

SOMETHING WILD

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FINAL DRAFT

In a crowded downtown diner LULU HANKEL sips coffee and stares out the large window at the hordes of lunch time pedestrians that skirt past. Occasionally her eyes come to rest on a rather unexciting looking businessman who sits at the table directly in front of her. In his mid 30's, CHARLES DRIGGS is picking at a diet special and also keeping himself amused by watching the people pass on the sidewalk outside.

Once, just once, he chances a quick look at the woman across from him. He's met with a biting stare from her mascara-darkened eyes and he hastily returns to something more palatable and resumes eating.

Lulu watches him hail the waitress and get his check. As she continues to study him with casual interest he surreptitiously slips the check into his coat pocket, gathers up his newspaper and umbrella and unobtrusively walks out the door.

From her seat Lulu watches him pass on the sidewalk outside and disappear up the street. She flings a dollar down and rushes out after him.

Out on the street Lulu cuts a sharp contrast to the workaday world that inhabits this part of the city. Her clothes as well as her gainful stride are pure aggression. Her hair is ratted into a spikey nest and several earrings puncture each ear. At 26 she is both old enough and young enough to be very dangerous to someone of the opposite sex, especially someone like the unsuspecting Charles Driggs.

As she cuts her way through the crowded sidewalk and closes in on him it's apparent that this is his part of town. He fits right, looking every inch the conservative businessman that he is. A dark gray suit, his well kept figure and that certain air of belonging label Charles as one of the thousands of office-dwellers that crowd the New York City streets during any given lunch hour.

LULU

Hey, you...

Her long legs quickly cut the distance between them.

LULU (CONT.)

Hey, you didn't pay for your lunch.

She grabs him by the arm and spins him around.

2 CONTINUED

CHARLES

What?

Startled, Charles stares at his accuser.

LULU

You didn't pay your bill, big boy.

CHARLES

Sure I paid. Didn't I?

LULU

The check's in your pocket.

He looks at her quietly and tries to force a sincere smile as he pulls the check from his pocket.

CHARLES

I guess you're right. Let me just pay you for that right now.

He pulls a five from his wallet.

CHARLES (CONT.)

Geez, this is embarrassing. I don't know how I could have done something like that, it's just not like me at all.

She stares at him, ignoring the money.

LULU

You do this sort of thing all the time, mister?

CHARLES

Why no, of course not. I have a lot on my mind. Business things, you know. I simply forgot.

LULU

No you didn't. You walked out of there deliberately without paying.

CHARLES

No really, here I'll pay for it now. You can keep the change.

2 CONTINUED

She looks at the money with contempt.

LULU

I wanna know why a guy like you
would skip out on a \$3.00 lunch?

CHARLES

It slipped my mind. Here take
the money.

LULU

Maybe you'd like to tell a cop?

She scans the street for a policeman.

CHARLES

No, don't do that!

He hesitates and looks at her sheepishly.

LULU

Let me guess... Sometimes you don't
pay for a lunch tab? Or maybe
you'll steal a candy bar? Or a
newspaper?

He seems surprised that she could be so intuitive.

LULU (CONT.)

A closet rebel, that's what you are.

He stands admonished when a loud electronic beeping SOUND begins
to emanate from his hip. He fumbles for the beeper on his belt,
dropping his newspaper and tucking his wallet between his teeth.

CHARLES

My telepager. I gotta call work.

She smiles at his predicament and shakes her head. Finally he
gets it all together and turns his attention back to her.

LULU

Where are you going? I'll give
you a ride.

She starts off across the street, not bothering to wait for an
answer. He begins to gather up his newspaper and reattach the
beeper to his belt.

2 CONTINUED

CHARLES

Don't you have to get back to work?

He sort of half follows her into the street, still unsure of what's happening as a car narrowly misses him.

LULU

I don't work there.

She stops at an absurd looking Mustang and opens the door.

CHARLES

What? Then why all the business with the check?

LULU

You coming?

She slides into the seat and hits the ignition. Charles eyes her long legs jutting from under her short skirt. He studies her body, the way she's twisted herself around and is looking up at him invitingly. He's interested but hesitant.

CHARLES

I've got to go by the bank and then I've got to get back to work.

LULU

I'll drop you off.

CHARLES

It's downtown.

LULU

It's on my way.

He looks around nervously, as if to make sure no one sees what he's doing, then quickly climbs in.

3 INT/EXT CAR - DAY

3

The ailing muffler rumbles as the car pulls away from the curb. It looks to have been the dream machine of some suburban kid a few years back but has since lost its charm.

CHARLES

You think that was pretty funny, don't you? The way you had me going back there.

3 CONTINUED

LULU

It was all right. I'm Lulu.

CHARLES

Uh, Charles, pleased to meet you.

LULU

Anyone ever call you Charlie?

CHARLES

Not since college. Hey, where are you going?

She speeds up.

LULU

I know a shortcut.

Charles hangs on as she wheels onto Varick Street. At the same time his beeper SOUNDS again, momentarily diverting his attention. He takes it from his belt and turns it off.

LULU

(reaching for beeper)

Can I see it?

She studies it with a pleasant smile on her face before tossing it out the window.

CHARLES

Hey, that's company property!

He turns to her, appalled at what she's done. Before he can say another word however, she accelerates and zooms into the Holland Tunnel, headed for New Jersey.

CHARLES

What are you doing? You're crazy, you're really crazy! I gotta get back to work. I've got meetings this afternoon and a million phone calls to make.

Her hair whips wildly around in the wind as they pick up speed.

LULU

Relax Charlie, take the afternoon off. You deserve it.

3 CONTINUED

CHARLES

You gotta turn around when we get out of the tunnel. I've got to get back, this is not funny. I wanna go back!

She ignores him and reaches into her purse to pull out a pint bottle of Seagram's Whiskey. She takes a drink and offers him the bottle.

LULU

Drink?

CHARLES

I'm gonna have to do something I don't wanna do if you don't turn this thing around and take me back.

She raises her eyebrows suggestively.

LULU

I can hardly wait.

She flips the RADIO on which begins the TITLE AND CREDITS. These roll as they speed through the tunnel. In the eerie flashing lights, between gritting his teeth and mumbling to himself, he takes the time to notice some bare leg peeking out about her stocking tops. She smiles at him between sips of whiskey as they exit the tunnel and race up the entrance ramp of the New Jersey Turnpike and onto the open highway.

4 INT/EXT OPEN ROAD - DAY

4

The car screams down the turnpike well past the speed limit as the CREDITS END.

CHARLES

Where are we going?

Lulu wiggles in her seat, adjusting her skirt and eyeing the ring on his finger.

LULU

Been married long, Charlie?

CHARLES

I asked you where we were going.

4 CONTINUED

LULU

How many kids you got?

He takes umbrage at just how perceptive this woman can be with him.

CHARLES

That's not your concern.

LULU

Let's see the pictures.

CHARLES

What makes you think I carry pictures of 'em?

She gives him an incredibly warm look.

LULU

You don't have to be afraid of me, Charlie.

He seems to relax a little as he pulls the wallet out.

CLOSE: A nice family portrait, Charles, his wife and two kids smile for the camera.

LULU

Charlie, you're a real family man.

Before he can put the wallet away she notices some of his business cards and extracts one as Charlie glances uncomfortably at the photo.

LULU

(reading)

Charles Driggs, Regional Manager
for the Tax Consulting Firm of...

CHARLES

(animatedly)

I was just made Vice President!
I start Monday as a matter of fact.

LULU

Vice President, huh? Well, here's
to ya, Charlie Driggs.

She takes a healthy gulp and offers him the bottle. He studies it hesitantly.

4 CONTINUED

LULU (CONT.)

Go ahead.

He takes the bottle and smells the contents.

CHARLES

I hope my boss doesn't smell
whiskey on my breath.

He sips a little and grimaces at its strength.

LULU

What's your boss's name?

CHARLES

Rich Graves. Why?

LULU

Well, I wouldn't worry about Mr.
Graves smelling whiskey on your
breath.

She takes his business card and slips it into the top of one of her stockings before reaching over and resting a braceleted hand on his thigh.

5 EXT PARKING LOT - DAY

5

An empty pint bottle is jettisoned from the car as it roars to a stop near a shabby liquor store in a run down mini-mall.

LULU

I want to get another bottle.
You want anything?

CHARLES

I've got to find a phone. I have
to talk to my secretary.

They cross the parking lot, Lulu hanging from his arm, looking tall and lean, seemingly carefree. Charles is a bit uneasy. This seems too good to be true, this beautiful woman at his side. He heads for a nearby phone booth while she makes for the liquor store.

6 INT LIQUOR STORE - DAY

6

A thick-set CLERK stares at her from behind the cluttered mess on the counter as she scrutinizes the rows of bottles.

6 CONTINUED

LULU

Let me have a couple of fifths
of Seagram's Whiskey.

The clerk remains unmoved, as if confronted by an alien with teased hair and a colorful abundance of make-up.

LULU (CONT.)

Hey, bub, you work here or what?

This prompts him to action and he places the bottles in a large bag on the counter.

As she's rung up she notices the cash stuffed haphazardly into the till. She glances at the money and smiles at the clerk. As she heads for the door her eyes scan the bottles behind the counter, especially the top rows.

LULU

Oh look, Glenlivet!

She turns back to the clerk and finds him bending over the counter watching her ass. He straightens up slowly and twists his head in the direction of her pointing finger. There on the very top shelf is some 12-year-old Scotch whiskey with what looks like that many years of dust on it.

LULU (CONT.)

I've just got to have a bottle of
that. It's my favorite. I'm
sorry, but could you get it for
me, please?

Unhappy at the prospect of putting his large frame on a small ladder, the clerk nevertheless complies. He is soon carefully pushing himself upward on a shakey ladder and inching himself closer to the bottle, still 5 feet above his head. Due to his large size it's impossible for him to do anything but press himself as close to the wall as he can, thus limiting his vision and restricting his view of Lulu. She slides the cash drawer open and begins to fill her purse.

LULU

You know what, I'm part Scottish.
I think that's why I really love
Scotch. It's in my blood...

7 EXT PHONE BOOTH - DAY

7

Charles stands with the phone pressed to his ear, eyes shut tightly in concentration, fingers kneading his forehead.

7 CONTINUED

CHARLES

...uh, lemme see, "Dear Sirs, in response to your inquiry, stocks acquired before 1 January '84 should not be subject to the anti-straddle rules irrespective of how long the stock may be held..."

8 INT LIQUOR STORE - DAY

8

LULU

...Okay, if my mother's mother was half Scottish and my father's mother was one eighth Scottish that would make me...

(CONTINUE AD LIB)

She skillfully scoops up all the bills in the register, even making sure to get the big ones under the coin drawer. The clerk strains himself to reach the dusty bottles and remains ignorant of what is going on behind him as she gets the last of the dough into her purse. She slides the drawer shut as he turns around with the bottle.

CLERK

This what you want?

Lulu grabs her bag and heads for the door, making sure to shake her ass a little extra for the stranded clerk.

LULU

You know something? I just remembered, I'm part Irish.

She smiles and walks out.

9 EXT PHONE BOOTH - DAY

9

Charles is still rapidly trying to rearrange his day and keep everything under control at the office as Lulu walks up behind him and listens.

CHARLES

(into phone)

...my 2:00 to 9:15 Monday, my 2:30 to Monday afternoon, hopefully after my 1:45 meeting, and then see if you can get me out of the 5 o'clock squash with...

9 CONTINUED

Lulu clicks the receiver down.

CHARLES (CONT.)

Jesus, that was the office...

Before he can finish she lays a vicious kiss on him, leaving him stunned.

LULU

Coming?

She turns and walks across the parking lot. He watches her glide away and carefully replaces the receiver before following her.

10 INT/EXT CAR - DAY

10

The Mustang cruises along a narrow two lane road. Charles, his arm around the back of Lulu's seat, has twisted himself into a position where he can comfortably look at her while she drives. Every so often he sips from the bottle that rests in his laps.

CHARLES

...now the concept of substantial reduction of risk is really pretty amorphous right now. But, there is a tax act currently in the works that would authorize regulations to be written amplifying what is meant by substantial reduction of risk...

She cuts him off by turning the RADIO on.

LULU

So, Charlie, what else do you for fun besides steal candy bars?

He takes another hit off the bottle. The booze is having an effect on him. He's much more relaxed and slides down even further into the seat while gazing at her lustfully. A smile creases one side of his mouth. He leans closer to her, as if to reveal something confidential.

CHARLES

You were right when you said I was a rebel. I just channeled my rebellion into the mainstream, that's all.

10 CONTINUED

LULU

Yeah?

CHARLES

To give you an example, in '81 I went long term Muni's and everyone said, Driggs, you're crazy.

LULU

Muni's?

CHARLES

Municipal Bonds. Tax free. Hell, I was lockin' in close to 15%.

He taps his chest with his thumb.

CHARLES (CONT.)

I may look straight, but right in there, that's where it counts. Deep down I have what it takes.

LULU

Do you?

She swerves the wheel violently and they skid to a stop in front of a small nondescript motel, perhaps once nice, now gone to seed.

11 EXT MOTEL

11

CHARLES

What's this?

LULU

We're getting a room.

She gets out of the car and looks the place over. Seeing that Charles hasn't moved she goes to the passenger's side and leans in the open window.

LULU

Something wrong?

CHARLES

Maybe this isn't such a good idea, getting a room. Don't you have a place we could go?

11 CONTINUED

LULU

How about your place?

This makes him LAUGH.

CHARLES

I could just see the neighbors
watching you get out of the
car and...

LULU

(interrupting)

You have money?

He looks at her questioningly.

LULU (CONT.)

I mean for the room. The rest
is free.

He pulls his wallet out.

CHARLES

I can't use the credit cards 'cause
they're all company plastic. Our
accountant would sure wonder what
I was doing in a cheap motel in
the middle of Jersey on a Friday
afternoon.

LULU

Use the cash.

CHARLES

I can't use it.

LULU

Why not?

He hesitates and looks at her sheepishly.

CHARLES

It's money for the Christmas Club.

LULU

What's a Christmas Club?

11 CONTINUED

CHARLES

You put money every week into the Christmas Club. It's at my bank. That way when Christmas comes you're not low on cash. I do it every year. This is money for the Christmas Club. I can't spend it.

She looks at him incredulously.

LULU

Charle, are you telling me we're not going to get a room 'cause you're saving money for Christmas presents...In the middle of June?

He looks at the money then at her. He sees her legs, her hands on her hips and the pouting red mouth. He sees her breasts pushing out of her shirt toward him. He sees a young woman waiting for him to get a motel room so they can go to bed.

CHARLES

Oh, to hell with Christmas.

12 INT MOTEL OFFICE - DAY

12

A CHIME sounds as Charles and Lulu enter the office. He looks around nervously as an OLD WOMAN steps to the registration desk and peers at them through thick glasses.

LULU

Hello, we'd like a room please.

Charles stretches and yawns conspicuously.

CHARLES

I'm tired of driving, aren't you, honey?

Lulu rolls her eyes at his efforts to hide an obvious situation.

WOMAN

How many nights?

CHARLES

Well, let's see...

12 CONTINUED

LULU

Just for the afternoon. Unless,
of course, he turns out to be
a real animal.

She grabs one of his ears and gives him a playful GROWL.

13 INT MOTEL ROOM - DAY

13

The room is small and typical; bed, TV, simulated woodgrain dresser. Lulu makes straight for the bathroom to retrieve the paper enclosed glasses and pour them a drink. Charles takes time to examine the room, seeming to be very concerned with what he's getting for his Christmas Club money. He pulls open the drapes and looks out into the parking lot.

CHARLES

Not bad, I've stayed in worse.
Not really much of a view though.

Lulu sets the drinks on the night table. She then shuts the drapes violently, pushing Charles back and wrapping an arm around his neck. In a flash her tongue is down his throat as she maneuvers him toward the bed.

CHARLES

(nervously)

I've never done anything like
this before.

She loosens his tie.

LULU

Don't worry, I have.

Still in shock, he's pushed back onto the bed. Lulu is on him like a cat, tearing at his clothes like a wild banshee.

CHARLES

I want to keep the T-shirt on, okay?

She peels his shirt off.

LULU

Why's that?

13 CONTINUED

CHARLES

I don't know. I just don't feel comfortable.

She pulls his pants off but leaves the T-shirt on. Somewhat embarrassed he climbs under the covers as she pulls her own shirt off, leaving only a flimsy torn white tank covering her upper body. She sits straddling his stomach, looking at him squirm helplessly beneath her.

LULU

How do you feel now?

CHARLES

Good.

LULU

You're not nervous, are you?

CHARLES

(unconvincingly)

No.

She takes a drink from the glass on the night table then digs into her purse and pulls out a shiny pair of handcuffs. He bites his lower lip as she holds them up and swings them back and forth.

LULU

You game?

He swallows dryly.

CHARLES

You're a funny girl.

He holds his wrists out. She places his watch on the night table and quickly cuffs him to the head of the bed. Opening her purse again she next pulls out a tube of bright red lipstick. Applying a solid coat to her own lips she kisses Charles roughly, making sure that plenty of color is smeared over his face. Sitting up she next grabs his T-shirt by the collar and tears it open down the front.

CHARLES

Hey, that's new!

DEREK

That's rough. Guess you don't want to talk about it.

MIMI

It still hurts.

DEREK

You were close, huh?

MIMI

(NODS) Dad was the best. And he really loved being a cop. Volunteered for some of the roughest beats in the Bronx.

(BEAT) I remember the scared look in Mom's eyes every time he left the apartment. (VOICE TRAILS) But I was so proud of him.

DEREK

Nothing harder than being a cop's wife.

MIMI

Or husband--

TREVOR

Yeah.

MIMI

The funny thing is, all those years he was in the projects, chasing down junkies and muggers--never a scratch.

13 CONTINUED

With a LAUGH Lulu grabs her tank top and rips it open in an identical manner, exposing her breasts. He stares at her nakedness and strains at the cuffs.

LULU

Charlie, you must not be getting enough at home.

She checks him out, like a meat inspector examines a side of beef. She is a little surprised to find him in quite good shape; firm, muscled, even a little tan.

LULU

Uhm, you look good enough to eat.

She kisses him again and rolls off the bed. Reaching into her stocking top she pulls out his business card and picks up the phone.

CHARLES

What are you doing?

She dials the motel office.

LULU

Can I get an outside line?

Uh, to...

(reading)

New York. Manhattan.

She begins to dial the number on his card.

CHARLES

(freaking)

No, You can't do that! What is this? What is it you want? Is it money?

She climbs back onto the bed and waits with the phone tucked to her ear. A faint HELLO and a string of names is heard assuring Lulu she's reached the right place. In a voice dripping with heat and sexual passion she whispers into the phone as Charlie begs her to hang up.

LULU

Hi, is Charlie there? - When do you expect him back? - It's 2:00 in the afternoon, shouldn't he be there? - No, no message. Connect me with Mr. Graves' office, please.

CHARLIE

That's your experience. Not mine.

ADAM

Bull. As Yogi would say, it's deja vu all over again. ~~What~~

~~What's the deal with you?~~

~~Just like you never get~~

~~over it. You're a real one.~~

Erica doesn't get over men.

She rolls over them.

CHARLIE

You got it all wrong.

ADAM

You poor sucker. You've really got it bad.

CHARLIE

Do me a favor. Don't worry about me.

ADAM

~~What's the deal with you?~~

~~What's the deal with you?~~

~~What's the deal with you?~~

~~you know it.~~ You really think you have a chance with her?!

CHARLIE

That's exactly what I think.

L3 CONTINUED

Lulu smiles at Charles.

CHARLES

I'll pay you anything! Stop!
Please!

Lulu assumes her best executive style voice and inflection.

LULU

(into phone)
Mr. Graves, please.

She lifts the receiver next to his ear where a look of utter terror contorts his lipstick-smearred face.

CHARLES

Uh, Richard? Hello, it's Charles
Driggs...

Lulu begins to kiss her way down his chest and stomach until she disappears from FRAME. Only her hand remains visible, teasing the hairs on his chest as he tries to control his trembling voice.

CHARLES

...just called to let you know
that I won't be back this afternoon.
- No, no problem at all, just some
outside meetings. I'll have copies
on your desk the first thing Monday
morning. - We'll go over it then,
fine. Goodbye.

He lets the receiver fall and yields his full attention to Lulu.

LULU

Hey, Charlie, you're a pretty good
liar when you have to be.

She scoots up to the head of the bed and props herself against a pillow, grabbing her whiskey from the night table.

CHARLES

(breathing heavily)
Don't stop...please...

LULU

Cool down, tiger, we've got all
afternoon.

13 CONTINUED

He twists himself onto an elbow as she runs her fingers through his tousled hair.

CHARLES

You're really crazy, you know that? You always do this sort of thing with men you've just met?

LULU

No, sometimes we just fuck.

CHARLES

What happened to make you like this?

LULU

That's funny, I was going to ask you the same thing.

CHARLES

I'm just a normal guy. I don't do things like this. I've never done anything like this. I have a family and house payments. Normal stuff. Normal people don't do this.

LULU

Petty larceny is your limit, huh?

CHARLES

I think this is a little over my head.

LULU

Face it, man, you're pretty goddamn straight.

CHARLES

I never imagined anything like this would happen to me.

LULU

Well, it never will again so you'd better enjoy it while you've got the chance.

She kills the last of the whiskey in her glass and tosses it onto the floor. Sliding down under the sheets she wraps herself around Charles and lets out a few guttural MOANS.

CUT TO:

13 CONTINUED

Charles is sound asleep and alone in the bed. The handcuffs dangle off one wrist. Lulu props a well proportioned leg on the edge of the bed and fastens a stocking. The movement causes the sleeping man to crack one eye open and rubs his head.

CHARLES

What time is it?

He reaches for his watch on the night table.

LULU

Time to get the hell outta Dodge.

She dries her wet hair with a towel.

LULU (CONT.)

If you wanna take a shower you'd better hurry up.

CHARLES

What's the rush? If we leave now we'll hit traffic.

LULU

I'm not going back to the city. You're gonna have to catch a bus.

CHARLES

Where are you going?

She looks at him, a little amused.

LULU

Pennsylvania. Back to where I grew up.

CHARLES

It's hard to imagine you growing up.

LULU

What do you think, I was born like this?

She tosses the towel at him.

LULU (CONT.)

Take your shower.

14 INT BATHROOM - SHOWER

14

The steamy water cascades off a tired Charles. Slowly he begins to lather himself and as he brings the soap higher it can be seen that he still wears the handcuffs on one wrist. A smile comes to his face and as he continues to lather himself he begins to LAUGH quietly. Before he gets too carried away, however, some unknown chilling thought wipes the smile from his lips and straightens him up, making his shower a somewhat more pensive ordeal for a few brief moments before his optimism and grin return.

15 INT MOTEL ROOM - DAY

15

Lulu sits at the cheap dresser applying dark lines to her eyes as bathroom SINGING echoes from behind the closed door. On the TV, a local newscaster is interviewing the fat clerk from the liquor store, about the robbery that took place earlier in the day.

CLERK

...she was dressed real weird,
crazy hair, looked like one of
those punks. I had my suspicions
when she came in...

NEWSCASTER

And you say she was armed?

CLERK

Definitely armed. Looked like
a .38 or maybe a .9mm to me. No
broad's gonna come in here and
rob me if she ain't armed...

LULU

Ah, you fuckin' creep. I don't
need a gun to take your money.

She stares at the TV in aggravation as Charles pops his head out the bathroom door, grinning and dripping water.

CHARLES

You know something, I've been
thinking...

CUT TO: CLOSE UP of Charles' face, phone pressed to his ear.

CHARLES

(into phone)

Hi, honey...

He sits half dressed on the bed.

15 CONTINUED

CHARLES (CONT.)

...geez, I know this is real short notice but I've been called away on business. I got a meeting tonight in Philadelphia. - Yeah, but what can I do? - I'll be back tomorrow evening for sure. Love you too...

Lulu looks amused.

LULU

Are you sure you know what you're doing?

CHARLES

No, but what the hell.

She takes his hand and pulls him to his feet.

LULU

I'm starving.

He holds up his wrist.

CHARLES

When do I get these off?

LULU

You don't.

16 INT RESTAURANT - DUSK

16

Charles and Lulu sit in a booth by a window watching the rush hour traffic slide past. A WAITRESS clears the last of their dishes away.

CHARLES

Thanks, Joyce.

Lulu LAUGHS quietly to herself and shakes her head as Charles helps Joyce reach the last dish.

CHARLES

What's so funny?

LULU

You.

16 CONTINUED

CHARLES

Wha'd I do?

LULU

That waitress...Using her name
like you knew her.

CHARLES

That's what name tags are for.

Joyce puts the check down and Charles quickly picks it up.

CHARLES

Thanks, Joyce...
(studying the check)
It just makes things a little
friendlier, a little more personal.
I like that.

LULU

I like no names.

He reaches for his wallet. A worried look crosses his face.

CHARLES (CONT.)

I don't think I'll be able to...

LULU

Don't worry, it's on me. You
got the room, I'll get dinner.

She grabs the check and gives him a quick kiss as she gets
up from the table.

LULU

You know, Charlie, I like you.
You're a nice guy. Maybe a
little too nice.

He watches her ass as she walks away. He shakes his head and
rubs the cuffs that still encumber his wrist with something
nearing affection.

CUT TO:

Unnoticed by Charles, Lulu pulls the car to a stop in front of the
restaurant. After several HONKS she gets his attention and beckons
him out with a wave. As he passes the register he nods to the
CASHIER and to Joyce who stands next to her.

16 CONTINUED

CHARLES

Thanks again, Joyce.

JOYCE

Sir, the young woman said you'd get this.

The cashier, a solemn-faced woman with a countenance that hasn't smiled in 10 years, eyes him warily.

CHARLES

She didn't pay?

JOYCE

No, sir.

He looks perplexed and turns to look at Lulu sitting outside.

CHARLES

Are you sure?

JOYCE

Yes, sir. She said the gentleman would pay for dinner.

CHARLES

(musing)

The gentleman, huh?

He pulls out his wallet and the company plastic.

CHARLES

Okay, what's it come to, Joyce?

JOYCE

I'm sorry, we don't accept credit cards.

She points to a hand-scrawled sign on the wall reading NO CHECKS OR CREDIT CARDS ACCEPTED. The cashier whispers something to Joyce and they both stare apprehensively at his handcuffed wrist. From the kitchen the COOK, a greasy, mean looking individual, emerges to add further to Charles' stew.

CHARLES

I don't believe this.

He turns and gives Lulu, safe and secure in the car outside, a murderous look.

17 INT/EXT CAR - NIGHT

17

From the car Lulu watches poor Charles argue and gesticulate, pausing now and then to shoot her a burning glance through the window. She, on the other hand, finds this great fun and SNICKERS periodically. Charles finally begins advancing to the rear, the cook advancing after him. It's now or never - he turns and makes his break. Lulu opens the door in time for him to jump in. She burns the tires in a squeal of rubber while the cook makes a futile grab for them. As they hit the street she breaks into peals of LAUGHTER.

CHARLES

What's the idea?! I coulda been killed.

LULU

Ah, c'mon, you know you don't like paying those things.

He breathes hard and fast, the excitement still pumping through him.

CHARLES

(laughs)

I still got the ol' wheels, huh? Did you see me? Jesus!

LULU

Yeah, pretty quick for an old guy.

CHARLES

You think he got the license number?

LULU

Oh, Charlie...

With the growing realization that they're safe Charles' mood begins to become expansive again. He's soon beaming at the thought of his narrow escape.

18 EXT BUS STATION - NIGHT

18

The Monte Carlo pulls to a halt in front of a small town bus station. Behind the car a bus with NEW YORK CITY in the front window denotes the destination. Charles and Lulu sit in the car looking out at the bus and its imminent departure.

CHARLES

Hey, what gives?

18 CONTINUED

LULU

Last chance. That bus'll have you home in time to kiss the kiddies goodnight.

CHARLES

Look, my family has nothing to do with you and me, so forget 'em.

There is a LOUD hiss of air from the bus's brakes.

CHARLES (CONT.)

What's this thing you've got with my family anyway? Married life has its problems but you can't condemn it until you've tried it.

LULU

That sounds like a proposal.

Charles looks at her with a sly grin and a half raised eyebrow.

LULU (CONT.)

Don't get any ideas.

CHARLES

A guy can dream, can't he?

LULU

Not in your case.

The door of the bus slams shut and the engine whines. It pulls away out of the station. Lulu puts the car in gear.

LULU

I didn't mean to give you a hard time about your family.

She hits the RADIO and peels out of the bus station.

19 INT/EXT CAR - NIGHT

19

The RADIO blasts out the pounding beat of the song WILD THING. With the music, the booze and inhibitions forgotten, Charles lies sprawled in the seat, his head in Lulu's lap and his feet pushed out the open window. Cheeseburgers in hand.

19 CONTINUED

CHARLES/LULU

"...Wild Thing...you make my heart
sing...you make everythin'...
groovy..."

They howl into the quiet night, eating and drinking and laughing,
trying their best to stay on key.

The car speeds past a large sign that reads WELCOME TO PENNSYLVANIA.

CHARLES/LULU

"...but I wanna know for sure..."

20 EXT MOTEL - NIGHT

20

A soft light emanates from a single window as the CAMERA MOVES IN
across the quiet parking lot and the dead still of night.

21 INT MOTEL ROOM - NIGHT

21

The glow from a blue neon sign outside is the only light that
filters in through the drapes of yet another cheap motel. Charles
and Lulu are in the throes of an intense sexual burn. Every action
is as if it were done in slow motion.

LULU

Charlie?

CHARLES

Uhm.

There is a long and deliciously slow pause.

LULU

Nothing...

FADE OUT

FADE IN

22 EXT MOTEL - MORNING

22

The early morning brings the first activity of another day.

23 INT MOTEL ROOM - DAY

23

Lulu lies curled in a ball, alone in the bed. She opens her eyes
slowly and looks around. Turning over she finds no sign of Charles.
Lethargically she pulls herself from the bed and goes to the
window. She pulls the drapes aside and looks out across the
parking lot.

23 CONTINUED

LULU'S POV - Charles is at the phone again. In a booth on the sidewalk he is lost in concentration.

She looks somewhat less than pleased to see that the first thing on Charles' mind is more phone calls. The drapes fall shut.

24 EXT PHONE BOOTH - MORNING

24

CHARLES

...You know that, Scott. This is the first one I've missed.

(laughs)

...and the last!

(laughs)

Yes, I promise. Hey, knock one over the fence for your old man, and tell Leslie I love her...

Charles hangs up, his smile fades and his face looks as if he just bit into a lemon. He turns back to the motel, a brown bag in his hand.

25 INT MOTEL - MORNING

25

CHARLES

Lulu?

Charles, finding the bed empty, begins an earnest search for the missing Lulu.

CHARLES

Lulu, you here?

The bathroom door stands ajar. From behind it comes the SOUND of someone urinating. Cautiously Charles pokes his head in.

CHARLES

Oh sorry...

He finds Lulu sitting on the toilet looking very nonchalant about their occupation of the same bathroom. He starts to make more apologies and back out.

LULU

What's in the bag?

25 CONTINUED

Being more bold, Charles advances a little into the tiny bathroom. She watches him as he looks into the mirror at his hungover face.

CHARLES

It took a while but that whiskey finally caught up with me.

He pulls out a bottle of Pepto-Bismol and takes a gulp.

LULU

How can you drink that stuff?

CHARLES

I haven't had hard liquor in years. My head's killing me, I've got to do something.

Lulu gets up and flushes the toilet. She grabs the whiskey off the dresser and pours herself about three fingers worth.

LULU

Hair of the dog that bit you.

She puts the glass to her lips.

CHARLES

You can't be doing that to yourself. This stuff's poison. It'll kill you.

He takes the bottle of Pepto-Bismol and pours a large amount into a glass for her.

LULU

Ah, Charlie.

She looks touched by this act of Charles'.

26 EXT SIDEWALK - MORNING

26

A still hungover Charles tries to keep pace with Lulu as they take leave of the motel.

LULU

Shit.

Charles looks up to see the Mustang being ticketed by a big COP who rests one booted foot on the bumper in a leisurely manner.

26 CONTINUED

CHARLES

The guy at the restaurant did get
the license number.

As they come abreast of the car a tow truck begins the routine
of hauling it away. Lulu looks at it being hooked up with
agitation showing on her face.

COP

This your car, pal?

Charles jumps slightly at being spoken to by a cop.

LULU

Naw, I just wanted to look at
your bike.

The cop warms up to this idea and smiles. Even Charles smiles
as he relaxes a bit. Lulu straddles the bike in a deft move.

COP

Are you interested in motorcycles?

LULU

No, I just like big things between
my legs.

She swings off the bike. Charles jerks her away down the
sidewalk by the arm, leaving the cop slack-jawed.

CHARLES

(incensed)

You just never stop, do you? Now
they've impounded the car and we'll
probably get caught for not paying
that check last night.

LULU

Damn, I had a suitcase in the trunk.

He grabs her by the shoulders.

CHARLES

Listen to me! I can't afford to
get mixed up in things like this.
I have responsibilities I have
to think...

26 CONTINUED

LULU

(shaking him off)

Don't worry about the car, nothing's going to happen.

CHARLES

I am worried! Listen, just don't blow this. Now, c'mon, we've got to get the car back.

LULU

Back off, Charlie! If you don't want to hang around then go back to your barbeques and brunches.

She quickly scans the street in both directions.

LULU (CONT.)

Besides, we don't have to get the car back. We'll just buy a new one.

She takes off across the street leaving him standing there on the sidewalk by himself. Looking carefully before stepping off the curb, he reluctantly gives chase.

Across the street a large dilapidated sign announces in seedy fanfare the home of ERNIE'S USED CARS.

27 INT ERNIE'S USED CARS - DAY

27

What passes for a showroom/office accommodates Lulu and a sleazy car SALESMAN. She counts out a small stack of bills, mostly 20's but also several 50's and 100's. As the salesman recounts them she grins happily like a little kid buying candy. Through a window Charles is seen once again making another phone call.

SALESMAN

All right, I need to see some valid identification and something showing you do have insurance.

Lulu looks bothered by this request.

LULU

Can't you just take my word for it?

27 CONTINUED

SALESMAN

I'm afraid not.

She digs back into her purse and fishes out a single, clean \$100 bill. She slides it across the table.

LULU

Can you take Mr. Franklin's?

He gives her his best used car smile.

28 INT/EXT CAR - DAY

28

An aged green Monte Carlo flies gamely down a narrow two-laned highway. Lulu breaks in the "new" car in daring fashion, squealing around corners and pushing it to high speeds while Charles sits slumped against the door.

LULU

C'mon Charlie, talk to me. What's on your mind?

(pause)

You wanna know where I got the money, right?

He straightens up and waits for a confession that doesn't come.

CHARLES

First, I wanna know where you got the car, that you can just leave it like that. Then I wanna know where you got the money.

LULU

(singing)

D-I-V-O-R-C-E...Equable distribution of assets. It's a popular song.

Her expression darkens as a frown crosses her face.

CHARLES

I'm sorry.

LULU

(snapping out of it)

Don't be sorry. I'm not.

28 CONTINUED

CHARLES

Do you mind if I ask what happened?

LULU

We married too young, wanted different things, grew apart. You know, the usual stuff.

CHARLES

Why'd you marry him?

LULU

I'm a sucker for blue eyes.

(pause)

Anyway, I told you not to worry about the car. It was still in his name.

She spots something and begins to pull over.

28A EXT ROADSIDE - DAY

28A

From a distance we can see the car screech to a halt in front of a small family of BLACK PEOPLE, mom, dad and two kids, walking along the highway.

The family of hitchhikers piles into the car after a little repositioning and seat adjustment.

28B EXT/INT MONTE CARLO - LATER

28B

Lulu leads a raucous, impromptu rendition of WILD THING. In the backseat the family sings along as they dig into a big bucket of fried chicken. Charles sits, black child in lap, beating time on the dashboard with chicken bones for drumsticks.

EVERYONE

"Wild thing you make everything..."

As the car speeds along the highway the word BARGAIN can be seen written across the back window in hand painted letters.

EVERYONE

"Groovy..."

29 SMALL TOWN MAIN STREET - DAY

29

The black family departs down the sidewalk, Charles and Lulu waving goodbye to the children before heading into a nearby second hand store.

30 INT SECOND HAND STORE - DAY

30

In a cluttered little shop TWO ELDERLY WOMEN sit behind a glass display case and watch a college football game on a battered TV. The shop is crammed with all sorts of odds and ends as well as racks of used clothes.

LULU

Excuse me, we're interested in something for the gentleman.

Charles and Lulu stand patiently as one of the old women makes her way around the counter to assist them.

CUT TO:

The old woman helps Charles on with a jacket to match the pants he already wears. The suit is a subtle blue, made of sharkskin-like material. Lulu sits in a nearby chair admiring his new look.

LULU

It's you.

He spins self-consciously in front of the full length mirror.

LULU (CONT.)

Brings out the color of your eyes.
And remember what I said about blue eyes.

The old woman stands to one side.

CHARLES

I don't know...

Lulu stands to adjust the shoulders, sizing him up and turning to the old woman.

LULU

What do you think?

WOMAN

Very nice.

LULU

Let me ask you, if you were my mother and I brought this man home as my husband, what would you think?

30 CONTINUED

OLD WOMAN

Very nice.

LULU

He looks like a good husband, huh?

OLD WOMAN

Very nice.

(pause)

But I'd get rid of those handcuffs
if I were you.

Lulu looks to Charles and then back to the old woman.

LULU

You're right.

31 EXT BARGAIN STORE - DAY

31

Charles admires his reflection in the shop window, fingering his hair and generally doing things he would never do with others present. In a moment Lulu steps out of the shop absolutely transformed. Gone are all the trappings of the East Village, make-up, ragged shirts, boots. Even her ears have lost their legion of ornaments. In her place a young neatly-dressed Lulu, looking tame and subdued in a simple print dress.

Charles stands stunned.

LULU

Don't look so surprised.

CHARLES

Wow...

LULU

Get in the car.

As he climbs in she surreptitiously tosses his old suit into a nearby trashcan. At her feet falls a thick yellow envelope. She picks it up and discovers a large number of corporate bonds belonging to Charles' company have fallen from his jacket pocket. He remains oblivious in the front seat. She stuffs the envelope into her purse and gets in the car.

32 INT/EXT CAR - LATE AFTERNOON

32

The car pulls to a stop next to the curb of a quiet residential neighborhood. Lulu pulls a small key on a chain that hangs around her neck from out of her shirt.

CHARLES

What are we doing now?

She grabs his wrist and inserts the key into the cuffs.

LULU

Setting you free.

He rubs his wrist and watches her slip them into her purse, looking almost hurt that they've been removed.

CHARLES

Maybe I don't want to be free.

She slips the key seductively back between her breasts.

LULU

Maybe you're not.

33 EXT HOUSE - LATE AFTERNOON

33

Lulu rings the bell of a modest wood frame house. She grabs Charles by the arm and runs a hand through his hair as they wait for the door.

LULU

By the way, call me Audry, not Lulu.

CHARLES

Audry?

A frail aging WOMAN opens the door and scrutinizes them through thick bifocals and a worn screen door. She speaks slowly and with a deep Southern accent.

PEACHES

Audry?

Lulu steps forward and hugs her mother.

LULU

Hello, mama.

33 CONTINUED

Lulu too seems to slip into a watered down Southern accent when she addresses her mother. They embrace awkwardly before she pulls away to introduce Charles.

LULU
Mama, I want you to meet my
husband Charlie.

He smiles nervously and shakes her hand, caught off guard by Lulu's introduction.

PEACHES
Hello, Charlie...

CHARLES
Pleased to meet you, Mrs...

PEACHES
Call me Peaches.

LULU
It's her real name.

CHARLES
(politely)
Peaches...

34 INT HOUSE - LIVING ROOM - EVENING

34

Charles, Lulu and Peaches drink tea in a sparsely furnished living room. There is a nervous tension in the air as the old lady rocks in time to a clock on the mantle.

PEACHES
Charlie, what brought y'all down
this way?

He smiles and clears his throat, stalling for a few seconds.

CHARLES
Well, Audry just said, 'c'mon,
let's go see my mother.' So
here we are.

He turns to Lulu.

34 CONTINUED

CHARLES (CONT.)

Audry's a very impulsive woman sometimes. That's what I like about her.

PEACHES

When did y'all get married?

LULU

A year ago September. We're still newlyweds really.

(pause)

Maybe you can come up one of these days for a visit. We've got an extra room. It's gonna be the baby's room someday. Charlie fixed it up. He's real good with his hands.

This causes him to choke on his tea.

LULU (CONT.)

He wants a big family, but I don't know. Don't you think a boy and a girl would be nice, Charlie?

He looks at her benignly.

CHARLES

Whatever you want, honey.

LULU

You see, mama, he's real good to me. He's just the kind of man you always said I should marry.

Peaches casts a steady gaze in Charles' direction.

35 INT BEDROOM - LATE AFTERNOON

35

Lulu pulls Charles through the bedroom door and yells back to her mother somewhere in the house.

LULU

We're gonna lie down for a while, mama, we've been driving all day.

34 CONTINUED

She shuts the door and pins Charles against it with a deep kiss. They both seem relieved to be behind closed doors.

CHARLES

Why'd you tell her all that stuff about us being married and having kids?

LULU

I wanted to make her happy.

CHARLES

She doesn't know you were married?

LULU

I never told her. She didn't like him anyway.

CHARLES

You might have let me in on your plans. I thought I was going to lose it down there.

LULU

That would have spoiled the surprise. I wanted to see if you could think on your feet.

CHARLES

How'd I do?

LULU

Like I said, you're a good liar when you have to be.

35 INT KITCHEN - EVENING

35

Lulu butters an ear of corn and puts on a show of eroticism for Charles who sits across the dinner table from her. She runs her tongue over each kernel and glides her lips across the ear in a suggestive manner. He tries to stop her with admonishing looks but she continues her overt sexual allusions while Peaches, sitting in the next chair, remains oblivious.

CHARLES

Very good, Peaches.

35 CONTINUED

CLOSE: Lulu's bare foot under the table probes the inside of his leg and moves gingerly to his crotch.

PEACHES

Well, it's nice to have somebody to cook for.

LULU

My mama's a great cook.

PEACHES

I tried to teach Audry but she just never took to it.

LULU

Charlie likes my cooking, don't you, honey?

CLOSE: Her toes tickle against his crotch.

LULU (CONT.)

He especially likes my desserts.

She smiles brazenly and gets up from the table.

PEACHES

You get enough to eat, Charlie?

CHARLES

I'm fine, thanks.

Lulu puts her dishes by the sink.

LULU

I'm gonna shower and get changed.

PEACHES

I guess I'll do the dishes.

CHARLES

I'll dry.

CUT TO:

Peaches washes dishes with a pair of rubber gloves while Charles stands by dutifully and dries.

35 CONTINUED

PEACHES

You're a married man, aren't you, Charlie?

He studies the dish he's drying without answering.

PEACHES (CONT.)

Do you love my daughter?

CHARLES

I just met her recently.

PEACHES

You watch out, she's got some strange notions about life.

CHARLES

Yeah, I know.

She hands him another dish.

PEACHES

Did she tell you she's married?

CHARLES

You're not supposed to know that.

PEACHES

Her taste in men...God help us.

(shaking her head)

That husband of hers...He was never any good. He was a local boy she went to school with, never held a job, rotten to the core. He went to prison a few years back. I'm glad to see Audry's finally realized what kind of man he is. Still, you're married.

He puts a few dishes away self-consciously.

PEACHES (CONT.)

Why'd y'all come down?

CHARLES

I think she just wanted to see you. How long's it been?

35 CONTINUED

PEACHES

Four or five years, I guess.
Since she moved up there to
New York City I don't see
her much.

CHARLES

She must have felt it was time
for a visit.

PEACHES

You got a family, Charlie?

CHARLES

Uh, well, not exactly, uh, yeah...

PEACHES

I don't know why Audry has to go
messin' around with married men.

She hits the switch to the garbage disposal and the air is pierced by its guttural WHIR. As Charles finishes the last dish Lulu appears. She has changed even more since the transformation at the second hand store. Her face is now make-up free and her hair virtually straight and combed out. She wears a white cotton dress cinched at the waist with a belt to show off her long legs and shapely figure.

CHARLES

You look great.

He stands awe-struck, drying the same plate over and over.

LULU

I combed my hair out. It had a
few knots in it.

She holds her dress out.

LULU (CONT.)

I had this dress in high school.
My mama never throws anything
out, do you, mama?

She wraps an arm around Charles.

35 CONTINUED

LULU

Mama, you know we forgot to bring our suitcase. We left it sitting right by the door. I'm glad I still had some clothes upstairs but poor Charlie's gotta wear what he's got on all weekend.

She gives him a kiss.

LULU (CONT.)

Poor baby.

36 EXT HOUSE - DUSK

36

Out on the front porch Lulu hugs her mother goodbye while Charles stands to one side and quietly watches.

LULU

Goodbye, mama. I'll try and get down more often. It's just that Charlie's job keeps him so busy.

She gives her a kiss.

LULU (CONT.)

Charlie, kiss mama goodbye.

CHARLES

Goodbye, Peaches.

He extends his hand cordially.

LULU

Give her a hug and a kiss. She's my mama.

Peaches goes on tiptoe to give him a quick peck on the cheek.

PEACHES

Goodbye, Charlie. You watch yourself now.

They walk to the car as the old lady watches them from the doorway.

37 INT/EXT CAR - DUSK

37

Lulu starts the engine.

37 CONTINUED

CHARLES

Where to?

LULU

That's the big surprise.

The car pulls away from the curb and they wave to Peaches.

LULU

Wha'd she mean by telling you to watch yourself?

CHARLES

I don't know, she's your mother.

Lulu pulls a bottle of whiskey from under the seat.

CHARLES

Are you gonna tell me where we're going?

She takes a hit off the bottle and passes it to him.

LULU

You're gonna need it.

38 INT BANQUET ROOM - NIGHT

38

CLOSE: "WELCOME BACK CLASS OF '76" decorates a large banner stretched across the room. A BAND grins out a medley of mid 70's classics as the CROWD dances and engages in furious reacquainting.

LULU

My ten year reunion.

Charles and Lulu stand in the doorway to this big blast, she looking charged up but nervous and uneasy. Charles gazes around in wonder.

CHARLES

You know, I didn't even go to my own reunion.

LULU

I never dreamed I'd be at mine.

38 CONTINUED

CHARLES

Who am I supposed to be?

She holds her left hand up for his perusal. On her finger is a wedding ring replete with several diamonds.

LULU

Don't worry, they're not real.

CHARLES

What else is new.

She grabs him by the arm and they maneuver their way to a table set up for receiving guests and handing out nametags. Behind it sits a very plain looking DONNA PENSKI. She is busy sorting through lists of former students and other reunion paraphernalia in her librarian-like manner.

LULU

Do we have to sign in or something?

Donna looks up surprised.

DONNA

Audry Hankel - you look incredible.
Remember me? Donna Penski?

She pushes her less-than-well-developed chest forward for them to read the bright yellow nametag.

LULU

(uncertainly)
Sure, how are you?

DONNA

Fine, just fine. I've got a nametag for you.

(scribbling)
Is it still Audry Hankel? Oh, I bet it's not.

She looks at Charles and smiles admiringly.

LULU

(proudly)
Driggs. Audry Driggs, with two G's. This is my husband Charlie.

38 CONTINUED

DONNA

I'm gonna make it out Audry Hankel-Driggs. That way everyone'll know you're married.

Lulu turns to Charles and rolls her eyes in disbelief.

DONNA (CONT.)

Also, we have these little reunion booklets that tell what everyone's been doing for the last 10 years. It even has everyone's address in case you want to touch base with old friends who couldn't make it tonight.

She hands Lulu the nametags and a copy of the reunion booklet.

DONNA

I bet you've got kids, don't you?

LULU

Two, a boy and a girl.

DONNA

(impressed)

Oh, how nice. What are their names?

LULU

Names? Uh...

She looks pleadingly to Charles.

CHARLES

Scott and Leslie.

LULU

Oh yeah, Scott and Leslie.

Donna looks perplexed, then breaks into smiles when she realizes she's been the victim of a joke (or was it?)

LULU

Just testing him. You know how they forget the damndest things.

38 CONTINUED

DONNA

Really, Audry, I have to tell you
you look just great. I'm so jealous.

LULU

Oh, well thanks.

She turns on her heel, dragging Charles into the middle of the floor.

CHARLES

I can see you're going to be
popular tonight.

LULU

You got it, Charlie.

As they work their way into the crowd Lulu is greeted by a large
host of people. Charles is well aware of the stares they're
getting. Lulu is the best looking woman in sight and he's with
her. Various people WHISPER and point. With the stares and
the admiring smiles he's soon walking on air. He shakes hands
with strangers and smiles broadly, proud to be there with his
new wife as he basks in the warm glow of popularity.

They make their way to the bar and order.

LULU

I'm certainly not going to have
to worry about you tonight.

CHARLES

Yeah, this is all right.
(boldly)

I'll be honest with you - I've
always been the shy type,
introverted, it's kind of great
to feel...well, popular.

LULU

I've created a monster.

As if indeed he is a monster, Charles lets out a GROAN and tries
to hide his face behind his drink.

LULU

What's the matter?

CHARLES

You don't know me.

He rips the nametag off her dress and puts a smile on his face.

38 CONTINUED

CHARLES (CONT.)

Just let me do the talking.

Pushing his way through the crowd like a large water buffalo is LARRY DILLMAN and his wife PEGGY. They are on a beeline for the bar and a highly anxious Charles Driggs.

DILLMAN

Charles Driggs, what the hell are you doing here? I thought you never got out of the office.

He pumps Charles' hand furiously while turning to his wife.

DILLMAN (CONT.)

This is my wife, Peggy. Honey, you remember Charles, you met him last year at the Christmas party.

The two exchange greetings as Lulu remains mute.

DILLMAN

Oh, Charles, congrats on the promotion. You really deserve it. I always knew you were the type of guy to go right to the top.

CHARLES

Well, thanks, Larry.

LULU

I bet you say that to all the new VP's.

Suddenly everyone's attention has been shifted to Lulu who stands smiling pleasantly, waiting to be introduced.

CHARLES

Uh, this is Audry. We're...I mean, I've known her...

LULU

We're lovers.

She coolly snatches her nametag out of Charles' hand and presses it against her chest triumphantly. All eyes are immediately busy reading the name Audry Hankel-Driggs, especially Larry Dillman's.

38 CONTINUED

LULU (CONT.)

I couldn't very well put Audrey Hankel-That-Obscure-Object-Of-Desire, could I? Besides, I had to take Charlie's name for the baby's sake.

DILLMAN

You're going to have his child?

LULU

Well, I think it's his.

Dillman turns to Charles with confusion registering all over his face.

CHARLES

(defeatedly)

Larry Dillman works in accounting. He's down the hall from me.

LULU

Is this the guy who would have wondered what you were spending company money for yesterday afternoon by getting us a motel room in Jersey?

Dillman, now feeling he's in on the joke, laughs uproariously.

DILLMAN

Hell, Charles, we could have covered that. Just let me know next time.

Lulu gives Dillman a smile of mock gratitude.

DILLMAN (CONT.)

This is my wife Peggy.

LULU

We know each other. It's our reunion, remember?

PEGGY

(very reserved)

Hello, Audry.

38 CONTINUED

There is an awkward SILENCE.

LULU

Well, aren't reunions fun?

PEGGY

C'mon, Larry...if you'll excuse us.

She begins to pull her husband away from the unsavory situation but as he leaves he gives Charles a sly grin.

DILLMAN

Driggs, I didn't think you had it in you.

He shoots him a thumbs up and disappears into the crowd.

CHARLES

God, what have I gotten myself into?

He slumps despondently against the bar.

LULU

C'mon, don't sweat it.

CHARLES

Oh sure, don't sweat it. I'm ruined. That guy works in my office. If he opens his mouth about any of this...

LULU

That guy thinks you're a fucking hero. Did you see the look he was giving you? Play it up with him and you'll have him eating out of the palm of your hand.

(pause)

Believe me.

CHARLES

You really think so?

LULU

You're the new VP, aren't you? That alone is enough to shut Larry Dillman up.

38 CONTINUED

He allows himself a small smile, repenting privately for his lack of faith.

CHARLES
(alarminglly)
Larry Dillman! Holy shit...

He begins a mad, mad pat-down of his person. Almost ripping his coat off, he searches frantically for something in his jacket pocket. As he does he starts an insane fast-paced march to the nearest exit.

LULU
Charlie? What are you doing?

39 INT. CORRIDOR

Now it's panic time. Charles is beside himself with fear and anger. Lulu catches up with him as he trots rapidly down the deserted corridor.

LULU
What's wrong?

CHARLES
I'll tell you what's wrong,
corporate bonds! Negotiable
corporate bonds. I had 'em in
my jacket pocket. Now they're
gone!

His panic is quickly turning to desperation.

CHARLES (CONT.)
Larry Dillman for Chrissakes. It
was going so great!

LULU
Calm down.

CHARLES
I gotta go find 'em. Gimmie the
keys or get me a cab or anything.
I gotta get those bonds back or
I'm fucked, my company's fucked,
my clients are fucked, everything's
fucked. Oh God, I knew I shouldn't
have done this, I knew I shouldn't
have come with you. I knew it was
crazy.

39 CONTINUED

LULU

Charlie, I got 'em. They're safe.
They're in the car.

Charles looks at her incredulously.

CHARLES

You got 'em? Wha'd you mean?

LULU

Yeah, your bonds or your Muni's
or whatever you wanna call 'em
fell out of your jacket. I
picked 'em up.

Charles' paranoia count is rising rapidly.

CHARLES

Wha'd they look like? Why didn't
you tell me!

LULU

They're in a yellow envelope.
I got 'em, okay?

Charles breathes deeply, trying to stay calm and level headed.

CHARLES

Look, Lulu, you're a great girl -
a few problems - but a great girl.
You're loaded with potential but
you're too much for me. Please,
give me those bonds and let me
catch a bus back to my boring
but very safe life while I've
still got one.

LULU

Charlie, I'm really sorry. I was
gonna give you the bonds back.
I didn't think it was that
important. I was gonna give 'em
back.

Lulu seems genuinely touched by Charles and his concern for the
way things have turned out.

39 CONTINUED

LULU (CONT.)

You believe me, don't you?

He studies the sincerity on her face.

CHARLES

Yeah, I guess so.

LULU

You're gonna wake up tomorrow and you're still gonna be Charlie Driggs, don't worry. This'll all be over and done with. We're having fun now, let's leave it at that 'cause tomorrow - no more Lulu.

She clasps her hands around his neck.

LULU (CONT.)

But, if you really wanna go...

He smiles.

CHARLES

Naw, tonight I'm a successful businessman here with my beautiful wife.

LULU

And I'm the successful wife of a beautiful businessman.

They melt into a tender kiss.

CUT TO:

The band plays a faithful rendition of the perfectly hideous song "FEELINGS." Charles and Lulu are wrapped arm in arm on the dance floor surrounded by a score of other couples. Off to the side Dillman and his wife watch. As Charles makes a slow turn Dillman catches his eye and gives him a wink and a big smile, the kind men who've been in combat together exchange. For Dillman's benefit, Charles lowers his hand until it rests firmly on Lulu's nicely rounded ass. As Dillman watches, he gently squeezes and strokes her hidden flesh and returns Dillman's knowing smile.

39 CONTINUED

LULU

Jesus, I'd forgotten what lousy music we had in the 70's.

CHARLES

I'm sort of enjoying it.

Dillman still stands gap-mouthed as the song ends. Charles gives Lulu's ass a final squeeze before they leave the floor and head for the bar.

CHARLES

Want another drink?

LULU

Sure. I'm gonna get some air. I'll be over there.

She takes off for a relatively clear area of the room. Charles pushes his way to the bar and tries to catch the bartender's attention.

IRENE

Got a light?

The WOMAN behind him holds a cigarette between her fingers and looks at him seductively. Her hair is jet-black and by her dress and seemingly sophisticated air it is clear she has lived some place else besides this small Pennsylvania town.

CHARLES

Uh, I don't think so.

He slaps his jacket pocket several times while she studies the nametag on his lapel.

IRENE

I'm Irene.

He looks vainly for a nametag.

IRENE (CONT.)

I don't believe in nametags.

CHARLES

Charlie, and I never had any concrete convictions about 'em one way or another.

39 CONTINUED

IRENE

You're Audry's husband, aren't you?

CHARLES

Uh, yeah...

IRENE

You don't sound too convinced.

CHARLES

It's just that I can hardly believe it myself. We haven't known each other long.

IRENE

You don't exactly seem her type.

He LAUGHS and nods his head in agreement.

CHARLES

Yeah well, what can I tell you...

IRENE

You seem too refined for someone like Audry.

He shrugs good-naturedly.

CHARLES

She is a little rough around the edges, isn't she? But I like that.

IRENE

Where do you live, Charlie?

CHARLES

New York. Out on the Island actually. I work in the city.

IRENE

Doing what?

CHARLES

You certainly seem overly interested in Audry and me.

IRENE

We're old friends.

CUT TO:

39 CONTINUED

LULU

Bitch.

Lulu stands in a small group of people, which includes the Dillmans, and watches Charles and Irene from across the room.

DILLMAN

I had no idea Charles had such a way with the ladies.

LULU

Neither did he.

CUT TO:

IRENE

I get up to New York once in a while. Perhaps we could have a drink sometime?

Charles glances across the room to find Lulu giving him a cold stare.

CHARLES

I don't think so. I'm a married man.

He points to the ring on his finger.

CHARLES (CONT.)

Enjoy the reunion.

He takes off in the direction of Lulu and her small group.

40 EXT PARKING LOT - NIGHT

40

Charles and a slightly steamed Lulu exit the party through a side door to cool out in the parking lot. In the stillness of the night the SOUNDS of the reunion can still be heard as he tries to keep up with Lulu who seems bent on losing herself in the myriad of parked cars.

CHARLES

I think it's wonderful how old relationships can be rekindled after so many years...

LULU

The bitch.

41 CONTINUED

He laughs to himself and continues relishing the effect it is having on Lulu.

CHARLES

Take you and Irene for example, a close friend and former classmate...

LULU

The goddamned bitch.

She suddenly turns to Charles.

LULU (CONT.)

And you certainly didn't do anything to discourage her. For a married man who hasn't spoken to another woman in years you're really outdoing yourself.

CHARLES

When it rains it pours.

LULU

I ought to go back in there...

Charles grabs her and begins a sloppy waltz between the parked cars.

CHARLES

(singing)

FEELIN'S...WHOA, WHOA, WHOA,
FEELIN'S...

His singing and coordination are so deplorable that after a moment Lulu can't help but break down into smiles and accompany him in his demented waltz.

CHARLES

(louder)

FEELIN'S...WHOA, WHOA, WHOA,
FEELIN'S...

He dances her further into the parking lot and finally, in a truly graceless move, bends her backwards over the hood of a parked car.

42 INT/EXT CADILLAC - NIGHT

42

CLOSE: The rearview mirror holds the image of Lulu and Charles as they continue to embrace with ever increasing fury.

42 CONTINUED

His head resting through the open window, RAY SINCLAIRE watches the couple in the mirror from half a dozen cars away. Unmoved by what he sees, he casually blows smoke from a cigarette through his nose and continues to watch the show. He looks away only once, to sip from a pint bottle of Seagram's Whiskey.

43 INT BANQUET ROOM - NIGHT

43

Once again on the dance floor, Charles and Lulu engage in another tightknit waltz. The Dillmans have also hit the floor this time and dance nearby, Larry still oggling Lulu behind his wife's back. Lulu rests her head on Charles' shoulder as they sway to the music.

RAY

Hi, baby.

Lulu opens her eyes to find Irene and Ray dancing not more than three feet away. Ray grins at her. He is an intense looking individual with a ragged haircut that falls into his piercing eyes. Although possessing fierce good looks there is something disquieting about his nature, something brooding beneath that disarming smile of his.

RAY (CONT.)

Surprise.

Charles maneuvers himself into position so that he too can get in on the conversation. He smiles at Ray and nods an acknowledgement to Irene. Lulu stops dancing and pushes Charles away through the crowd.

LULU

Let's go.

CHARLES

I know you don't like Irene but that's no reason to be rude. She was only dancing next to us. I'm glad she found someone...

LULU

C'mon.

As they make their way off the floor the music ends and the lights go up, indicating the festivities are over. Before they can make a clean escape, however, the crowd hems them in.

43 CONTINUED

CHARLES

I guess it's over anyway.

As they try and fight their way out the Dillmans corner them.

DILLMAN

You gonna be here in town
tomorrow, Charles?

CHARLES

I don't know. I kinda wanted
to get an early start back.

DILLMAN

How about brunch?

As Charles stumbles for an answer Ray and Irene stroll up.

RAY

Hi there.

CHARLES

Hi, I'm Charlie, Audry's husband.

RAY

Well, Charlie, pleased to meet you.

He extends his hand and they shake.

RAY (CONT.)

I'm Ray and this is Irene.

CHARLES

We've met.

DILLMAN

I'm Larry Dillman and this is my
wife Peggy.

RAY

Well, we know ol' Peg, don't we,
Peg? We all went to school
together here.

Peggy averts her eyes and clears her throat.

DILLMAN

Well, Charles and I work together
in New York.

43 CONTINUED

Ray flashes his charming smile.

RAY
Ain't that something.

He turns his charm and attention in Lulu's direction.

RAY (CONT.)
I haven't seen you in a while, Audry.

LULU
Seems like only yesterday.

He LAUGHS good naturedly at this.

RAY
How time changes things.

There is an odd silence between them.

LULU
We've got to go. Nice to see all
of you. Maybe we can meet again
in another 10 years. C'mon, Charlie.

She pulls him away into the crowd. Dillman watches them go and quickly turns to Ray for some macho male chatter.

DILLMAN
Boy, that guy really landed on
his feet.

RAY
Huh?

DILLMAN
Yeah, 9 months ago his wife takes
the kids and runs off with some
rich artist or something. If you
ask me, that was the best thing
that ever happened to Charles Driggs.

Ray's smile fades into a cold hard frown as he rubs the cleft of his chin with a rolled up reunion booklet and watches them disappear through the door.

RAY
Yeah, I believe that.

44 EXT PARKING LOT - NIGHT

44

Lulu fumbles for the keys to the Monte Carlo while Charles waits for her to open the door on the passenger's side. Just as she gets the door open an old black Cadillac pulls to a stop in front of their car. It's of mid-sixties vintage, with a ragtop and wide chrome bumpers. Slowly the top begins to peel back accompanied by the WHIR of the electric motor. Charles and Lulu watch as a smiling Ray, with Irene next to him, comes into view.

RAY

Hi, y'all.

CHARLES

How'd you get out here so fast?

RAY

I used to ditch class alot. I had to know all the side doors in the building. They're still there.

Charles smiles at the two of them while Lulu still fumbles for the keys.

RAY (CONT.)

I thought maybe we could all go have a drink together. The party's over here but we've still got time for a quick one somewhere.

LULU

I don't think so.

RAY

C'mon, it'll be fun. You don't mind do you, Charlie? We all went to school together and I thought it might be kinda nice to talk over old times.

CHARLES

It's okay with me.

RAY

Wha'd you say, Audry? One drink?

Her eyes burn holes into the smiling Ray.

RAY (CONT.)

You don't want me to tell Charlie about how you spent your free periods, do you?

44 CONTINUED

He winks at Charles.

CHARLES
C'mon honey, one drink.

RAY
I'll drive.

45 INT/EXT CADILLAC - NIGHT

45

The big Caddy cruises down almost deserted streets in the small town. Charles and Lulu huddle in the back of the windy convertible as Ray drives casually with one arm flung over the seat around Irene.

RAY
Charlie, how do you like this baby?

CHARLES
It's a beauty.

RAY
Yeah, they don't make 'em like this anymore. What do you drive?

CHARLES
(humbly)
A Ford stationwagon.

Ray tries to suppress a snicker as he turns and looks at Lulu.

RAY
A stationwagon?

LULU
I like stationwagons.

RAY
Sure you do.

He slows to a stop at a red light. Next to them sits the Dillmans. Larry rolls the window down with delighted surprise.

DILLMAN
Hey, Charles, we're gonna go get pizza. You folks want to come along?

45 CONTINUED

Ray turns back to Charles with a big mocking grin on his face. As he does his short sleeve shirt is pushed back and a tattooed Death's Head is revealed.

RAY

Pizza, Charlie?

CHARLES

Uh, no thanks, Larry. We've got other plans.

DILLMAN

Okay, see you Monday morning then, Mister Vice President.

The light changes and Dillman speeds off.

RAY

So you're a vice president, huh, Charlie?

CHARLES

(proudly)

Yep, just got promoted.

Ray guns it through the intersection.

RAY

Well, we'll have to make this a night to remember.

CLOSE: Lulu catches Ray's eyes looking at her in the rearview mirror.

46 EXT BAR - NIGHT

46

RAY

Shit, last call was five minutes ago.

IRENE

We could always go by a liquor store.
(checking her watch)
They sell for another twenty minutes.

Ray slides into the driver's seat.

RAY

Now you're talkin'. I knew we brought you along for a reason.

46 CONTINUED

He turns to the backseat.

RAY (CONT.)

Okay with you, Charlie?

CHARLES

I'm up for anything.

LULU

Ray, why don't you just take us back?

RAY

Ah c'mon, Audry, lighten up. We're just gonna get a beer to celebrate Charlie's promotion. Huh, Charlie?

CHARLES

Let's go.

Ray hits the street with a squeal of tires.

47 EXT 7-11 STORE - NIGHT

47

The Caddy idles in front of the all-night store.

RAY

Irene, why don't you and Charlie go in and get us a couple of six-packs?

CHARLES

Sure, c'mon, Irene.

They start to get out.

LULU

Ray, where are your manners? This is your town, you go.

CHARLES

I'll go.

RAY

Let 'em go.

LULU

I'll go.

47 CONTINUED

She climbs over Charles and out of the car.

RAY

Irene, why don't you go with her?

Irene gets out and the two women walk into the store.

RAY

Whoooo, look at that ass. That is a work of art, huh? You're a lucky man, Charlie.

CHARLES

Yeah, I know.

RAY

How long have you two been married?

CHARLES

A year ago September. We're still newlyweds really.

RAY

Yeah? That's wonderful. Where you livin' these days?

CHARLES

We got a nice place out in Stoneybrook, Long Island. I'm fixin' up a room for the kids.

RAY

You got kids?

CHARLES

Well, we intend to have.

RAY

Yeah, Audry was a little wild in high school but I always knew she'd get herself together one day.

48 INT 7-11 - NIGHT

48

LULU

Goddamn it, answer me.

48 CONTINUED

Irene and Lulu stand back by the beer cooler, out of sight of the men in the car.

IRENE

I swear to God, I didn't know he was out. It surprised me as much as it did you when he showed up.

Lulu peers through several racks of junk food to get a view of Charles and Ray sitting in the car huddled over what seems like some very enlightening conversation.

LULU

I wonder what they're talking about?

49 EXT 7-11 - NIGHT

48

RAY

I know I shouldn't be askin' you this, but Audry was always the hottest thing in school and I was wonderin' what she's really like?

CHARLES

(enthusiastically)

I'll tell ya, she's a great person!

Ray edges over the seat with one of his disarming smiles.

RAY

I mean in bed.

CHARLES

Well, we have a good time and everything. She's, uh...

(laughs)

You know...

RAY

C'mon, Charlie, you gotta admit she looks like she could fuck you right in half. Just fuck you to pieces.

He smiles eagerly trying to coax a reluctant Charles into being a little more talkative. Charles, experiencing a new kind of macho comraderie with Ray, nevertheless balks at his question.

49 CONTINUED

CHARLES

Ray, you're talking about my wife.
I can't tell you things like that.

Ray shrugs good naturedly.

RAY

Yeah, sure. I understand. Sorry, man.

He hops out of the car in a graceful leap over the door.

RAY

Be right back, Charlie. I'm gonna
go get me some smokes.

He quickly disappears into the store, leaving Charles sitting in
the Caddy sipping beer.

50 INT 7-11 - NIGHT

50

Ray makes his way back to the beer cooler where Lulu and Irene
are still getting beer.

RAY

Irene, Charlie's lonely out there.

LULU

I've got nothing to say to you.

Irene stands dumbly.

RAY

Give us a couple of minutes alone,
will you, Irene?

She shrugs and departs.

RAY

I was hoping you'd show up tonight
but I didn't think you really would.

LULU

When did you get out?

RAY

I've been lookin' for you. Where
have you been hiding yourself?

50 CONTINUED

LULU

I've been around.

RAY

Who's this Charlie guy?

LULU

He's nobody. I just met him.

RAY

Yeah, well he was out there braggin' about what a great piece of ass you are.

LULU

Bullshit, Ray, he's too damn nice to say something like that.

They stare at each other over a six-pack.

RAY

Audry, I missed you so goddamn much.

He touches her hair and she shies away.

LULU

Ray, don't.

RAY

You shoulda never quit me, baby. You didn't even write.

LULU

I don't want to talk about it. I said I'd have one drink with you. I figure I owe you that.

(pause)

But Ray...it's over. Just understand that, okay?

She glares at him a moment before marching off and out the door.

RAY

We'll see about that.

51 EXT 7-11 - NIGHT

51

Ray seems to have rebounded from the rejection he suffered a moment before as he slides into the front seat. Irene sits turned in her seat talking to Charles in back as Lulu climbs in beside him.

51 CONTINUED

RAY

Damn, I forgot to get smokes.
Irene, honey, can you run back in?

He produces a \$5 bill and pushes it down the front of her low-cut dress.

RAY (CONT.)

Camel straights. Be a sport, huh?

They watch Irene get out and go back into the store. After she disappears Ray slips the Caddy into drive and pulls away.

52 EXT STREETS - NIGHT

52

RAY

Goodnight, Irene...

He breaks into peals of LAUGHTER and is soon joined by Charles.

LULU

Shit...

Ray cracks open a beer and hands it back.

CHARLES

Are you just gonna leave her there?

RAY

She's a big girl. She'll be okay.
Besides, I know those two don't
get along and it's your night to
celebrate. I thought I'd make
it just the three of us.

He stops for a light.

RAY (CONT.)

C'mon, hop up in front. It'll
be warmer.

Charles piles into the front seat but Lulu remains where she is.

CHARLES

C'mon up front.

LULU

I'm fine back here.

52 CONTINUED

CHARLES

Well, then take my jacket.

He strips his jacket off and hands it back.

RAY

Looks like it's just you and me, pal.

CHARLES

Okay.

Ray blasts off into the night, the two of them laughing and singing GOODNIGHT, IRENE, GOODNIGHT IRENE...

53 EXT GROCERY - NIGHT

The Caddy pulls to a stop in front of a small mom & pop-style grocery. Charles kills the last of his beer and tosses the can out.

LULU

Now what are we stopping for?

RAY

I still gotta get my smokes, remember?

CLOSE: From under the seat Ray extracts a small black pistol and slips it into his waistband as he gets out of the car.

RAY (CONT.)

C'mon, Charlie, I wanna show you something.

Lulu grabs Charles' arm.

LULU

Stay here with me.

Charles acts somewhat embarrassed at Lulu's clinging in front of Ray.

CHARLES

We'll be right back.

Ray hands her the car keys.

RAY

Here, listen to the radio.

(pause)

Charlie, you don't think she'd drive off and leave us, do you?

53 CONTINUED

Charles LAUGHS at this.

CHARLES

You wouldn't do that, would you?

She watches them stagger into the grocery arm in arm.

54 INT GROCERY - NIGHT

54

RAY

Ever been on TV, Charlie?

They enter the grocery. It's small and typical, attended to by some acne-faced KID getting minimum wage for his trouble.

CHARLES

No.

RAY

Here's your chance.

Ray puts an arm around him and herds him over to the counter. He points to the video camera scrutinizing them from above.

RAY (CONT.)

Look up there and wave.

Charles waves into the camera and watches himself on the monitor which sits on a shelf behind the counter.

55 EXT GROCERY - NIGHT

55

Lulu bites pensively at her nails, glancing at the grocery periodically and fingering the car keys.

56 INT GROCERY - NIGHT

56

CLOSE: The TV monitor is filled with the clowning face of Charles Driggs. In the background, Ray can be seen holding a gun on the boy clerk whose arms are skyward.

Ray, with eyes like a snake and as cool as a block of ice, holds a .9mm pistol a foot from the kid's face. Ray glances at Charles, still concentrating on the screen. He swings the pistol around.

CLOSE: Charles' face explodes in an avalanche of shattering glass and TV entrails.

56 CONTINUED

Charles turns just in time to see Ray give the young kid a sharp clout on the head with his pistol.

CHARLES

Jesus Christ!

Charles rushes behind the counter to attend the fallen clerk as Ray empties the cash drawer. As he finishes he grabs Charles roughly by the collar and hauls him to his feet.

LULU

Ray!

Lulu stands in the doorway gaping at the carnage that Ray has inflicted in the few short seconds he's been in the store. He pushes Charles toward her and presses the pistol behind his ear.

LULU

Goddamn you.

RAY

Just shut the fuck up or I waste buddy boy here.

57 EXT GROCERY - NIGHT

57

Ray forces them out the door and toward the car.

RAY

Gimmie the keys.

He makes a grab for the keys in her hand. She resists and for her trouble Ray grabs her by the hair in brutal persuasion. Charles now, seeing Lulu taking a beating, does his best to stop Ray. He attempts to encircle him in an ill timed bear hug. Ray gives him a quick, sharp elbow to the nose, breaking it like a peanut shell.

RAY

You motherfucker. You spoon-fed motherfucker. I'll kill your ass. You hear me? I'll kill you.

There is a brief, mad scuffle before Ray regains control of the situation by sheer brute force. Once having done so he grabs the keys and pushes Lulu and Charles into the front seat, then hops in himself, gun in hand.

58 INT/EXT CADDY - NIGHT

58

The Caddy rips along through the deserted streets. Charles sits with his head slumped into his hands, blood oozing between his fingers. Next to him, Lulu sits motionless, her hair flying around in the open breeze.

CHARLES

They'll get you. You know that.

Ray pulls a whiskey bottle from under the seat.

RAY

I'm gonna tell you something, when I was a stickup man I used to pull a job in some liquor store, run around the corner, pull off the ski mask I was wearin', put on a different coat and walk right back into the place I'd just robbed.

(laughs)

Man, it was wild. Those people'd be so flipped out they wouldn't know their mothers. I'd be standin' there when they described what happened and who robbed 'em. Half the time they thought it was some nigger that did it.

He takes a pull off the bottle.

RAY (CONT.)

They're gonna be seein' your face on that video tape, pal. It just might be you they get.

LULU

You haven't changed, have you?

RAY

Not a bit, baby. I'm still the same ol' Ray. I'm just like you, only I ain't pretendin' to be someone else.

59 EXT MOTEL ROOM - NIGHT

59

Ray pushes Charles and Lulu out of the car in front of a shabby motel. Producing a key, he herds them into one of the seedy rooms.

60 INT MOTEL ROOM - NIGHT

60

Lulu and Charles precede Ray into the small rundown motel room, not so very unlike the ones they've been staying in themselves.

RAY

Okay, boys and girls, let's us play a little game of true confessions.

He flops down on the bed and begins to unlace the heavy combat boots he wears. Lulu sits on the edge of the other double bed while Charles attends to his broken nose in a chair against the wall.

RAY (CONT.)

Now I know you two can't really be married. I ain't seen you in a long time, baby, but they would have sent me papers if you were divorcing me. So why don't you two lovebirds tell me what the fuck is going on?

They sit mutely as Ray pulls a boot off.

RAY

Well?

In a sudden fit of anger he throws the boot against the wall.

RAY (CONT.)

Tell me, goddamn it.

POUNDING erupts from the wall as someone in the next room tries to quiet the sudden outbreak of noise. Ray pounds back gleefully.

RAY

You want noise? I'll give you noise!

He bangs away with his fist on the wall.

LULU

Stop it! I'll tell you.

Ray ceases his late night demolition and sits back in anticipation.

60 CONTINUED

LULU (CONT.)

He's just a guy. I picked him up in New York. We pretended to be married for my mama's sake. It just carried over to the reunion. Ray, the guy's married and has a family. It was just a joke that got out of hand.

RAY

(screaming)

Bullshit! Look at you. You look like some goddamned TV show. Just like he does. I may not be educated like Charlie boy there, but I'm not stupid.

LULU

It's true. Ray, believe me. I just met him yesterday. It's nothing. There's nothing going on.

CHARLES

She's telling you the truth.

Ray draws a deep breath and makes a visible effort to calm himself down. He walks over to Charles and puts a hand on his slumping head.

RAY

Is she? Is she tellin' me the truth, Charlie?

CHARLES

Yes.

With one quick swipe of his foot Ray takes the chair out from under him.

LULU

Ray, stop it!

She leans down to help Charles off the floor.

LULU

Charlie, I'm sorry I got you involved in this. I lied when I said I was divorced.

60 CONTINUED

RAY

You're still lying! I know for a fact that your friend here isn't married. His wife left him because of you.

LULU

What? Are you outta your mind? I only met him yesterday. How many times do you want me to say it?

Ray grabs Charles and pins him against the wall.

RAY

Tell me, Charlie, when did your wife leave?

Charles looks at Lulu and says nothing as Ray tightens his grip.

RAY (CONT.)

When did your wife leave you?

CHARLES

I don't know exactly. Last September, I think.

Ray turns smugly to Lulu. She stares at Charles, realizing for the first time that she is not the only one to have been playing games.

LULU

You lied to me...

CHARLES

I can explain...

RAY

Shut up! I'll explain it.

(turning to Lulu)

What it means is, I haven't seen you since last August...

He glares at her, the Death's Head tattoo peeking out from beneath his shirt sleeve.

60 CONTINUED

CHARLES

It's not what you think. She's telling you the truth. We met yesterday.

Ray looks to Lulu to gauge the truthfulness of his words. Indeed, it can be seen by the look on her face that she's been misled by Charles. Ray releases Charles and turns back to the bed and his bottle, his concern for their relationship seemingly distilled for the moment.

RAY

Whooseee, open a window, it's really beginning to stink in here. I mean, who's shittin' who, huh?

He breaks into sarcastic CACKLES before disappearing into the bathroom for a moment.

RAY

Here, shove some of this up your nose. It'll help stop the bleeding.

He throws a roll of toilet paper on the table where Charles sits, head tilted back, trying to curb the flow of blood from his nose.

RAY (CONT.)

Ever box?

CHARLES

No.

RAY

Yeah, I can look at you and see you've never been hit. I used to spar around a lot in the joint.

LULU

He means prison.

RAY

He watches old movies. He knows what I mean.

(pause)

Anyway, like I said, I used to spar around a lot. I was about the only white guy that would box up there.

(MORE)

60 CONTINUED

RAY

It was just me and a bunch of niggers. Man, they all thought I was crazy. By the time I got outta there though, they all had respect for me. I pounded that out of 'em. I got in that ring with anybody. Didn't matter if they were heavyweights, I'd fight 'em. 'Course, I got my nose broke three times in three years. But what the hell, a broken nose ain't gonna kill ya...

Ray continues to pace and suck at his beer while Charles dabs at his nose.

LULU

Ray, let him go.

RAY

Let him go? Christ, he'll have the cops here before we get around the block.

LULU

What's he gonna say? Nobody forced him to come along. This dildo's got too much to lose to open his mouth.

Ray gives this a moment of thought as Charlie's face registers pain and anger.

RAY

Charlie, you understand the situation? A wife can't testify against her husband and it was you and me that robbed that liquor store. You know what I'm saying?

LULU

What he's sayin' is, if you open your mouth about any of this you can take that house in Stoneybrook and that promotion of yours and flush 'em right down the toilet unless you were lyin' about that too. So get out. Go home. Forget it.

60 CONTINUED

RAY

Do it.

Charles gets up and walks to the door. Lulu pulls the car keys from her pocket and hands them to him.

CHARLES

I'm sure you two will be very happy together.

RAY

Get the fuck out.

He turns and opens the door.

RAY (CONT.)

I don't think you got the balls to show yourself around here again, but if you do...

He pulls a Marine K-bar from his boot and holds it up.

RAY (CONT.)

I'll cut 'em off.

Charles looks at the knife and walks out. Ray puts a reassuring hand on Lulu's shoulder and gives it a squeeze. She pulls away.

LULU

Just not so fast.

She moves to the other side of the room, keeping her back to him. Ray shifts to a more sympathetic and calming tone of voice.

RAY

You're the only thing I have left, Audry, I need you now.

LULU

No, I'm through with you. 10 years is enough. I'm different now, that's all. I'm sorry it had to happen like this, while you were locked up.

RAY

Shit! What do you know? 10 years of me payin' the rent while you dressed up in funny clothes and changed your name every other week! Hell, baby, you're livin' in a fantasy world and always have been.

60 CONTINUED

Lulu wraps her head in her arms and dissolves into tears. Ray turns to the window and stares out.

RAY (CONT.)

That fuckin' clown.

(pause)

We'll work it out, Audry, don't worry.

61 EXT PARKING LOT - NIGHT

61

Charles can be seen approaching the parking lot, now empty save for the MONTE CARLO, from a block away. Breathing heavily, he finishes his marathon and rests against the door of the car. Slumping behind the wheel, he races the engine and takes off. Before the car gets out of the lot, however, he slams on the brakes and yanks open the glovebox. There is the yellow envelope with the corporate bonds. He runs a thumb over them before slipping them into his coat pocket. He speeds off through the parking lot and disappears into the night.

FADE OUT

FADE IN

62 EXT MOTEL - FIRST LIGHT

62

Lulu and Ray stumble out of the motel and climb into the Caddy. It soon pulls quietly out of the parking lot.

63 EXT MONTAGE OPEN ROAD - DAWN

As the sun begins to peek over the horizon the Caddy passes below a freeway sign informing them that they are on INTERSTATE 95 SOUTH.

Lagging back about 200 yards, a car tags after them.

CLOSER: It's the Monte Carlo.

64 INT MONTE CARLO

64

Charles' face is beginning to bruise across the bridge of his nose and under both eyes. Beneath the damage is a look of intense determination.

65 INT CADDY

65

Ray drives along with one wrist flopped carelessly over the steering wheel. Against the far door, Lulu stares out the window at the passing scenery.

66 MONTE CARLO

66

As the sun gets higher Charles opens the glove box and fishes out a pair of Lulu's sunglasses to shade his eyes.

67 INT CADDY

67

Ray jams a cigarette between his lips and looks for a light. He grabs Lulu's purse and begins to rummage through it, finally pulling out the handcuffs and a pair of stockings. He looks at her asleep against the door.

RAY

Old habits die hard, huh, sugar?

He drops the stuff back into the purse and uses the car lighter.

68 EXT GASOLINE ALLEY - DAY

68

A half a dozen gas stations shimmer in the hot afternoon sun. The Caddy pulls into one and stops. A few seconds later the Monte Carlo slips into a station across the highway.

Charles scans the station across the highway and watches as Ray and Lulu hop out to stretch their legs. She soon disappears to the bathroom while Ray takes care of the car.

PUMP JOCKEY

Fill 'er up?

Charles finds an OLD BLACK MAN holding a nozzle waiting for him.

CHARLES

You take credit cards?

PUMP JOCKEY

Sure, all major brands.

Charles gives him the go ahead and strolls over to the station office. The windows are crammed with all kinds of tourist crap for sale; shirts, maps, sunglasses, hats, tanning lotions. He grabs a soda from the cooler and returns to the car, glancing across the road to the Caddy.

CHARLES

Can you add a road map to that?

PUMP JOCKEY

Anything you want.

68 CONTINUED

He looks at the blood covering the front of Charles' shirt.

CHARLES

I'm prone to nose bleeds.

He examines his shirt.

CHARLES

Better let me have one of those shirts too. One of the blue and white numbers, a large. And a baseball cap, any one.

He hands the old guy a credit card. While waiting for his return he strips his shirt off and runs the water hose over his head.

PUMP JOCKEY

Here you go.

He returns with the goods and hands Charles the credit slip. The shirt is an odd one, a real tourist job, wide collar, short sleeves. He tucks it in, making his get-up complete. Tourist shirt, sunglasses, baseball cap. A man on vacation.

Charles nods and climbs back into the car.

The old Monte Carlo plows back out onto the highway as the Caddy does the same a hundred yards ahead.

69 OPEN ROAD - LATE AFTERNOON

69

The two cars speed along past a large billboard proclaiming the wonders of Virginia.

70 EXT. HIGHWAY/TRAVELING - EVENING

70

A very sleepy Charles Driggs watches the Caddy pull into a motel courtyard. Rubbing his eyes he wheels the Monte Carlo across the street and into the parking lot of a truck stop/diner. He slides down in the seat, trying to relax yet at the same time being sure to keep an eye on the motel and its new guests.

71 INT MOTEL ROOM - EVENING

71

Sitting on the bed, Ray drinks from his whiskey and reads from the reunion booklet. He shakes his head and LAUGHS as he reads about his former classmates.

71 CONTINUED

RAY

Dumb shit...

The SOUND of running water can be heard through the closed bathroom door.

RAY (CONT.)

Hey, baby, why don't you try that
suit on I bought for you?

(pause)

C'mon out here and let's see those
legs you're so proud of.

There is no reply save for the running water. Ray throws the
booklet down and hops up. At the bathroom door he KNOCKS.

RAY

Open up. Audry?

He steps back and with a swift kick takes the door off the hinges.

72 EXT HIGHWAY - EVENING

Lulu stumbles along the shoulder of the road, a paper bag of her
possessions clutched under one arm.

73 INT/EXT MONTE CARLO - EVENING

CHARLES' POV - Charles, fast asleep in the front seat, doesn't see
the fugitive Lulu not more than 50 yards away struggling to snag
a ride. Nor does he see an enraged Ray burst out of the motel and
quickly track her down, grabbing and pushing her back toward the
motel. He continues to sleep uninterrupted by the drama that has
just unfolded.

FADE OUT

FADE IN

74 EXT TRUCKSTOP - NIGHT

74

Charles checks his watch and gets out of the car. He walks around
to the trunk and opens it. Digging around, he finally finds what
he's looking for, a heavy black tire iron about 14 inches long.
He tests its solidity on the palm of his hand before climbing back
behind the wheel and continuing his vigil.

75 EXT MOTEL SWIMMING POOL - NIGHT

75

The pool is like glass, empty and deserted. It shines in a cool turquoise light against the blackness of the surrounding night. At one end Lulu breaks the surface with a dive, surfacing at the other end, she begins a slow graceful breaststroke.

By the pool gate stands Ray. After watching her for a moment he quietly slips away and disappears around the corner of the building.

76 INT GIFT SHOP - NIGHT

A YOUNG ATTRACTIVE GIRL is just hanging the closed sign on the door when Ray appears. They look at each other through the glass.

TRACY

We're closed.

Ray smiles benignly as he runs a hand through his hair and checks the girl out, keeping one eye on the pool at the same time.

RAY

Ah c'mon, just two minutes.

TRACY

We're open tomorrow morning at 7:00.

RAY'S POV - Lulu is seen swimming laps in the pool.

RAY

I know what I want.

She looks at the clock and gives Ray half a smile before unlocking the door and letting him in.

RAY

Thanks.

He saunters in and looks the place over. Tourist paraphernalia lines the walls. There are also sporting goods and camping equipment as well as a large selection of beach wear. Ray looks over the clothing while casting not so furtive glances at the girl. She is in her mid-teens and a real beauty. Untouched, no make-up, freckles, sportive and very, very impressionable.

RAY

I was in here earlier. I didn't see you.

TRACY

I come on at 6:00.

76 CONTINUED

He checks out a few shirts but seems more interested in Tracy than anything he could possibly buy. The ol' charm is starting to show.

Ray looks out the window periodically, checking up on Lulu who continues to swim laps.

RAY

You own this place?

TRACY

(giggling)

No, my parents do.

RAY

Yeah, what do you do?

TRACY

Go to school.

RAY

Go to college, do you?

TRACY

High school. I'll be a junior next year.

Ray smiles and feigns surprise.

RAY

Still in high school? Well, you look much older. You act much older too.

She blushes. He feels fabric.

RAY (CONT.)

You like it around here?

TRACY

It's okay.

RAY

Don't you get kinda bored? I mean, there's not too much goin' on, is there?

TRACY

Yeah, sometimes.

76 CONTINUED

RAY

(big smile)

Sometimes what? Sometimes it's boring or sometimes there's something to do?

She smiles and blushes. He's really pouring it on.

TRACY

Sometimes it's boring.

RAY

What's your name?

TRACY

Tracy.

Ray steals a peek out the window at the pool and Lulu.

RAY

Tracy, I'm Ray. You ever think about getting out of here? I mean one day leaving this place and really making something of yourself?

TRACY

I don't know.

RAY

A girl with your looks and personality could really do something. You should be out in California making movies or modeling. You should be thinking about your future.

TRACY

I've thought about modeling, but you know, who hasn't?

RAY

Well, I've got some friends out there who are photographers and I know a few agents...

He moves a little closer and strokes her cheek with the back of his hand.

76 CONTINUED

RAY (CONT.)

I'm going to be living out there soon. I'm on my way to Miami right now. I'm helping my sister move her stuff down there but I'll be back through here in a few days...

TRACY

I don't know. Do you really think I could do it?

RAY

I think you've got what it takes, Tracy. You're a real angel.

He smiles at her, she smiles back. Past her shoulder is a large full-length mirror. Ray catches his reflection in it and can't help but smile at himself and run a hand through his hair, basking in his own charm.

77 INT MOTEL ROOM - NIGHT

77

Ray tosses a pile of new beach wear onto the bed. Sitting at the dresser, Lulu towels her wet hair.

RAY

Got us some new clothes. Get dressed and let's get something to eat.

LULU

I'm not hungry.

RAY

Then you can watch me eat.

LULU

You can watch yourself eat.

He fights to control his anger.

RAY

Now don't start up with me, Audry. C'mon, let's go eat.

He stands waiting by the door.

77 CONTINUED

RAY (CONT.)

I'm not gonna ask next time.

78 EXT HIGHWAY _ NIGHT

78

What appears to be a nicely dressed tourist couple walks quickly across the motel courtyard and out to the highway. A light rain has begun to fall and they have to be careful to avoid the spray of the passing cars.

79 INT/EXT MONTE CARLO - NIGHT

79

Charles sits studying the map and sipping from a cup of coffee.

Unnoticed by him, Ray and Lulu make a quick attempt at crossing the highway between speeding vehicles. They cut it a little close to an 18-wheeler and he gives them a blast on his AIR HORN. Charles looks up from his map just in time to see the couple scurry out of the way of the truck and make their way to the diner. He grips the tire iron beside him.

Caught by surprise, Charles sits silently in the car and watches them be seated in front of one of the diner's big windows.

No sooner have they sat down than a STATE POLICEMAN pulls up. He goes in, and as Charles watches incredulously, is seated in the booth directly behind Lulu and Ray. Charles smiles at his good luck

80 INT DINER - NIGHT

81

Ray studies a menu as Lulu watches the rain fall outside. Behind Lulu in the next booth, sits the state policeman.

WAITRESS

Can I have your orders, please?

Ray gives the menu one more quick run through.

LULU

Coffee. Black.

From the far end of the diner Charles can be seen. He enters, dressed in his suit with his new shirt and baseball cap. He strides to the booth like he's late for an appointment.

RAY

I'll take a cheeseburger deluxe and a coke. Don't forget the pickles.

80 CONTINUED

The waitress grabs the menus just as Charlie reaches the booth. He spins around her and sits down next to Lulu.

CHARLES

Coffee for me...

He searches for the nametag on her uniform.

CHARLES (CONT.)

Darlene.

He smiles at Ray and flings an arm around Lulu. He then turns around and cops a quick peek at the cop behind them before addressing Ray.

CHARLES

You don't mind, do you, Ray?

LULU

Oh, Charlie, you gotta be outta your mind. You don't know what you're doing.

RAY

Jesus, you are one dumb son-of-a-bitch. I'm almost starting to like you.

Charles sits back and relaxes a little. Ray seems nervous and edgy as he lights up a smoke. Charles waits for the waitress to put the coffee on the table before continuing.

CHARLES

I want Lulu.

Ray smiles and looks at Lulu.

RAY

That your name this week?

(pause)

What makes you think she wants you?

LULU

Ray, I told you...

RAY

Shut-up! Just shut-up. This is between me and loverboy here. This has gone beyond being about you.

80 CONTINUED

Cocky as ever, Ray begins to wolf down his cheeseburger. Talking between bites with a full mouth.

RAY (CONT.)

You know, Charlie, you're playing with fire. Lulu is a dangerous woman. She ain't gonna be happy drivin' a stationwagon around the rest of her life. You better think about that. You better ask yourself if you really want her.

CHARLES

I want her.

RAY

Charlie, you gotta fight for a woman like this. Maybe even kill for her. When it comes right down to it, you don't cut it. When push comes to shove, you ain't got what it takes.

Charles glances over his shoulder at the cop behind him.

CHARLES

I don't have to fight you, Ray. I'm gonna take Lulu and we're gonna waltz right outta here, and there isn't a damn thing you can do to stop us.

Charles eases to one side so Ray can get a clear picture of the cop behind him.

CHARLES (CONT.)

You're a convicted felon in possession of one, if not several, concealable weapons. You robbed a liquor store and assaulted some poor kid with a gun and on top of all of that, I bet your parole officer has no idea you left the state.

He sips his coffee nonchalantly and smiles.

80 CONTINUED

CHARLES (CONT.)

Now it's you with something to lose.

RAY

Fuck you.

CHARLES

Ray, be reasonable. I don't want any more trouble. I can't have this getting back to my boss. This is the easy way out for both of us.

He takes another look at the cop.

CHARLES

Hand over the car keys.

Ray licks his lips nervously. His eyes dart off Charles and the cop, then to Lulu. He rubs his face. He finally, however, decides against immediate mayhem and hands over the keys.

RAY

You're gonna regret this.

CHARLES

Life is full of regrets.

(pause)

Now your wallet.

Ray's upper lip curls. Defiantly, he tosses it to him.

RAY

You think you're pretty smart, don't you, asshole?

Charles and Lulu stand up.

CHARLES

Yeah, I think I'm pretty smart.

He picks the check up off the table.

CHARLES (CONT.)

Just to show you there's no hard feelings though, it's on me.

80 CONTINUED

At the door Charles hands the waitress the check.

CHARLES

Darlene, the gentleman back there
will get this.

He smiles at her and they sail out the door. Ray watches them through the window. They wave farewell before dashing across the highway and into the motel courtyard.

WAITRESS

They said you'd take care of this.

Ray turns to find the waitress placing the check on the table.

RAY

That son-of-a-bitch...

The cop is having his coffee cup refilled. He notices Ray and smiles.

81 EXT MOTEL - NIGHT

81

As Charles and Lulu back the Caddy out a late model Volvo station-wagon pulls in. A young FAMILY, with sleepy kids and bulging suitcases, begins to pile out as the Caddy speeds away out of the motel lot.

82 INT/EXT CADDY

82

Lulu hauls ass out onto the highway, as Charles lets out a loud WHOOP in celebration of their escape and turns the RADIO ON.

CHARLES

God, that felt great!
(whoops)

That'll teach 'em to fool with
Charlie Driggs.

The road is black and deserted. Lulu hits the brakes and comes screeching to a stop. She turns the RADIO OFF.

LULU

Get out.

Charles is floored. His jaw drops. He looks at her like she's gone off the deep end.

82 CONTINUED

CHARLES

Are you joking?

LULU

Get out. I saved you, you saved me. We're even. Now move.

CHARLES

This is crazy...

She opens the door and begins to push him out, finally succeeding.

83 EXT HIGHWAY - NIGHT

The Caddy speeds off into the night, leaving Charles standing there in the darkness. His look is one of utter bewilderment.

In the distance the Caddy stops and begins a fast backward approach. It again screeches to a stop next to Charles who hasn't moved an inch. The door is flung open.

LULU

Get in.

Dutifully he climbs back into the car.

84. INT/EXT CADDY - NIGHT

Charles gets in and closes the door. Lulu throws a fit, beating on the steering wheel, pounding on the dashboard and finally ending up with her head pressed against the horn.

LULU

Goddamn you. You lied to me. You said you were married. I saw those fucking pictures. Shit!

CHARLES

I was married when those pictures were taken.

LULU

It's not funny! Look at me, I got myself involved with a married man and you're not even married. I wasn't supposed to be the vulnerable one here.

84 CONTINUED

She flips the RADIO ON (LOUD), jams the car in gear and takes off down the road. Charlie takes a deep breath and clears his throat. He reaches over and flips the RADIO OFF.

CHARLES

I guess I still wear the ring
'cause I hate to admit my family
fell apart. I told you I was
married because

(pause)

well, to protect myself. Then
I was afraid you'd take off
if I suddenly said, "Guess what?
I'm not really married."

LULU

You're right, I would have.

CHARLES

Anyway, you were lying a blue
streak to me.

LULU

Exactly.

She flips the RADIO ON, still fuming, and presses the accelerator to the floor.

Charles sits looking at her out of the corner of his eye before finally reaching over and turning the RADIO OFF.

CHARLES

Does that husband of yours know
where you live?

Lulu reaches under the seat and extracts Ray's pistol. Charles blanches at the sight of the weapon. She coolly lowers the window and gives it a toss into the marshy ground that surrounds the highway.

LULU

Haven't you figured anything
out yet?

85 INT DINER - NIGHT

85

The cop sips coffee and Ray waits. There is a knock at the window and Ray finds salvation in the form of the young girl, Tracy, standing outside smiling at him.

85 CONTINUED

RAY

Thank you, Jesus.

86 EXT MOTEL - NIGHT

86

Tracy stands in the doorway watching Ray dig frantically through the junk in the room. He finds what he's looking for and puts an arm around Tracy as he pushes her out of the room and into the parking lot. In his hand is the reunion booklet.

RAY

Okay, Angel, I'll be back in a few days.

TRACY

Did your sister really run off with a bible salesman?

RAY

Swear to God. Them religious types are the worst kind. See you soon, huh?

86 CONTINUED

He meshes his body with hers, pressing her against the wall in a deep kiss and groping for her breasts. She responds by rubbing her body against his so enthusiastically that he has to pull himself away. He winks and gives her ass a last feel before she disappears around the corner.

He allows himself a few seconds of contemplation before getting back to business. In this case it's finding a car with an open window. After checking several he comes across the Volvo stationwagon. One of the back windows is open and he hops in.

87 INT VOLVO - NIGHT

87

As he settles into the driver's seat a LOUD hissing of air and a squeak startle him. He pulls a child's rubber toy from under him and curses. With his heavy boots he kicks at the ignition on the steering column, trying to break it and expose the wires necessary to start it sans key. A few sparks and he's off.

88 INT/EXT VOLVO - NIGHT

88

Ray drives as if possessed by the devil himself. Surrounding him are piles of toys, diapers and other items of Yuppiedom.

89 EXT ROAD - NIGHT

89

As the car peels down an empty street the various articles of suburban life fly out the window.

90 EXT HIGHWAY - NIGHT

90

QUICK CUTS: The Caddy speeds north through the night.

The Caddy cruises by a sign announcing their entrance to the Garden State, NEW JERSEY.

91 INT/EXT VOLVO - NIGHT

91

Ray, the intensity of the chase still showing in his face, plows up the highway.

92 INT/EXT CADDY - NIGHT

92

The Caddy emerges from the Holland Tunnel into the city. There are the twin towers of the trade center, Wall Street, SoHo, etc...

LULU

How's your nose?

92 CONTINUED

CHARLES

Hell, a broken nose ain't gonna
kill you.

They turn onto Cannel Street.

LULU

I don't wanna go home tonight.

CHARLES

Well...

LULU

How do I get to Stoneybrook?

The Caddy makes its way over Cannel Street and up onto the
Manhattan Bridge and the suburbs of Long Island beyond.

93 EXT PHONE BOOTH - NIGHT

93

Ray stands at an East Village phone booth. On the line is
information as he stands with the reunion booklet opened to
the page with Lulu's address.

RAY

Stoneybrook. Driggs, Charles.
It's D-r-i-g-g-s...Yeah, could
you gimme the address on that...

He scribbles it next to Lulu's address and hangs up.

94 EXT HOUSE - NIGHT

94

The Caddy pulls into a well-kept suburban driveway. The exterior
of the house is also trim and has the feeling of being looked
after in that way peculiar to suburbia.

A very tired Charles and Lulu roll out of the car and make for
the door. On the step is the accumulation of three days of
newspapers. The mailbox too is heavy with neglected post.
Charles gathers everything up and opens the door.

95 INT HOUSE - NIGHT

95

Charles and Lulu step into the living room. It's nearly empty.
Not a stick of furniture except for an easy chair that is
obviously the one thing that Charles was able to salvage from
his marriage. Lulu drops her purse on the floor and slumps down
against the wall. Charles begins sorting mail.

95 CONTINUED

CLOSE: Sitting on the edge of the lone chair he goes through the mail to find nothing but junk and a myriad of window envelopes. In disgust he lets them fall at his feet.

On the floor Lulu is already asleep. Charles picks her up gently and carries her back to the bedroom.

96 INT BEDROOM

96

Charles puts the exhausted Lulu on the bed. She barely regains consciousness before falling back into dreamland. He looks at her lying there in his bedroom in the middle of suburbia. The room holds Charles' few worldly possessions. In one corner are his golf clubs, now allowed to remain inside. A few pictures, a stack of books and magazines, a home computer with pages of legal paper nearby - as well as floppy discs and other software paraphernalia. The lean life of a modern bachelor. He flips the light out.

LULU

Charlie...

He stands in the doorway looking back into the darkened bedroom.

CHARLES

Yeah?

LULU

(drowsily)

What are you gonna do now that you've seen how the other half lives?

CHARLES

The other half?

LULU

(murmurs)

The other half of you.

Charles turns and walks down the hall.

97 INT LIVING ROOM

97

Sitting back in his easy chair he closes his eyes and tries to relax. He takes his jacket off and puts it over him like a blanket. Pushing his chair to the recline position, he makes his first attempt at sleep in many, many hours.

FADE OUT

97 CONTINUED

FADE IN

The gauzy light of first dawn is just starting to fill the room. Charles sleeps soundly in the chair.

RAY

C'mon, Charlie, rise an' shine!

The lights come on and Charles is yanked from his chair and sent flying across the room where he lands in a heap. As he sits up Ray's boot buries itself in the wall mere inches from Charlie's head. Ray quickly extricates his foot, however, and picks Charles up by the throat, dropping him again with a powerful lick to the ribs.

RAY

Boy, I'm gonna make you sorry
you were ever born.

His boot rips another gaping hole in the suburban drywall before connecting to Charles' midsection.

RAY

This is no-shit time, Charlie.
Let's see what you're made of.

Charles slumps against the wall, gasping for air. Ray looks around the room and spots Lulu's purse.

RAY

Where's Audry?

Charles is unable to answer and simply groans. Ray picks up the purse and pulls Charles to his feet. He pushes him to the back of the house.

RAY

Audry?

As he approaches the back bedroom a very drowsy Lulu emerges from the bedroom just in time to see Ray shove Charles into the bathroom in a very rude manner.

LULU

Ray, what are you doing?

Ray turns on her and flings her back into the bedroom where she lands on the bed.

98 INT BEDROOM

98

She struggles to get up but he quickly cuffs her back down. Drawing the knife from his boot he picks the phone by the bed up and cuts the line with a clean slice.

RAY

I'll be right back.

He slams the door shut as he leaves.

99 INT BATHROOM

Ray empties Lulu's purse onto the floor next to the still groggy and wheezing Charles. He finds the handcuffs and quickly cuffs Charles to the drainpipe under the sink, destroying the small wooden cabinet there in the process. He next rips open the medicine cabinet and extracts a roll of white adhesive tape. Finding some dirty laundry, Ray stuffs a sock into Charles' mouth and wraps a few feet of tape around his head like a rodeo cowboy tying the feet of a calf.

RAY

Don't choke on that.

He leaves Charles on the floor and turns to the bedroom.

100 INT HALLWAY/BEDROOM

100

Ray finds the bedroom door locked. With a smooth effort he takes it off the hinges with one kick. Lulu backs up as Ray closes in.

LULU

Ray...

He keeps coming, loosening his belt buckle and whipping his shirt off over his head.

101 INT BATHROOM

101

Charles slowly begins to come out of his stupor.

LULU

(off)

No! Ray, don't...

He pulls himself up on his knees and frantically surveys his sorry situation. From the other room he can hear Ray and Lulu struggling violently.

101 CONTINUED

Charles yanks at the cuffs in a vain effort to remove them. In desperation he grabs the drain pipe. Soon he becomes more desperate and begins to kick at the pipe and sink. As the noise from the bedroom increases Charles' determination to free himself manifests itself with an all-out assault on the bathroom sink and surrounding fixtures. Water begins to spurt from the damaged fixtures. It succumbs ever so slightly to his white-knuckled insistence.

LULU

Ray, you son-of-a-bitch!

MUFFLED SCREAMS drift through the house mixed with the sharp slapping sounds. Charles kicks madly at the sink and finally manages to shatter it, sending plaster and tile all over the bathroom.

102 INT BEDROOM

102

Ray flings Lulu onto the bed.

RAY

You know it don't matter if I go down now or not. I'm takin' you with me.

He grabs her and they lock in desperate combat.

103 INT BATHROOM

103

Water gushes and spurts everywhere as Charles, with herculean effort, manages to twist one end of the pipe out of its fixture and slip the cuffs over it. He gets to his feet, unsure what to do but certain action is imperative. The water is now flooding the hallway.

104 INT BEDROOM

104

Lulu puts up the fight of her life, still no match for Ray, however. He presses her down on the bed, his muscles glistening in the dawn light.

CLOSE: Charles' hand reaches into his golf bag and he extracts a heavy wood.

CHARLES

Ray!

104 CONTINUED

Ray turns just in time to catch a tee-shot to the stomach. With beautiful form Charles sends him off the bed and onto the floor. Ray gasps and tries to rise as Charles strokes a nice shot to the kneecap and sends Ray down again.

LULU

Run. He's gotta knife.

Just as Ray reaches for his knife, Charles rips it out of his hand with another swipe of his club. It hits the wall. Ray HOWLS bloody murder and tries to pull himself to his feet as Charles and Lulu haul ass out the door.

105 EXT HOUSE - EARLY MORNING

105

Charles and Lulu burst out the door and sprint across the lawn just as the PAPERBOY rides up on his bicycle.

PAPERBOY

Morning, Mr. Driggs...

He watches open-mouthed as Charles Driggs, Mr. Family Man and Good Neighbor goes tearing away up the street with a beautiful young woman in tow.

CHARLES

Call the cops...

His hoarse, out-of-breath request registers confusion with the young paperboy until a few seconds later, Ray, limping and bruised, stumbles out of the house and after the fleeing couple. The paperboy takes off doubletime on his bike.

106 EXT SUBURBIA RISING MONTAGE - DAWN

106

The suburban town of Stoneybrook, New York is just starting to pull itself out of bed. JOGGERS, DOGWALKERS and the workaday world of 9 TO 5ERS are starting to populate the streets.

Charles and Lulu cut across lawns, tramps through flower beds and attract barking dogs in their mad dash to safety. Ray, although hobbled by several hits from the golf club still manages to keep pace.

Through an intersection they race, stopping cars and causing a minor traffic jam. Ray, hot on their trail, runs into the path of a recently liberated auto, causing it to slam on its brakes again. The DRIVER, a business man behind the wheel of a large and late model sedan, leans out the window.

106 CONTINUED

DRIVER

Are you okay? I'm awfully sorry...

Ray takes the time to give the side of his car a sturdy kick with his boot. It leaves a large dent thus making a double impression.

RAY

Fuck off.

The driver ducks back inside his car and speeds away as Ray continues the chase.

107 INT/EXT PATHMARK STORE - EARLY MORNING

Charles and Lulu race across a small parking lot. Nearby, a group of JUNIOR HIGH SCHOOLERS wait for their bus. The store MANAGER is just opening up. The door stands open as he attends to several signs in the window. As the couple sprints for the open door several of the waiting students take notice and cheer them on.

Charles and Lulu disappear into the store as Ray struggles across the parking lot.

At the door, the manager is surprised to find he has two very eager and very early shoppers.

MANAGER

We're not open yet.

They disappear down an aisle. He turns just in time to find Ray at the door.

MANAGER

We're closed. Our hours are...

With the interested Junior High students inching closer Ray grabs the manager by the shirt and tosses him aside much to the delight of several of the more rambunctious boys present.

Ray steps inside and the automatic door shuts behind him.

RAY'S POV - The quantum articles of 20th century life surround him in neat rows of computerized harmony.

Outside, the thoughts of school and catching a bus have been forgotten as the entire group of Junior High students press their faces against the clean glass of the store's big front windows.

CUT TO:

107 CONTINUED

Charles and Lulu breathe heavily as they creep down an aisle.

CUT TO:

Ray, the hunter, clutches the knife in his good hand and walks silently through the store.

CUT TO:

The hunter and the hunted ease down aisles next to each other. As they both come around the corner at a display of Pampers their paths cross. Ray lunges and Charles levels the Pampers display with a well placed pull so that it cascades down onto the handicapped Ray.

Charles and Lulu sprint for the back of the store and the glass-enclosed pharmacy. They push the door open and slip inside, making sure to keep low behind the counter and out of sight.

CUT TO:

Ray, temporarily defeated, stalks the aisles again heading in the same direction as the fugitive couple. He comes upon the pharmacy and its inviting silence.

CLOSE: Charles and Lulu crouch behind the counter in terror.

As Ray scans any possible place the couple might hide he happens to focus on the big round mirror in one corner of the pharmacy.

CLOSE: In the reflection is a clear image of Charles and Lulu huddled behind the pharmacy counter.

Separating Ray from his quarry is a tall glass partition. In his weakened condition it is an imposing obstacle. Next to him, in a neat, well-kept rack is a selection of Little League baseball bats. He grabs one and with a big swing SHATTERS the glass partition.

Glass shards rain down on the surprised couple. Ray is up and over the counter with deer-like agility. Ray catches Charles with a potent combination of punches to the solar plexes, finally sending him over the counter in a backward roll where he lands on the floor.

Ray leaps over the counter and hits Charles as he tries to get up. Another punch and Charles drops to the floor.

107 CONTINUED

Behind Ray, Lulu pulls herself up onto the counter. With Charles in such a vulnerable position on the floor in front of maniacal Ray, Lulu has no alternative but to jump into the fray. With a deft leap she lands on Ray's back, causing him to stagger in an attempt to throw her off.

As Ray struggles, Charles makes a grab for his ankle, catching it and bringing Ray and Lulu to the floor.

Charles gets to his feet in time to level a well-placed kick into Ray's mid-section. He pulls Lulu up and they once again tear-ass off down an aisle.

108 EXT PATHMARK - DAY

Outside the store the manager has just locked the door as the students crowd around him.

MANAGER

Now you kids get back. I've called the police. No one is going in or out of this store until they get here.

There is a sudden frantic pounding on the glass door behind him as Charles and Lulu beg for escape...vainly. The manager stares in horror, noticing Charles' cuffed hands and broken nose.

CHARLES/LULU

Help! Let us out...

Behind them Ray, seeing his quarry cornered, closes in. The hapless couple run to the inadequate protection of the check-out stands.

The students are once again pressed to the windows.

Ray has them this time, there is no escape.

RAY

The party's over.

Ray marches forward.

Charles swallows the lump in his throat and moves Lulu to one side.

It's high noon. Charles steps out to meet Ray.

108 CONTINUED

Ray closes in on the circling and still cuffed Charles. They maneuver around each other as Charles tries to stay as far away as possible from the dancing knife in Ray's hand.

Lulu darts off and retrieves a shopping basket loaded with a display of Colgate toothpaste pumps. As Ray swings around she takes a long run and slams the cart into him, causing the display to explode in a rain of gimmicky consumer products.

With the sudden jolt the knife falls from Ray's hand and is quickly lost in the hundreds of Colgate pumps on the floor.

Charles sees his chance and makes a grab for Ray. He catches Ray under his own manacled arm and can do nothing but hang on as Ray twists and turns like a bucking bronco trying to throw a persistent rider.

At the window the kids CHEER.

Around they go, dropping heavily to the floor. Charles struggles desperately, and finally manages to get one arm over Ray's head. The cuffs circle his neck, chain link cutting into Ray's neck. Charles, now at advantage, tightens his hold: Ray chokes but continues to fight.

Charles' face is red and his eyes bulge as he puts every ounce of strength he can into subduing Ray.

LULU

Charlie!

He's suddenly pulled off Ray by local POLICE and sheriff's deputies. Charles stands, shaking, sweating and staring at the man on the floor who clutches his throat and gasps for air.

109 EXT PATHMARK PARKING LOT - MORNING

109

The outside of the building is a swirl of activity. Policemen, in an out of uniform, swarm over the place. Charles stands, shirt off, being attended to by a paramedic. He wraps white tape around his bruised ribs. A large bandage covers his nose. A few feet away Lulu leans mutely on the back of a police car, mouth slightly swollen and discolored.

In the middle of this Ray Sinclair is wheeled out on a stretcher and taken away. As the tape job on Charles' ribs comes to an end Lulu is hustled into a police car and driven off.

109 CONTINUED

CLOSE: Charles gets a last look at her as she turns to catch his eye from the back seat. Before she disappears, however, she raises her hand and gives him a small yet distinct wave.

FADE OUT

FADE IN

110 INT/EXT OFFICE - DAY

110

CLOSE: A large oak door with the name Charles A. Driggs, Vice President is given a few sharp wraps before being pushed open by Larry Dillman.

DILLMAN

Hello, Charles...

Dillman stands with his head stuck in the door peering at Charles who's at his desk in the modest office. Across the bridge of his nose is a Band-Aid partially hidden by a huge pair of sunglasses. Different, however, is the fact that he wears THE BLUE SUIT. It's been cleaned and pressed and looks A number 1 on Charles, the only thing that looks good about him. Aside from the Band-Aid across his nose and blackened eyes, he sports a sling that holds one arm fast to his side. His face is unshaven.

CHARLES

Larry.

Charles is cleaning out his desk and pulling pictures off his wall. He's in the process of packing up and leaving.

DILLMAN

We're, uh, all real sorry about you leaving.

Charles continues to clean and pack.

DILLMAN

Is there anything I can do?

Charles looks around at his empty office. He smiles at Dillman

CHARLES

Not a thing, Larry.

FADE OUT

FADE IN

111 INT/EXT APARTMENT BUILDING - DAY

111

Charles, standing in front of the familiar East Village apartment building, pushes the buzzer with the number 3R next to it. The door buzzes and he steps in. As he reaches the steps he hears a female VOICE.

GIRL

Who is it?

Charles looks up the stairwell to find a young girl hanging over the railing looking down at him. She is in the same mold as Lulu; young, wild, on her own in the big city.

CHARLES

(slightly confused)

I'm looking for the woman in 3R.
Lulu is her name. Or Audry.

GIRL

I'm in 3R. It must be the girl
who moved out.

CHARLES

Moved out?

GIRL

Yeah, I just got in here a couple
days ago. Are you a cop?

CHARLES

No, I just look like one. Do you
know where she went? Did she leave
a forwarding address?

GIRL

Nope. I moved in and the place
was empty.

CHARLES

All right, thanks.

He turns to leave.

GIRL

Hey, do you know what her rent was?

CHARLES

Her rent?

111 CONTINUED

GIRL

This building is supposed to be
rent stabilized. I wanna know
if the landlord is screwin' me.

CHARLES

It wouldn't surprise me.

Charles stands out in front of the building. Passing him by are
countless women. Many have a certain Lulu-esque quality but are
not the real thing. He straightens his tie and walks away.

112 EXT SIDEWALKS OF MANHATTAN - DAY

112

Charles roams the streets, walking aimlessly through the various
neighborhoods of lower Manhattan.

Charles finds himself on the sidewalk across the street from
The SQUARE DINER. He almost looks surprised.

He braves downtown traffic and crosses the street.

113 INT/EXT RESTAURANT - DAY

113

In the same, yes the very same restaurant where Charles sat so
long ago eating his diet special...he now sits again. Same
window, same table, same chair. The only thing missing is Lulu.

Lunch is over. The WAITRESS puts the check down in front of him.
He picks it up and looks at it. He smiles to himself and lays a
fiver down next to the check on the table and walks out.

114 EXT SIDEWALK - HIGH NOON

Charles shuffles up the sidewalk.

FEMALE VOICE

(off)

Hey, you...

Charles stops in his tracks.

FEMALE VOICE (CONT.)

(off)

Hey, you didn't pay for your lunch.

He turns to find the waitress hot on his heels.

114 CONTINUED

CHARLES

What?

She holds the check in her hand.

CHARLES (CONT.)

Sure I paid, didn't I?

He searches her uniform for the ever-present nametag.

CHARLES (CONT.)

...Tina?

TINA

C'mon, Mister...

As he pulls his wallet out his eye catches a movement behind the waitress. There stands a woman, outrageously attired with a severe hair style and ultra hightech sunglasses, smiling at him and waving a \$5 bill.

CLOSE: Charles does a doubletake and studies this apparition standing on the sidewalk in front of him.

Lulu waves the fiver at him and raises her glasses.

CHARLES

(to Tina)

Keep the change.

He gives the waitress another five spot absentmindedly and misses the sneer she gives him in return. He rubs the bridge of his nose.

CHARLES (CONT.)

Sure, anytime...

They slowly come together. Charles and Lulu. Again.

CLOSE: On her lapel is a pseudo-psychedelic nametag with the name AUDRY on it.

She smiles. He smiles.

CHARLES

You never said goodbye.

114 CONTINUED

LULU

I never wanted to say goodbye.

They stand looking at each other, neither one moving a muscle.

LULU

Wanna lift?

CHARLES

Sure...Audry, why not...

They cross the street to an old beater by the curb and climb in.

THE END