, and
goes to his pants, taking out his wallet.

EDDIE

What are you doing?

TONI

I'm looking for two hundred bucks.
If you want me to treat you like
a customer, then I'll treat you
like a customer.

EDDIE

Okay... I get the message!

TONI

Like hell you do!

*
*

He gets into his pants and takes out some money. He
puts the cash on the dresser drawer.

EDDIE

Two hundred bucks, right?
Sorry, I only have fifty.
I'll be back when I get the
money. All the money. For
you... for everyone. For
everything!

(MORE)

(CONTINUED)

126 CONTINUED (4):

126

EDDIE (CONT'D)
(at the door)
I'll be back when I'm a winner.
Okay??

TONI
How, Eddie? What are you
planning to do?

*
*
*

EDDIE
(after a beat)
... Survive!

*
*
*

He looks at her, then storms out. Enraged.

*

127 EXT. SANTA MONICA PIER - DUSK

127

Eddie walks. Eddie thinks. Eddie searches his mind
for a solution. Water glistens in the background.
Ten thousand diamonds shimmer on the red and blue
water.

The lonely soldier stops on the pier, he watches a
FATHER and DAUGHTER as they surf-cast on the beach.
He watches, then he resumes walking.

127A EXT. GREYSTONE NURSING HOME - DAY

127A#

Eddie wheels his mother in her wheelchair. He moves slowly across the grounds. He finally stops, turns, and kneels in front of her.

EDDIE

I -- I know a lot of things
haven't worked out. Not the
way any of us wanted... but
it's gonna be different, mama.
I'm home. And I'm gonna take
care of things. I don't know
how yet... but I'm gonna do it.

(near tears)

I just need to know that you
know.

(crying now)

Remember how you used to show me

(MORE)

(CONTINUED)

127A CONTINUED: .

127A *

EDDIE (CON'T)
 you believed in me? How -- how
 you used to shut me up whenever I...

She suddenly reaches out and puts a finger across his lips, hushing him. It takes great effort for her to do it, but she manages. Eddie understands. He holds her hand and kisses it.

EDDIE
 (smiling, crying)
 Yeah, mama. That's it... that's
 right... Everything's gonna be
 okay... Everything's gonna be fine...

127B EXT. LISA'S HOUSE

127B *

Lisa's house. Eddie stands there. In the shadows. Watching the building for a long time. Nervous. Tense. Frightened. Trying to work out what to do, but unable to make a decision.

Suddenly, the VOICE of a LITTLE GIRL, nearby.

LITTLE GIRL'S VOICE
 Hey, mister, can you get my ball?

Eddie jumps back in shock. Terrified that it might be his daughter. But it isn't. The girl is white, about eight years old. But Eddie is still in shock... and almost speechless.

EDDIE
 (muttering)
 Wha -- what did you say?

LITTLE GIRL
 Can you get my ball? It's right
 there...by your foot.

EDDIE
 Oh...sure...sure.

Eddie reaches down and gets the ball. He hands it to the little girl. She smiles, and starts to bounce it.

EDDIE
 (warm)
 Say, do -- do you know a girl
 named Laurie?

The little girl thinks.

(CONTINUED)

127B CONTINUED: *

127B*

LITTLE GIRL

-- No.

Eddie smiles, then feels the pain building in him.

EDDIE

And what's -- what's your name?

LITTLE GIRL

Marcie.

Eddie feels the tears beginning.

EDDIE

Marcie? That's a beautiful name.

LITTLE GIRL

Thanks.

She bounces the ball and walks off. Eddie looks at her for a long time.

EDDIE

(trying to hold back
the tears)

...a very beautiful name.

127C EXT. THE PIER - DAY

127C*

Eddie has come full circle. Back to the pier where he started. He now WATCHES kids playing basketball. A rough and tumble game. Heavy action under the boards. A scene that is not at all unfamiliar to Eddie. He watches. His intense interest grows. He thinks. He paces. He makes a decision.

EDDIE

(to himself)

Okay, Vinnie...let's make some noise.

Eddie walks off. Determined. Committed. He now has a direction.

128 EXT. HOTEL - NIGHT

128

Eddie, carrying his suitcase and duffel bag, looks at the Drive-In Motel, then walks toward the entrance.

129 INT. HOTEL CROMWELL - LOBBY - NIGHT

129

Eddie approaches the fat male CLERK. Bearded. Seedy. #
Chewing on the end of a cigar. Reading a book. #

EDDIE

Can I have a room for one week?

CLERK

Sure. #

(takes out
a registration
card)

Name? #

When he puts down the book, we see that it is "Love #
Story". The author is 'Eric Segal'. #

EDDIE

-- Ted... Ted Segal.

The fat clerk removes his cigar, and looks at Eddie. #

CLERK

Ted Segal??

EDDIE

(innocently)

Yeah... #

CLERK

(baffled)

Credit card, or cash, Mr. Segal? #

EDDIE

-- I'll pay cash.

CLERK

-- No shit. #

130 EXT. SANTA MONICA MALL - TOY STORE - DAY

130

Eddie passes the store, and glances into the window.
Several water guns on display. They look authentic.
Toy Chimpanzees pose with them. Eddie stops walking.

131 INT. SANTA MONICA TOY STORE - DAY

131

A nervous Eddie walks down the aisle, to the counter
where the water guns are kept.

(CONTINUED)

131 CONTINUED:

131

several bins. Several guns. Eddie starts thumbing through them. He spots one that looks surprisingly real, and hefts it.

132 ANGLE - THE KID

132

A fourteen year-old BOY is standing nearby. Very savvy. He looks at the gun, looks at Eddie, and nods a 'no'.

133 ON EDDIE

133

EDDIE

(bewildered)

-- No?

The Kid walks over.

THE KID

Cheap merchandise. Second rate plastic. You want quality, right?

A stunned Eddie nods a 'yes'.

THE KID

(conspiratorial)

What you want is something like this...

He takes a water pistol out of his own belt. A .45, automatic. Perfect in every detail. Wrapped with adhesive tape around the handle. A custom job. His own, personal 'piece.'

THE KID

Excellent detail. Top of the line plastic. Smooth trigger action.

The Kid squirts Eddie on the nose. Water runs down Eddie's face.

EDDIE

(wiping himself)

I -- I see what you mean.

(a beat)

-- How much?

The Kid returns the gun to his belt. He acts casual.

(CONTINUED)

133 CONTINUED:

133

THE KID

-- Make me an offer.

EDDIE

(thinking, then)

Two bucks? -- Five bucks?

THE KID

(Looking around
the store)Five?? What do you think
I am? The Salvation Army?

The Kid picks up a football. Eddie wants to haul off
and slug him - but manages to control himself. Eddie
looks at the price on the football.

EDDIE

Ten ninety-five?! Jesus,
you drive a hard bargain,
Kid.

THE KID

Things are tough all over.
Do we deal?

The Kid plays with the football. Eddie looks at him.
Eddie starts to laugh.

133A EXT. SANTA MONICA TOY STORE - DAY

133A*

The Kid walks out, wearing a smile on his face, and
tossing his brand new football in the air. He walks
off.

A moment later, Eddie EXITS the store, looking at his
new water gun, and squirting it. When an OLD LADY
looks at him with a disapproving stare, Eddie smiles
innocently; shoves the gun into his pocket...and
walks off.

133 CONTINUED:

133

EDDIE

(without blinking)

Yeah -- I see what you mean.
... Thanks.

134 INT. EDDIE'S CROMWELL HOTEL ROOM - NIGHT

134#

Eddie puts the water gun in his belt, and gets up in front of a full-length mirror. He begins to practice his quick draw. *

EDDIE

(mock tough)

Okay -- stick 'em up!

(draws)

Freeze!

(draws again)

Nobody move!

(draws again)

Got you covered!

He swaggers with bravado.

EDDIE

(continuing)

Gimme all your...

The phone suddenly RINGS -- jarring Eddie, startling him so much, he drops the pistol from his fumbling hands.

EDDIE

Jesus!

(picks up
the phone)

Oh... Monica... You got my message? Good. I -- I just want you to know, the money'll be in your hands in a few days. Yeah -- You tell mama not to worry. Everything's gonna be perfect... just perfect. *

He hangs up. He looks into the mirror.

EDDIE

(to his
reflection)

You talk a good game, mutherfucker.
-- Now it's time to deliver.

135 INT. SMALL BANK - SHOPPING MALL - DAY

135

Eddie stands in line, waiting to approach a TELLER. He nervously fingers the stock of the water pistol that is tucked in his belt. He hides it from view with his hand.

136 ON EDDIE

136

His eyes dart nervously about the bank interior. He looks at the GUARD, and his mean-looking .357 Magnum. He looks at the EXITS. He looks at the CUSTOMERS. He looks at everything, but not the LADY TELLER who is calling him.

LADY TELLER

Sir? -- Oh, sir? You're next.

A FAT MAN taps Eddie on the shoulder, jarring him.

EDDIE

Yeah!? Wha -- Huh -- ?

FAT MAN

Go to it, pal. You're up.

Eddie smiles nervously, and approaches the Teller.

137 ON EDDIE AND THE LADY TELLER

137

LADY TELLER

Yes, what can I do for you?

EDDIE

(terrified)

I -- I -- I --

Eddie tries to form words, but can't. The man tries to make sounds -- he can barely do that. He hems, haws, and finally points to his belt buckle...

The Lady Teller looks around -- totally confused. Eddie points to his belt buckle again. The Lady finally leans over her cage window.

138 ON EDDIE

138

pointing to the stock of the water pistol in his belt -- but the Lady Teller sees something else. She sees that his pants are dripping wet. The water gun has obviously started to leak. But she doesn't see the gun -- she only sees the water. And she's clearly incensed.

(CONTINUED)

138 CONTINUED:

138

LADY TELLER
(muttering)

Oh my God, how disgusting.
You should be ashamed...

Eddie looks at his pants -- then nods, bows, smiles shyly, and backs away -- walking out of the bank. So much for his first big job. He charges away -- in despair.

139 EXT. CHEZ MADELAINE LINGERIE SHOP - DAY

139

Eddie walks nervously down a block with many windows, then comes to a stop in front of Chez Madelaine. Something in the display window catches his eye.

140 EDDIE'S POV

140

LOOKING THROUGH the window, he SEES a middle-aged SALESLADY, talking on the phone near an open cash register. She is sliding a handful of money into the register. At the far end, toward the rear of the shop, another SALESLADY waits on two women.

141 CLOSEUP - EDDIE

141

We SEE hesitancy, fear, frustration, even though this seems to be a perfect set-up. He sighs, walks back out to the sidewalk and simply stands by the curb in confusion. He thinks, then musters the courage to ENTER the shop.

142 INT. LINGERIE SHOP - DAY

142

The door opens, and Eddie steps inside. The Saleslady, FRANCES, is now off the phone. The other women glance briefly at him and return to their business.

FRANCES

(smiling)

Yes sir, what can I do for you?

EDDIE

(walking up closer
to her)

Ah...

FRANCES

Is it a gift you're looking for?

(CONTINUED)

EDDIE
(hesitant again)

No...

FRANCES
Is it something for your wife?

EDDIE
(mumbling)

...No.

FRANCES
What exactly is it, then?

EDDIE
(barely audible)
Ah... a stick-up.

FRANCES
(leaning forward,
still smiling)
I don't believe I heard you...

EDDIE
(clearing his throat)
Uhhh... this is a stick-up...

FRANCES
(cocking her head)
Once more, please?

EDDIE
(taking a deep breath)
I said, 'This is a stick-up.'

FRANCES
(unbelieving, reaching
to touch his shoulder)
That's foolish... why should you
go around sticking people up? *

The other ladies look up. Startled. Eddie pulls his
water gun. *

EDDIE
Because I'm mean and I'm desperate!
Now get away from the cash
register -- please. *

FRANCES
(turning to steel)
Do you think I should be afraid
because you're black? *

(CONTINUED)

142 CONTINUED (2):

142

EDDIE

(nervous)

I -- I think you should be afraid, simple because I'm armed!

*
*
*
*

FRANCES

I'm sorry... you can't solve all your problems with a gun. Now leave my store!

*
*
*

EDDIE

Lady, you really have to open the cash register!

FRANCES

And you really have to get out of here! This is my third robbery in a month, and I simply refuse!

EDDIE

But Lady, I'm a vicious criminal! Look at these eyes. Can't you see how mean they are?

*

He squints with ferocity.

FRANCES

And look at these eyes! Can't you see how determined they are?

She stares at him with ferocity!

EDDIE

(startled)

Jesus Christ, they are determined! Get back, dammit. Get back.

But Frances picks up an umbrella, and charges him.

143 ON FRANCES

143

screaming and charging with an umbrella in her hands!

144 ON EDDIE

144

screaming and charging for the door. Racing out the exit, barely ahead of her umbrella.

145 EXT. SIDEWALK - DAY

145

Eddie hits the street, running for all he's worth. So much for his second big heist. He races down the street in desperation.

146 INT. EDDIE'S MOTEL ROOM - NIGHT

146

He lays on his bed. Thinking. Desperate. Worried.
The phone suddenly RINGS. Eddie grabs for it.

POWERS' VOICE

(over the phone)

Eddie --?

EDDIE

(sitting up)

Yes sir?

147 INT. POWERS' OFFICE - NIGHT

147

Powers sits back in his chair. Pouring himself a drink.

POWERS

Eddie, I made that final check
like you asked -- there's still
no word on the money. The Army
takes a long time to make up
it's mind, kiddo.

He shuts the door to make sure he can't be overheard.

POWERS

(continuing;
whispering)

Eddie, when are you coming back
to the base?

EDDIE'S VOICE

I -- I still have some problems
to work out.

POWERS

Look, kid, you only had five days
leave. I'm covering for you --
but I can't do it forever.

EDDIE'S VOICE

Really? Why not? I covered for
you people for five years.

POWERS

Eddie -- we're talkin' AWOL. I
just don't want you to fuck-up
your future.

148 INT. EDDIE'S MOTEL - ON EDDIE - NIGHT

148.

EDDIE

Hey Colonel, do I still have
a future?

(CONTINUED)

148 CONTINUED:

148

POWERS' VOICE

Of course you do.

EDDIE

What about the future of my money?? #

POWERS' VOICE

(over the phone)

For Chrissake, it's the damn channels, Eddie... give it time.

EDDIE

But, Colonel Powers, -- ?

POWERS' VOICE

-- Yes?

EDDIE

I don't have any goddamn time.

He hangs up.

149 INT. A NEW BANK - LOS ANGELES - DAY

149

Eddie is trying his luck in a new bank. He stands by the desk with the deposit slips, slowly casing the joint.

When he HEARS the sound of raucous laughter, he decides to look up. He spots TWO MEN walking from an office. Both are fat and laughing. Both men carry black briefcases. One man wears a pistol on his belt, which is accidentally exposed when his jacket pops open.

150 ON - A BLACK BRIEFCASE

150

being held by a man named TANK. A large, beefy, crude man in his late forties. He is talking to MICKEY, the other heavy-set man with a similar briefcase. Both men stand in line near a Teller's Cage.

TANK

Hey, remember Ruthie, used to work in savings? The one whose husband died last month...

#

MICKEY

Silent Ruthie?

(CONTINUED)

150 CONTINUED:

150

TANK

Yeah, well, she wasn't so silent
for the old Tanker last night.
She came to cry on my shoulder,
and I banged her veil off!

MICKEY

-- No shit?

Tank starts to tell his lurid tale, and Mickey is all
ears.

151 EDDIE

151

standing nearby. His face registers what he thinks of
Tank.

152 TANK AND JEANETTE, THE TELLER

152

Tank has stepped up with his large black briefcase,
equipped with a combination lock.

TANK

Everyone who got it over the
weekend, raise their hands!

JEANETTE

(blushing)

Tank, you're terrible!

She quickly slaps neatly banded stacks of bills into
his open briefcase.

TANK

Hey, Jeanette, remember Ruth
Pulaski? Well, I got into her
mourning clothes the other
night. All the way in!

*
*
*

JEANETTE

I don't want to hear anything
you have to say about her.
It's all lies anyway.

*

153 ON EDDIE

153

watching the money as it slides into the briefcase.

REV. 4/10/81

98A.

154 ON TANK

154

closing his briefcase, snapping the lock, tossing a loud GUFFAW at Jeanette. He finally exits, walking right past Eddie. Jeanette is clearly pleased to see him go.

155 EXT. BANK - DAY

155

Tank comes out, Eddie follows.

REV. 4/10/81

99.

156 EXT. STREET - DAY

156

Tank walks and continues telling dirty stories to Mickey. Eddie follows them a safe distance behind.

157 VARIOUS SHOTS

157

of them walking, talking, always followed by Eddie.

Eddie follows them as they turn a corner. About halfway down the block Tank and Mickey ENTER an old office building. Eddie speeds up in order not to lose them.

158 INT. GROUND FLOOR

158

Tank, Mickey, and three women are getting into an elevator. Eddie runs, almost skids in order to join them. The door closes.

159 INT. ELEVATOR

159

Eddie slips to the side, watching, as Tank presses "nine". One of the three women is young, quite attractive. Tank nudges Mickey, indicating his interest in her. The women are talking among themselves. The elevator stops, the women get off, the doors close.

TANK

(oblivious of Eddie)

Great little ass on her -- huh?

The doors open. Tank and Mickey step out.

160 INT. CORRIDOR

160

Eddie gets out, too, stepping up to a glass-framed directory for that floor, in a stalling move.

TANK

(walking down
the hall)

Wonder where she works? I
never saw the broad before.

MICKEY

Hell -- hope I find out before
you do, you fat fuck.

Mickey belts out a loud, disgusting BELCH. Eddie follows them at a distance; they make a turn, and head down a new corridor.

REV. 4/10/81 100.

161 ON TANK AND MICKEY 161

They exchange briefcases. Mickey gets the case with the money. Eddie never sees the swap.

162 ANGLE TO INCLUDE EDDIE 162

Now Mickey has the case with the bank cash. He heads for an office.

TANK

I gotta take a crap. Drop off the cash, and pick up the rest of the T-Notes.

MICKEY

Yeah...

TANK

And pick me up in a couple.

Mickey enters the office. Tank, now holding the other briefcase, continues to the door at the end of the hall, marked: MEN. Eddie follows as several people come out of an office and head toward the elevators. When Tank gets to the door, he pushes it open, and enters.

163 ON EDDIE 163

in the hallway. He looks at his water gun -- puts it to his lips. He kisses it -- then prays, accidentally squirting himself with water. *

164 INT. MEN'S ROOM 164

Eddie slowly enters. Nervous. Sweating. Tense. He looks at the tiled floors, and marble wash basins. At the rear, he spots three booths facing the door. Only one of them has an occupant with his pants down. The rest of the place is empty.

165 EDDIE'S POV OF THE BOOTH 165

Tank's pants and shorts are around his ankles. Also resting on the floor inside the booth is the briefcase.

166 ANOTHER ANGLE - EDDIE 166

Sweating. Nervous. Washing his hands, walking to the door and checking it. Then opening it, and closing it, again. He waits a moment. Unmoving. Silent. Frozen. Then he opens the bathroom door one more time.

(CONTINUED)

166. CONTINUED:

166

TANK'S VOICE

Hey, Mickey, is that you?

Eddie belts out a LOUD belch... Just like Mickey.

TANK'S VOICE

(continuing)

-- Yeah, it's you all right,
you fat fuck.

Eddie now moves to the stall. He bends down, knocks the black briefcase on its side and slips it out from under the booth.

TANK'S VOICE

(continuing)

Mickey -- Jesus, that ain't funny!

Eddie backs up with the case, takes his gun out. Hugs it.

TANK'S VOICE

(continuing)

Mickey! Hey, Mickey -- Jesus Christ, come on, I'm taking a crap.

(then, a tentative:)

Mickey...? Hey, Mick --?

EDDIE

-- Sorry. No Mick. Just a desperate man! A goddamn, mutherfucking killer!!!

Eddie moves to the booth, kneels down, and waves his water gun underneath the door... quickly.

TANK'S VOICE

Oh, Jesus -- don't shoot, don't...

EDDIE

I won't, if you move fast. Get out of your pants and shorts, take off your coat and shirt and throw 'em out!

Eddie stands up, backs away.

TANK'S VOICE

Okay, okay. But don't shoot,
I got a wife and three kids!

(CONTINUED)

166 CONTINUED (2):

166

EDDIE

Goddamn, mister -- I already
heard that story three times
today! Move! Quick. I'm
gettin' jumpy!

Eddie's playing a role and enjoying it -- waving the gun
under the stall. Prancing about the room.

EDDIE

(continuing)

-- Hurry it up, chop-chop,
outta those clothes.

TANK'S VOICE

(panicky, ducking)

Yes, yes... just don't...

The coat is thrown over, then his shirt; Eddie catches
them. Suddenly, the SOUND of someone at the door.
Eddie quickly ducks back, so that when the door opens,
inward, he is between it and the wall.

MICKEY

(stepping aside,
carrying his
briefcase)

Jesus -- who died in here?

TANK

Mickey -- quick, your gun!

MICKEY

My gun? What about it?

TANK

Use it, asshole!

MICKEY

-- On what, asshole?

Eddie now jumps out, and sticks his pistol against
Mickey's ear. So close -- Mickey can't tell if it's real
or not.

EDDIE

(smiling)

On me, asshole.

(suddenly frenzied)

-- Drop it! Now! Fast!

Mickey hesitates. Eddie goes furious on him...

(CONTINUED)

166 CONTINUED (3):

166

EDDIE

Quick, I'm crazy!

MICKEY

(hands in the air)

Jesus Christ -- okay -- okay!

Mickey drops his gun -- Eddie picks it up, and puts it in his belt.

EDDIE

Now, quick -- take off your clothes!

MICKEY

What -- my clothes?

TANK

Take 'em off, I did.

EDDIE

Shut up in there! Sit on the bowl, and think positive! You -- get in a stall, and strip! And don't turn around.

MICKEY

(stripping)

Yes sir... yes sir...

EDDIE

Quick -- I got a buddy in the hall's gonna get itchy if I don't come outta here. C'mon, hurry.

MICKEY

I'm hurrying, I'm hurrying... Christ, what is this?

EDDIE

A charity drive. You decided to give at the office.

A beat. Eddie collects everything.

EDDIE

(continuing)

Okay, you two, listen. I'm taking the first elevator, my buddy's covering this door until I'm outta here, so don't even stick your head out for a good ten minutes. Got it?

MICKEY

Yeah... yeah...

TANK

We won't...

EDDIE

Good. Now give me the shorts.

(CONTINUED)

166 CONTINUED (4):

166

MICKEY

My shorts, too??

EDDIE

Yeah, the shorts, too. And quick! -- Jesus, you have a big, ugly ass.

Mickey steps out of his shorts. There is a butterfly tattooed on his butt.

EDDIE

(continuing;
really digging
his power now)

Cute! But it doesn't help.

(smiles)

Go ahead. Shut the door, and sit down. Just like El Stinko.

Eddie gathers all the clothes, goes to the window, opens it and drops them out. He is manic.

EDDIE

(continuing;
picking up
Mickey's case)

What's in this one?

MICKEY

Oh, nothing, just some papers and --

TANK

The notes, you didn't bring the T-Notes?

EDDIE

Thank you, Tank.

MICKEY

Tank, you asshole!

EDDIE

So long, gentlemen. And remember -- ten minutes or there's gonna be so many bullets flying around here you'll think you're in a damn beehive!

Eddie opens the door and calls out.

EDDIE

(continuing)

Vin, it's me, it's me -- comin' out. With the door prize!

Eddie leaves, carrying two briefcases and a gun.

167

INT. CORRIDOR

167

He runs down the hall, turns and gets to the elevators.

(CONTINUED)

167 CONTINUED:

167

He presses all the buttons, ducks back to see if they followed, pops back around the corner, joggling from one foot to the other.

EDDIE

C'mon, c'mon -- goddamn, c'mon!

An elevator door opens; Eddie jumps inside. The doors slide SHUT. And the elevator goes down. As it travels, we can SEE the lights that indicate the changing floors. And if we listen carefully we can HEAR the sound of Eddie screaming out with the sheer joy of victory.

168 INT. TONI'S APARTMENT - NIGHT

168

There is a rapid KNOCK at the door, Toni walks over to it, and opens the door. Eddie stands there with a big smile, and one black briefcase. *

EDDIE

(grinning)

I just became a winner.

TONI

(worried)

Jesus, Eddie, what have you done?

QUICK CUT TO:

169 CLOSE-UP - THE BRIEFCASE LOCK

169

Eddie is sawing through it with a hacksaw. *

EDDIE

-- There must be almost a hundred thousand in here! In cash! I watched them put it in the case. *

He looks at Toni; she appears stunned -- almost angry.

EDDIE

One more minute, and we'll be swimming in all that wonderful green... *

She turns and walks.

EDDIE

What the hell's wrong? I just nailed it! The big score... I'm not a loser any more.

She heads for the kitchen... slamming the door behind her.

EDDIE
(to himself)
Woman's crazy, that's what she
is... screwy.

He saws through the lock on the briefcase. The lock
snaps, and he up-ends the case. But only a manila
envelope falls out. No money. He slaps the case --
hard... and out come T-Notes... in a torrent.

EDDIE
(continuing)
C'mon, Thomas Jefferson -- where
the hell are you and Lincoln, and
all the other little White House
mutherfuckers?

But there is no cash! Absolutely no money! He
quickly rips open the manila envelope -- only to find
more United States Treasury Notes.

EDDIE
(continuing;
incredulous)
But I saw the money! I saw it!!
I'm positive -- !

*

He takes out more United States Treasury Notes.

EDDIE
(continuing;
counting them)
Ten, twenty, thirty, forty, fifty...
Christ, that's a total of two hundred
thousand dollars -- in United States
Treasury Notes.. and they're
negotiable.
(a beat)
But I still have to get cash...
and fast...

*

*

Eddie suddenly stands.

EDDIE
(calling out)
-- Is there anyone you know? Any
place I can unload this stuff?

She sticks her head out of the kitchen.

TONI
I can't help you.

(CONTINUED)

EDDIE

Jesus, Toni. You must know
someone. You're in a business
with goddamn social contacts!

Incensed, she looks at him, and walks into the bedroom
-- SLAMMING the door behind her.

Eddie gets up -- he walks... he paces.

EDDIE

(continuing)

Hell, I didn't hurt anyone,
Toni. I wouldn't hurt any
one. I was just...

She pokes her head out.

TONI

Did you have a gun?

EDDIE

Yes!

TONI

• Was it loaded?

EDDIE

Yes!

TONI

You could have killed someone!

He points the gun at his head, and pulls the trigger.
Water squirts him in the nose, and runs down his face.

looking at him. Starting to laugh. In spite of
herself. Then --

TONI

My God, Eddie... someone could
have killed you!

EDDIE

I had to do it, Toni. I had no
choice. Hell, even the Vice-
President of the United States is
a goddamn convicted thief.

#

(CONTINUED)

TONI

So what?!

*

EDDIE

Damnit, Toni, I've been dumped on, cheated, and screwed. I want what's mine! I want my piece of the action!

*

(a beat)

Try to understand... I gotta take care of my family!

*

TONI

But I do understand! I tried to help. Remember?

*

*

EDDIE

It's my problem, Toni. I'm taking care of it.

TONI

-- And you're doing a helluva job! You're a thief! You've got more troubles now... not less!

*

*

EDDIE

-- You'll talk different when I turn this into cash.

TONI

No, I won't. The money doesn't matter.

EDDIE

That's fine talk, especially when it comes from a bitch who charges two hundred bucks a night!

*

*

*

She suddenly SLAPS him hard, across the face.

*

TONI

-- Four hundred!

*

*

(a beat)

*

And stop acting like a goddamn popcorn pimp!

*

*

(collecting herself)

*

Jesus Christ, Eddie... Don't you understand? You're going to end up in jail, in an alley, or dead. I've seen it all before.

*

*

*

*

EDDIE

When??

*

172 CONTINUED (2):

172

TONI
What difference does it make?

*
*

EDDIE
Well -- I'm different! I could
surprise you.

*
*
*

TONI
-- and if you don't?

*
*

She suddenly walks into the bedroom, and SLAMS the door,
for the second time this night.

EDDIE
(stunned)
Goddamnit, Toni, I'm different!
I -- I can put it all together.
I can take care of business!
Hey... Toni??

*
*
*
*

There is no answer. After a long moment... he walks.

*

172 CONTINUED: (2)

172

EDDIE (cont'd)
(muttering)
The woman is crazy... that's
what she is -- screwy!

Eddie is silent. Alone. He paces. He walks to the
front door. He EXITS.

173 INT. BAR - NIGHT

173

The bar where Eddie and Toni met. Eddie is seated at
the bar, next to the familiar bartender, Pete. Eddie
drinks, while making casual conversation with Pete.

EDDIE
(smiling)
Hey, Toni sends her best.

BARTENDER
Yeah? -- A great girl that Toni.

EDDIE
(drinking)
-- The best.

BARTENDER
Oh sure, I remember you. You're
the war hero. What can I do for
you, tonight, General?

EDDIE
Actually, I'd like to meet someone
else, and Toni said you're the man
to arrange it.

BARTENDER
That's me, all right. Okay, I'm
game, who do you want to meet?

EDDIE
(softly)
Someone with connections.
-- Heavy-duty connections. I
have something to unload. -- And
it's big. Very financial.

BARTENDER
I'm not sure I understand.

Eddie holds up a fifty dollar bill. The Bartender takes
it.

(CONTINUED)

173 CONTINUED:

173

BARTENDER

(continuing)

-- Now I understand.

(writes a phone
number on a
piece of paper)Call this number. The guy's
name is Tommy Merola. -- He
knows the people, who know
the people. Okay?

Eddie takes the paper. Eddie gets the message.

EDDIE

-- Okay.

Eddie walks.

174 INT. A DIMLY LIT UNDERGROUND GARAGE - NIGHT

174

An all-white Lincoln Continental pulls into the garage
and stops. A tough, middle-aged Italian, SAL BUONO,
steps out of the car. Tommy Merola, a slick Italian,
is with him. They wait in silence.

SAL

So? Where's the guy?

TONNY

I told him we'd be here.

Eddie steps up from behind a car.

EDDIE

He believed you.

Eddie walks over to the two men.

SAL

Let's see what you've got, friend.

Eddie takes out a ten-thousand-dollar Treasury Note. Sal
begins to examine it. He clearly likes what he sees.

SAL

(continuing)

How much, total?

EDDIE

Two hundred plus the ten.

Sal thinks.

(CONTINUED)

174

CONTINUED:

174

SAL

Eighty thou, cash. Best I can do.

EDDIE

You can do better.

SAL

We're talking eighty thousand,
cold cash, my friend.

EDDIE

-- I'm not your friend. I'm a
thief selling to a thief, and I
want a thief's price.

No response. Eddie walks.

SAL

Hey, wait. Fifty cents on the
dollar. My best offer. And you
can't do any better. A thief's word.

Eddie nervously takes a cigarette from a pack and lights
it. Sal flashes some cash.

SAL

Do we deal?

EDDIE

-- I didn't bring it all with me.
You think I'm an idiot? -- Okay,
fifty cents on the dollar. I'll
tell you where and when.

Eddie walks.

EDDIE

(continuing)

Wait ten minutes until you leave.
-- I'll call tomorrow with final
instructions.

Eddie EXITS. Sal and Tommy look at each other.

175

INT. TONI'S APARTMENT - NIGHT

175

Eddie races inside, eager to tell Toni all the news.
But the apartment is empty.

EDDIE

(calling out)

Toni? Hey? Where the...?

(he thinks)

... damnit!

176 INT. THE SINGLES BAR - NIGHT

176#

The place where Eddie met Toni. He enters, looks around, and sure enough -- he spots her. At a small table. Their table.

#

EDDIE

What the hell are you doing?
-- Why are you here?

TONI

Everybody has to make a buck.
You do it your way, I do it mine.

She turns away from him -- masking her own pain.

#

EDDIE

Hey! You don't have to do this!

TONI

(cold)
Will you please leave, I'm
waiting for someone.

EDDIE

(sarcastic)
Hey, look, I know it's a great
life, and I don't mean to screw
it up, but...

#

TONI

(ice cold)
Will you please leave?

#

EDDIE

Okay... so we're both whores.
Well, I'm working on a way to
get us both out... I'm --

#

TONI

Out?! Hell, all I get is a visit
to the morgue when they ask me
to identify the body! -- I'm
just not interested. No thanks.
Not me.

#

EDDIE

Toni... I -- I love you...

#

TONI

(softly)
Maybe you do... and maybe I'm
just the nicest thing that's
happened to you since you got home.
(a beat)
You're your own worst enemy, Eddie.
And that's a fact.

#

(MORE)

(CONTINUED)

TONI (CONT'D)

I guess you'll have to live with
it. Only one small favor --
(very soft)
-- don't ask me to. I can't.

EDDIE

Toni -- I -- I --

A smooth BUSINESSMAN walks over. Maybe fifty or
fifty-five years old.

BUSINESSMAN

(smiling)

Hello, Toni.

TONI

Hello, Martin. This is my friend
Eddie Keller. He's a hero. He
doesn't believe in loans -- he
believes in robbing people...
(a beat)
... I think he was just leaving.

*
*

BUSINESSMAN

Really? Where is he going?

TONI

I don't know. I'm sure he doesn't
either. --- Do you, Eddie?

He looks at her. He walks, never seeing the tears in
Toni's eyes. She orders another drink, and downs it.
She takes a breath, then motions the bartender for a
third.

BUSINESSMAN

(concerned)

Toni -- can I do anything for you?

TONI

(softly)

Yes, Martin. Would you mind
leaving me alone tonight?

BUSINESSMAN

Certainly. Whatever you say.

He walks. She takes her third drink. She downs it.

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177 INT. EDDIE'S HOTEL ROOM - NIGHT

177#

He picks up his phone and dials.

EDDIE

Hello... Tommy?

TOMMY'S VOICE

Go.

EDDIE

It's the Hotel Cromwell, on
Garland, near Seventh. Room
307. How about two hours?

*
*
*

TOMMY'S VOICE

You got it. Sal'll be there
with the cash.

EDDIE

Good, Vinnie and I will be
waiting.

TOMMY'S VOICE

-- Vinnie?

EDDIE

-- My partner.

Eddie hangs up.

EDDIE

(continuing;
suddenly)

Jesus, what am I doing, Vinnie?
What the fuck am I doing!

Eddie downs a drink from Vinnie's mug. The one he
kept from the prison camp.

177-A INT. HOTEL LOBBY - NIGHT

177-A#

Eddie gets off the elevator, and glances at the Fat
Clerk.

*

EDDIE

(calling out)

If anyone asks, I'll be back
in an hour. I'm getting something
to eat.

*
*
*

CLERK

(without
looking up)

-- No shit.

*
*
*
*

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178	OMIT	178#
179	EXT. STREET IN FRONT OF HOTEL CROMWELL - NIGHT	179#
	SLOW PAN down the long street. Eddie returns from dinner. He is calm. Relaxed. Well, almost. At least, until he spots the van. The shiny van with the white Nevada license plates.	# # #
179-A	ANGLE - THE VAN	179-A#
	Two thugs stand at the rear of the van watching the hotel.	#
179-B	ON EDDIE	179-B#
	EDDIE (nervous) Oh, Jesus... I'm screwed.	#
	Eddie slips into the hotel. Unseen.	#
180	INT. THIRD FLOOR CORRIDOR - NIGHT	180#
	Eddie pops out of an unseen elevator, and hurries down the corridor. He races to a window that looks out on a parking lot. From behind the curtains, he peers down to see a shiny Lincoln Continental pulling up. Tommy Merola is in the car, along with Sal... and another THUG.	# # # # #
	Eddie turns, and races back down the corridor to his room.	#
181	INT. EDDIE'S ROOM	181#
	He quickly shuts the door. He digs into his duffel bag and comes up with his water gun. In disgust, he throws it away. He scrambles around the room, packing anything that might trace him, into the duffel bag -- in case he might have to make a getaway. He looks at his watch; it is almost ten p.m. Eddie drops to the floor and begins doing push-ups, to work off nervous energy.	# # # # # # #
182	OMIT	182#

183 ON EDDIE

183

looking at Vinnie's mug.

EDDIE
(frightened)
They're gonna fuck with me,
Vin. They're gonna ace me...

He falls to the floor, and starts his push-ups again.

EDDIE
(continuing;
to the mug)
Jesus, Vinnie, I'm a dead man!

He gets up and goes to the phone. He catches his
breath. He dials.

EDDIE
(continuing;
into phone)
Toni?

TONI'S VOICE
(over phone)
Eddie -- where are you?

EDDIE
Downtown. The Hotel Cromwell.
I just -- I just wanted to say
I'm sorry...

183-A INT. TONI'S APARTMENT

183-A

She is sitting near her unfinished painting. It is
uncovered. She has been mixing paint... preparing to
work on it again. *
*
*

TONI
(concerned)
Eddie... wait...

EDDIE'S VOICE
(over telephone)
No... let me talk. I gotta talk...

She listens to him -- and as he speaks, she becomes
increasingly nervous and tense. There is something
in his voice that frightens her.

EDDIE'S VOICE
(continuing)
You were right, Toni. I -- I
didn't make things better... I
made them worse. And... and if
I don't see you again...

(CONTINUED)

183 ON EDDIE

183

looking at Vinnie's mug. Then looking at the pistol again. Making sure it's loaded.

EDDIE
(frightened)
They're gonna fuck with me, Vin.
They're gonna ace me...

He falls to the floor, and starts his push-ups again.

EDDIE
(continuing;
to the mug)
Jesus, Vinnie, I'm fucked!

He gets up and races to the phone. He dials.

EDDIE
(continuing;
into phone)
Toni?! I'm screwed, Toni! I blew it!

TONI'S VOICE
(over phone)
Eddie -- where are you?

EDDIE
(frantic)
The Columbine Motel... but I'm screwed
Toni... they're gonna nail me... they're
gonna kill me for sure.

TONI'S VOICE
Eddie... I don't under...

EDDIE
You were right -- I didn't make
things better... I made them worse!
Sal's gonna be here any minit, and
he's gonna kill me. I know it!

TONI'S VOICE
Get out of there, Eddie! I don't
know what the hell is going on, but
get out of there! Now! -- RUN!!!

He hangs up, and charges for the door! He yanks it open.

184 SHOCK CUT - SAL AND A THUG

184

standing in the doorway. Smiling. Eddie jumps back. Startled! Sal holds a medium-sized suitcase.

EDDIE

I -- I was just gonna get some ice...

THUG

(grinning)

Nothin' for me, thanks. I'm driving.

The Thug laughs, enjoying his own joke.

SAL

(smiling)

Hello, kid. Merry Christmas.

EDDIE

-- Come on in.

Eddie shuts the door; the two men enter, both check the room.

SAL

(feigning
casualness)

I thought your buddy would be here. What's his name? Vinnie?

EDDIE

He'd rather not be seen. Playin' it cool, you know what I'm saying?

(CONTINUED)

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183-A CONTINUED:

183-A#

TONI

(stunned)

Don't see me?! Eddie, what's
going on...

#

183-B INT. EDDIE'S MOTEL ROOM

183-B

EDDIE

(into phone)

It -- it really doesn't make
a difference... I fucked up,
Toni. I blew it. Sal's gonna
kill me.

#

TONI'S VOICE

Then get out of there, Eddie!
I don't know what the hell is
going on, but get out of there!
Now! -- Run!!!

He thinks. He hangs up. He grabs his duffel bag and
charges for the door! He quickly yanks it open --
trying to make his break!

#

184 SHOCK CUT - SAL AND THE THUG

184#

standing in the doorway. Smiling. Eddie jumps back.
Startled! Sal holds a medium-sized suitcase.

EDDIE

I-- I was just gonna get some
ice...

THUG

(grinning)

Nothin' for me, thanks. I'm
driving.

The Thug laughs, enjoying his own joke.

SAL

(smiling)

Hello, kid. Merry Christmas.

EDDIE

-- Come on in.

Eddie shuts the door; the two men enter, both check
the room.

(CONTINUED)

SAL
(feigning
casualness)
I thought your buddy would be
here. What's his name?
Vinnie?

EDDIE
He'd rather not be seen.
Playin' it cool, you know
what I'm saying? -- We always
play it cool. #
#

SAL
He's not coming?

EDDIE
Not coming. Just watching.

Sal stares at him.

EDDIE
(continuing)
I thought you were coming alone?

SAL
(lightly)
Paolo? He's just here to
watch the money. It's a
dangerous hotel, kid.

EDDIE
You're not nervous are you, Sal?

SAL
Of course not. Are you?

EDDIE
No. But Vinnie is. He thinks
you might try to cheat us. I
told him he's crazy. But he's
right here in the hotel.
Watching. If that's what you
really want to know.

SAL
Who the hell cares. #

EDDIE
Fine -- what's in the bag?

SAL
What do you think -- a hundred
thousand.

(CONTINUED)

EDDIE

Let's see it.

SAL

(putting the
suitcase on
the bed)

Sure thing, kid.

#

Sal opens the suitcase, revealing neatly stacked packets of bills.

#

SAL

Now let's see my present.

#

Eddie hands him a large manila envelope. Sal examines the Treasury Notes. Eddie checks the money.

SAL

It's all here, just like you said.

EDDIE

So's this.

SAL

I guess that concludes our business? Any questions, kid?

EDDIE

-- Just one.

SAL

What's that?

A beat.

EDDIE

-- Do I get out of here alive?

Sal looks at the Thug. Sal looks at Eddie. Sal smiles.

SAL

(overly sweet)

What do you think, kid?

A beat. Eddie thinks. Eddie explodes.

EDDIE

Okay, you assholes! You think I don't know?! You think I didn't see the van out front?! Who do you think you're playing games with... a goddamn cheerleader?

#

(CONTINUED)

Sal and the Thug look at each other. Totally bewildered by the manic display they are witnessing.

EDDIE
(continuing;
pacing)

Jesus Christ, I don't believe it! The V.C. fucks with me, the Army fucks with me, and you fuck with me. It's a goddamn 'Hump Eddie' convention! Well that's it -- I've had it. The last stop. The end of the line. Everyone off. Show's over.

THUG

Hey, Sal... can I take care of the crazy nigger now?

Wham! Wham! Eddie suddenly erupts with the efficiency of a well-trained fighting machine. A few karate chops to Sal, double him up. A well-placed elbow manages to send the Fat Thug against the wall... gasping for air. The Thug charges Eddie one more time, and Eddie SLAMS him across the throat, throws a knee into his groin, and drops him with a swift blow to the back of the neck. It is all done with smooth precision. And the Fat Thug is out cold. On the floor. Unconscious.

EDDIE
(to the Thug's
limp form)

Next time, be careful who you call nigger, you ugly sonuvabitch! #

Suddenly, Sal gets to his feet, with a glinting switchblade knife. He POPS open the blade, and takes a vicious swing at Eddie -- before Eddie realizes what's happening. The knife comes close! He swings again, barely missing Eddie's face! Eddie jumps back... #
Sal prepares for one more lunge... #

Eddie goes into a crouch, and comes up with a YELL, and a straight karate-blow to Sal's throat. Sal gasps. Eddie steps behind him, and with a spinning move, plants an elbow in Sal's back. Eddie continues to swing around in a vicious arc -- missing Sal, and smashing a lamp!

As Sal moves in again, Eddie catches him with a chop to the bridge of the nose -- then lifts him up, and tosses him over his shoulder. Sal flies through the air, landing on a night table -- and smashing it. Sal lays on the floor like a rag doll. Limp. And out cold.

(CONTINUED)

184 CONTINUED (4):

184

Eddie thinks, then takes Sal, and drags him into a closet. He locks the closet door -- then takes a moment to breathe.

#

EDDIE
(continuing;
mumbling)
Jesus Christ... I -- I'm still
alive...

He looks at himself in the mirror. Not exactly a wonderful sight. Suddenly, a KNOCK at the door. Eddie jumps!

EDDIE
(continuing;
startled)
Who -- Who is it?

MAID'S VOICE
Maid, just checking. You want
your room cleaned?

EDDIE
No. Everything's fine. No
problems.

Eddie looks at the body on the floor. The maid walks off. Eddie breathes easier. Double-locks the door. He walks to the window, and looks out.

#

185 EDDIE'S POV - THE STREET - NIGHT

185#

The van is out front. So is one Thug. The other one is gone. Eddie thinks. Eddie paces. So does the Thug in front of the van.

#

Sal starts to GROAN, so Eddie karate chops him again. Sal goes back to sleep. Eddie drags the body into the closet... and puts Sal into the ugly Thug's arms. -- Eddie locks the door.

#

186 BACK TO MASTER

186#

Eddie is a wreck, pacing, trying to figure out some course of action. He walks to the windows, looks out. He opens one wide, but it's three flights down and no fire escape. Just as he's about to shut it, he hears a FIRE ENGINE SIREN in the distance.

#

Eddie snaps his fingers. He takes the Treasury Notes -- shoving them into the bag with everything else.

(CONTINUED)

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186 CONTINUED: 186

He walks to the phone -- checks the "emergency sticker" #
pasted to the phone... and dials. #
#

After a series of BUZZING, CLICKING SOUNDS:

SGT. McCANN'S VOICE
Police Department, Operator 24.

EDDIE
(breathing hard)
Help me -- please help me!

SGT. McCANN'S VOICE
Help you? Who is this?

EDDIE
I'm in Room 309 -- Hotel Cromwell... #

SGT. McCANN'S VOICE
Room 309. Hotel Cromwell. Who #
is this? #

EDDIE
I just shot my girlfriend --
and her dog. I think I'm going
to shoot myself!

He hangs up. Waits a moment, and dials again. #

EDDIE
(continuing)
Hello, Fire Department... #

187 EXT. THE STREET - BY THE VAN - NIGHT 187#

Tommy Merola stands by the van, checking his watch.
He looks to the Driver.

TOMMY
It's taking too long. Stay
here. I'm gonna check with #
Augie in back. #

Tommy fingers the pistol in his belt, and walks off.

188 INT. EDDIE'S HOTEL ROOM - NIGHT 188#

Eddie is shifting into full gear. He shoves the money
and the T-Notes into his duffel bag. He starts to #
close the bag -- then suddenly changes his mind. #

189 INT. LOBBY - GROUND FLOOR - NIGHT

189#

The elevator door opens and out steps Eddie, in full dress uniform. The Clerk at the desk looks up and spots his uniform for the first time.

#

CLERK

You didn't tell me you were in the Army. Don't expect no discount.

#

#

Eddie peers out the curtains; the van is still there.

EDDIE

I don't.

#

Eddie sits with his back to the windows.

#

CLERK

(noticing his duffel bag)
Checking out?

#

#

EDDIE

Ah, no -- just going back to the base for the night.

Eddie glances at his watch, begins to jiggle his knee, as: in the distance we HEAR police sirens.

#

We CAN SEE from the expression on Eddie's face he is sending up a strong prayer they are the right ones. The SIRENS get closer and closer.

EDDIE

(making light)
... Some city, huh?

#

#

#

CLERK

(looking up)
... No shit.

#

Now they are SCREAMING in close. We HEAR the sounds of two police cars coming right up the block.

Eddie turns, parts the curtains slightly.

190 EXT. STREET - NIGHT

190#

Two police cars SCREECH to a halt in front of the Hotel Cromwell, as the van starts up on the far side of the street and pulls away down the block. Eddie smiles as THREE POLICEMEN rush up the stairs into the Hotel lobby.

#

191 INT. HOTEL LOBBY - NIGHT

191#

The police run to the desk.

(CONTINUED)

191 CONTINUED:

191

CLERK

What happened -- what's the --

1ST OFFICER

Give me the key to 309.

CLERK

Room 309? It's not even occupied... *

2ND OFFICER

It is now! With a corpse. *

CLERK

-- No shit. *

He goes to check his records. And Eddie walks out the front door, just as a third police car pulls up and a LARGE CROWD is gathering. *

192. EXT. THE STREET OUTSIDE THE HOTEL - NIGHT

192*

The Thug from the van has maneuvered to the edge of the crowd. He spots Eddie, moving out of the hotel, and sliding through the crowd. Using it in fact to hide his movements. The Thug becomes somewhat suspicious. He starts walking towards Eddie. Eddie sweats. He uses his uniform, and the crowd -- as a wedge to keep him from the Thug. The Thug becomes concerned, and is about to make his move -- when further pandemonium stops him cold... *

193 ANGLE - UP THE BLOCK - NIGHT

193

With sirens SCREAMING, a Paramedic Vehicle charges down the street! More ON-LOOKERS gather, forcing the Thug to move back. PARAMEDICS race into the Hotel. The chaos and confusion grows -- and it all helps Eddie. It's as though the calvary has come to his rescue, and the calvary is the city of Los Angeles. *

194 ON EDDIE - NIGHT

194*

maneuvering through the crowd, using his uniform to hide from the van that is now turning down a side street. In a moment -- it is gone. Having never seen Eddie. *

195 ANGLE - THE STREET - NIGHT

195*

With a huge smile of relief, Eddie hefts the duffel bag over his back, and saunters down the street. He weaves in and out of racing POLICEMEN, and charging PEDESTRIANS. He wears a look of victory, but no one notices. *

(CONTINUED)

195 CONTINUED:

195#

OLD DRUNK
(stopping Eddie)
Hey -- what the hell's goin' on?

#

EDDIE
Some nut. Threatened to blow
up the hotel...

#

OLD DRUNK
Jeezus... It's about time.

#

#

He downs some wine, then joins the crowd. But Eddie keeps walking in the opposite direction. Sauntering. Strutting. Carrying the money, and the T-notes, and sporting a huge ear-to-ear grin. Eddie Keller, the very look of victory itself.

#

Until he reaches a quiet end of the street, and suddenly finds Tommy Merola inside the moving with the second Thug at the wheel.

#

#

195-A ANGLE - EDDIE AND THE

195-A#

Eddie jumps back -- stunned. He freezes, he has nowhere to turn. And suddenly a fire truck, with SCREAMING SIRENS, bullies its way down the street. As it ROARS by, Eddie jumps onto the moving vehicle, hitching a ride! Eddie waves goodbye to Merola as the fire truck heads back toward the Hotel entrance. Tommy Merola jumps out of the car, angry enough to pull his pistol. He does. He raises it. He aims. And in an instant, the police swarm all over him -- spotlights FLARING, flashers FLASHING. They throw him to the ground, subduing him. Violently.

#

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195-B ON EDDIE - NIGHT

195-B#

jumping off the fire truck at the edge of the crowd outside the hotel.

#

EDDIE
(to the firemen)
-- Army business. Thanks for
the ride.

#

#

#

#

FIREMAN
Hey, Pal... what unit?

#

#

Eddie looks at him. Eddie thinks.

EDDIE
-- Does it matter?

#

He smiles and walks. The FIREMEN race into the building. And Eddie Keller now heads for the other end of the street.

195-C ANGLE - THE CROWD - NIGHT

195-C#

as Eddie passes it, a VOICE suddenly shouts:

#

TONI

#

Eddie!

#

Eddie stops and turns. Toni runs out of the crowd, throwing her arms around him. Kissing him. Holding him.

#

#

EDDIE

#

(smiling)

#

Hey... how does it feel to hold a winner?

#

TONI

#

(stunned)

#

What happened, Eddie? What is all this?

#

#

EDDIE

#

Nothing much. Just a soldier making some noise.

#

(softly)

#

Right, Vinnie?

The pandemonium on the street continues. Toni hugs him, and smiles. A TV CREW now joins the chaos. When Eddie spots them, he takes Toni by the hand... leading her through the crowd. Carefully avoiding the NEWSCASTER who is beginning to zero in on him...

NEWSCASTER

(to his camera)

... I am standing on Seventh and Garland, a quiet street that suddenly resembles a battle zone...

#

#

#

#

195-D ON TONI AND EDDIE - NIGHT

195-D#

as they head down a dark side street...

#

TONI

Well -- What happens now?

#

EDDIE

-- We take care of business.

SLOW PULL-BACK as Eddie and Toni walk... and the Newscaster continues his report... and the streets continue to fill with the frenzy of a crazy California night.

196 OMIT

196#

197 OMIT

197#

198 INT. THE BIG BANK - DAY

198

Where Eddie followed Tank and Mickey. We are in the office of the PRESIDENT. His SECRETARY opens the door.

PRESIDENT

Yes?

SECRETARY

A special delivery package.
-- It's marked 'urgent'.

He motions her to bring it in. She sets the package down. He opens it.

199 ANGLE - THE PACKAGE

199

The T-Notes. All of them.. And a note:

"THANK YOU FOR THE LOAN".

200 EXT. GREYSTONE NURSING HOME - DAY

200

Monica sits by Jesse in her room. Mrs. Munson enters with a package in hand.

MRS. MUNSON

A special delivery package just came. It's for you, Jesse. It's marked 'urgent'.

She hands the package to Monica. Monica and Jesse open it together.

201 ANGLE - THE PACKAGE

201

In it, money. Cash. Not four thousand dollars, but forty thousand! Monica and Jesse laugh, smile and cry. Mrs. Munson does nothing. Mrs. Munson is silent. Monica and Jesse continue to hug each other with laughter and tears and Mrs. Munson -- walks.

QUICK CUT TO:

202 INT. COLONEL POWERS OFFICE - DAY

202

An AIDE enters the room. Powers looks up from his desk.

POWERS

What is it?

AIDE

Special Delivery package, sir.
-- It's marked 'urgent'.

The Aide puts it on the desk. Powers opens it.

REV. 5/6/81 HWK

126A*

202A EXT. LISA'S APARTMENT - STREET - DAY

202A*

There is a delivery truck parked in front of the building.

202B EXT. LISA'S APARTMENT - HALLWAY - DAY

202B*

The door to Lisa's apartment opens, and a DELIVERY MAN EXITS the apartment. The door closes, and we stay outside, looking at it, the way Eddie once observed it. And once again, we HEAR VOICES inside the apartment. Excited VOICES, quickly unwrapping a package.

LISA'S VOICE

Oh my god...I don't believe it!

We start PULLING BACK from the door.

RAY'S VOICE

Look at it, Lisa...almost ten thousand dollars in cash...

LAURIE'S VOICE

Mommy! Mommy! Look what else is in the package! LOOK!

Squeals of delight. We keep PULLING BACK. Suddenly we HEAR the squeaky SOUND of a violin being played. The sound is awful -- but it doesn't matter. Lisa and Ray are laughing with joy. Joy and delight.

And we keep PULLING BACK off the door to the SOUND of Scratchy violin MUSIC. And the SOUND of people laughing.

203 ANGLE - THE PACKAGE

203

In it, Eddie's uniform. Cap. Ribbons. Dog tags. Boots. The works. Also; an insignia. Two inches of brass, that designate Military Intelligence. Eddie's M.I. bars. He sent them all. Along with a note. It reads:

"THANK YOU FOR THE LOAN."

QUICK CUT TO:

204 EXT. BEACH - SUNLIT - DUSK

204

Warm and balmy. Eddie wearing a floral, print shirt. Pants legs rolled up. Toni in a bikini. They walk along... soaking up sun. The surf pounds. It could be Santa Monica... it could be any beach.

They keep walking -- and Eddie takes pictures... mostly of Toni.

TONI

Well -- what do you want to do today?

A beat. Eddie thinks. Eddie smiles.

EDDIE

-- Live.

As they walk, we PULL BACK to REVEAL, not Santa Monica... but MEXICO. A luxurious tropical resort. Haciendas on the hillside. MUSICIANS playing at a beachside campfire. Eddie and Toni walking to their surf-casting rods. They resume fishing against the golden sunset of Mexico.

We continue PULLING BACK to an EXTREME LONG SHOT, revealing a world that is lush. Remote. And puree paradise.

FINAL FADE OUT.

SOME KIND OF HERO

THE END