

B

TALK RADIO

bogosian/stone
First Draft
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1 CREDITS START OVER A BLANK SCREEN

1

Voice-over of SID GREENBERG, financial advisor, WTLK, Dallas.

SID

(fast, clipped, nasal)

Ok now with the cash you got in hand from the second mortgage on the first property, -- you've either taken a second mortgage or completely refinanced that property. Now you have cash in hand. What are you gonna do with that cash?...figuring the property is probably worth in the neighborhood of 200 000, you pay off the existing mortgage of 10 000 bucks with a 175,000 refinancing loan. Simple arithmetic leaves you with 165,000. What do you do Richard?

RICHARD

(caller)

...put it in a CD I guess.

2 EXT. VIEWS OF DOWNTOWN DALLAS - SUNSET

2

SID

WRONG!...That isn't gonna get you ANYWHERE. Cause you're not using the money! And the last thing you wanna do is SELL, cause that means CAPITAL GAINS TAX and that means you gotta send a check to...yeah, you guessed it, Attila the Hun...Don't wanna do that, so HOLD ON TO THAT PROPERTY! Now Richard -- you still with me?

3 EXT. PARKING LOT - TLK STUDIOS - SUNSET

3

A MAN (BARRY CHAMPLAIN) locking his sedan and walking towards the lobby.

RICHARD

Uh huh.

SID

Richard do you have a paper and pencil? Good, cause NOW we're gonna make some money! What you need is a tax break and income so you take that 165,000 and you fly to Florida and you look for an office building going for somewhere in the neighborhood of one to two million bucks.

(MORE)

(CONTINUED)

3 CONTINUED:

SID (cont'd)

You USE that 165 AND the 50 grand your uncle left you AND the 100 thou you're gonna make off the second mortgage on your house and you put that all together as DOWN PAYMENT on the office building in Cocoa Beach...

4 INT. TLK STUDIOS - LOBBY - SUNSET

4

The Man stops at the NIGHT WATCHMAN and signs in.

RICHARD

Florida?

SID

You take the income you make on the rentals in that building and put the excess income beyond your monthly finance payments on the two notes into either a zero-coupon bond or a T-bill...

RICHARD

What about a Ginnie Mae?

SID

Ginnie Maes, Fanny Maes, Willie Mays, stick with bonds...

5 INT. TLK STUDIOS - SUNSET

5

SID GREENBERG's sitting at his microphone, checking the sports pages in the newspaper, cigarette in his mouth, absent minded enthusiasm as BERNIE, his engineer, checks the clock on the wall. Gives Sid the wrap it up sign.

SID

...Establish an annuity trust and your kids'll have plenty when college days roll around AND GET THIS RICHARD, over two million dollars worth of property... Unbelievable, but guess what Richard, using my method, you've just become a millionaire! How about that!!

STU NOONAN, Barry Champlain's operator, has entered and starts calibrations on the equipment.

RICHARD

But what about?...

(CONTINUED)

5 CONTINUED:

SID

(cutting him off)

Alright, the big clock on the wall tells me it's time to wrap this episode of "Your Taxes and You" up for this evening. Stay tuned for the news and weather...

LINDA MACARTHUR, associate producer of Barry's show, removes the log sheets from Bernie's log and puts in fresh paper, glancing at her watch, eyes over to Sid.

SID

...followed by some wild and wacky conversation from Dallas' own Mister Unpopularity, Barry Champlain...I'm Sidney Greenberg reminding you that "It's not how much you take, it's how much you take home"

Music rolls up, then the TLK logo, then a pre-recorded ad. Then news and weather. Over this, the fast CHANGING OF THE GUARD. Stu changing the microphone. Linda coming in briskly to clean Sid's desk, replacing his trash with a clean ashtray, fresh cigarettes, fresh coffee and a pile of newspaper clippings.

SID

I got SMU ten and a half over Rice. You bettin'? U.S. stinks, not one gold, even Lichtenstein's got a gold, jeez, you gotta have a German name to know how to ski.

6 INT. STU'S CONTROL BOOTH

6

As they exit, no words exchanged with the new crew; the metronome rhythm continues as back behind the engineer's window Stu takes calls, notating them on his keyboard computer screen, stacking them up for Barry. He does this through the whole show.

STU

Yeah?...Name?...uh huh...uh huh...yeah turn down your radio...your radio in the background...yeah hold on...Nighttalk. What do you wanna talk to Barry about?...With regard to what?...uh hunh that's a pretty specialized topic...

(hunting for something on his desk and writing things on his chart..through the intercom to Linda.)

Two minutes to air. Can't find the Dormex cart...

(CONTINUED)

6 CONTINUED:

LINDA

Scratch Dormex and put in McPherson. You set?

(glancing at watch)

STU

I got three rarin to go. You make the coffee?

DAN STARBLES, executive producer of "Nighttalk" enters.

DAN

Where's Barry? He's on in two minutes.

STU

Haven't seen 'im boss. And make that one forty.

DAN

Linda, I have to...

Everything speeds up when Barry Champlain, smoking a cigarette, newspaper in hand, enters. He heads right for his desk, ignoring Dan. As he passes Stu:

BARRY

How's the board?

STU

Full. You got one twenty.

DAN

Barry...

BARRY

Linda! Where's my paper...and while you're out there pull the rapist file...(into intercom) Stu, gimme four to start...where's my lighter!? (again into intercom - as he flips through clippings) Dino gave me the number of a Chinaman bookie - doesn't make book on races or sports, only animal fights; dog fights, cock fights...

DAN

Barry, can I have two seconds of your time please...?

(CONTINUED)

6 CONTINUED: 2

BARRY

(cheery)

Dan! Isn't it past your bedtime? Since when do you work at night? I'm in the middle of my show here...I go on in...

STU

Fifty seconds...

BARRY

(apologetic)

I just don't have the time to chew the fat with you right now.

DAN

(leaves, muttering under his breath)

I'll catch you later...

Barry continues talking to Stu on the intercom as Linda returns with newspaper and the file.

BARRY

...guy takes bets on...monkey fights, rat fights...frog fights Stu!...I put down some money on a frog named "Hung Far Low", won a hundred bucks!...Hit me!

He half listens, interjecting little grunts after each item as Linda shoots them out fast -- reading from a clipboard:

LINDA

They found a woman with 67 cats in her house, she was raising them for their pelts! A guy was arrested this morning, he had three women chained to the wall in his basement, said they were his "harem"...

STU

Thirty seconds...

LINDA

Three out of four people say that they prefer watching...

BARRY

(testing his mic)

Spike, beam me up baby, beam me up... •

(CONTINUED)

6 CONTINUED: 3

LINDA

Three out of four people say they prefer watching television over having sex with their spouse...a guy in San Jose California wants to be a surrogate mother, says he has a way to do it...report on AIDS...

BARRY

I don't wanna talk about AIDS.

STU

Ten...

LINDA

Homeless people living in an abandoned meat packing plant in Daisyville. Some of them worked there before it shut down...

BARRY

What the hell did Dan want?

LINDA

Don't know...

BARRY

You should know these things Linda...

LINDA

(anxious to please)
I'll find out...

STU

We're going...

The room filling with the chords of George Thorogood's "Bad to the Bone" followed by a pre-recorded announcer's voice. Barry continues to scan the press clippings

ANNOUNCER V.O.

And now from the heart of the Plains, it's time for Dallas' most unpopular and controversial talk show: Nighttalk with Barry Champlain!...And now...ladies and gentlemen...here's Barry!

7 INT. STUDIO

7

Barry has taken a last sip of coffee and leans into the mic, clicking in with a razor sharp precision, chain smoking, his eyes lit with fury.

(CONTINUED)

7 CONTINUED:

A dark, angry, erotic man, in the prime of an inverted life.

BARRY

The worst news of the night is three out of four people in this country say they'd rather watch TV than have sex with their spouse. The second worst news is some kids needed money last night for crack, so they stuck a knife in an eighty year old grandmother's throat on Euclid Avenue. Meanwhile our citizens were watching TV where life is more real than murder or sex. In another part of town, out in Prestonwood, our good citizens -- your doctors, your lawyers, your dentists -- have formed a little club -- to have sex with your children...and three crack houses, a heroin refinery, and get this, a gambling parlor where they bet on mokey fights were busted last night. In Dallas...one night in one American city. Multiply that by several hundred cities and what do you got -- a country where culture means pornography and slasher films, where ethics means payoffs, graft and insider trading, where integrity means lying, whoring, and intoxication...this country is in deep trouble, people, this country is rotten to the core...and somebody better do something about it...

(dropping to a confidential tone of voice)

But you WON'T will you? You know why you won't? APATHY -- you sit there in your well-lit homes watching TV and your soft cars listening to soft music and you just don't give a damn anymore cause you got yours and that's what counts and that's why you listen to me cause you get a kick out of a jerk like me who's still corny enough to CARE, corny enough to stand up there and tell the truth. You need Barry Champlain in your lives because deep down in your stoney hearts you do still...CARE...you still give a damn, you still love this planet and you want to see it work, you want to reach out and talk to another human being, you want to scream, cry, say what's wrong, you want to feel another human being's voice...and in that, believe me, there's Hope. The forum is called "Nighttalk"...the responsibility is yours... so I want you to get off your fat behind.

(MORE)

(CONTINUED)

7 CONTINUED: 2

BARRY (cont'd)

Take your hand out of that bowl of potato chips. Throw away the National Enquirer and pick up the phone. Go ahead pick it up. Hold it to your face. Dial 555 TALK, open your mouth and tell me what we're gonna do about the mess this country's in! The number is 555 TALK, the future of the country is in your hands. Let's go to the first caller. Francine, you're on "Nighttalk"...

FRANCINE

Yes Barry, I have a little problem I'd like to discuss.

BARRY

Shoot.

FRANCINE

I'm a transvestite.

BARRY

Uh huh.

FRANCINE

And I'm trying to save money for an operation.

BARRY

Francine...

FRANCINE

What?

BARRY

(eyeing the computer)
This isn't intersting...

FRANCINE

Let me finish what I was saying...

BARRY

Francine...in your wildest imagination...what possible interest do you think your personal adventures in surgery would hold for my listeners?

FRANCINE

I don't care about your listeners, it's something I HAVE to talk about!

(CONTINUED)

7 CONTINUED: 3

BARRY
I don't...(cuts Francine off) Nighttalk..
yeah, Josh...

8 INT. STUDIO

8

JOSH
Yeah...uh thanks Barry...Uh, Barry, don't you
think that a lot of the problems with the
country today have a lot to do with the
continued exploitation of Third World
countries all...

BARRY
Wait a minute, hold on..."Third World
countries", "Third World countries"! Where'd
you learn that phrase, in college? Something
you heard on "Sixty Minutes"?

JOSH
It's a commonly used term.

BARRY
Do you know what it means?

JOSH
Of course I do.

BARRY
Please tell us.

We see Linda enjoying the show. She gives Barry massages during the
breaks.

JOSH
Well, it means developing countries, small
poor countries.

BARRY
Small countries...so India's not "Third
World"?

JOSH
Well, India is...

BARRY
What about Communist countries? Red China
for instance?

(CONTINUED)

8 CONTINUED:

JOSH

No, not Communist countries...we're getting off the track...

BARRY

We're not getting off the track Josh, we're getting on the track. The track is you don't know what the hell you're talking about! You call me up and start spouting a bunch of left-wing, mumbo-jumbo on a subject you know nothing about. Yugoslavia is Socialist, it's Third World, so's Cuba. Josh go back to college, when you graduate give me a call. (cuts him off) Nighttalk, you're on...

JUNIOR

(shouting, jock-at-the-bar voice)

BARRY! HEY MAN!

BARRY

(flat)

Hey man.

JUNIOR

What do you think the Rangers gonna do this season Bar'?

BARRY

In a word I'd say they suck.

JUNIOR

Are you NUTS!? They're gonna take the pennant. Niekro's gonna win twenty...

BARRY

Niekro oughta apply for euthanasia in Mexico. He's a hundred and ten years old for chrissake, it's over, the Rangers are gonna watch the Series on the boob tube and you oughta cut down on your mushroom intake...

JUNIOR

Don't you...

BARRY

(cutting him off)

Nighttalk, yessir?

(CONTINUED)

8 CONTINUED: 2

OLD MAN
(impossible to understand)
Brry, uh bin lifshin fr drd rhh crenna dlish
und...

BARRY
Wait a second, what? Are you speaking
English?

OLD MAN
Rorse I um, buh do new dink dat...

BARRY
Pops, let me tell you what, go buy yourself
some dentures and gimme a call next week.
(cuts him off) Debbie! You're on Nighttalk.

DEBBIE
My name is Debbie.

Barry has run out of cigarettes and signals to Linda for a fresh
pack, noticing Dan Starbles standing next to another man, a
stranger, CHUCK DIETZ, in the green room, behind the window, looking
at him.

BARRY
Good. How old are you Debbie?

DEBBIE
I'm twenty-three.

BARRY
What do you do?

DEBBIE
I don't do anything.

BARRY
Oh, when was the last time you did anything
Debbie?

DEBBIE
Oh I don't know. About a month ago.

BARRY
What'd you do a month ago Debbie?

DEBBIE
I went swimming.

(CONTINUED)

8 CONTINUED: 3

BARRY

Well what did you do for money?

DEBBIE

Oh I got my brother (giggles) I haven't made any.

BARRY

Debbie, you're a leech. Don't you think it's time you got off your duff and made some money?

DEBBIE

Well not really. I got everything I want.

Chuck Dietz gazes out at Barry, a plastic friendliness, eyes that weigh him like a fish on a scale. Barry wonders who he is, looks at Stu and Linda.

BARRY

I bet you're just looking for a guy to take care of you.

DEBBIE

Well, just as long as I have everything I need.

BARRY

What do you need Debbie?

DEBBIE

Hunh?

BARRY

What are you missing, Debbie, that you need?

DEBBIE

Well -- a man.

BARRY

A man -- well, tell me what you have to offer a man?

DEBBIE

Well uh -- I have long hair and...

BARRY

Well a guy could buy a wig.

(CONTINUED)

8 CONTINUED: 4

DEBBIE

(a beat)
You can tell I don't have a wig. It never falls off.

BARRY

That's terrific (laughs). I'm glad you.. Debbie, seriously, aren't you shooting for anything in your life besides looking for a free meal?

DEBBIE

(a beat)
Not really.

Stu is making a slitting motion across his neck.

BARRY

You just want to lay around till you find someone to take care of you?

DEBBIE

Yeah.

BARRY

You're dynamic darling. I hope someone calls in cause they're fascinated with you...anyone interested in snatching up Debbie's address...we want to know...right after this message. The number is 555 TALK, I'm Barry Champlain and this is Nighttalk.

Stu pops on a pre-recorded ad...Barry switches to intercom.

BARRY

Stu, let's cool it with the baseball cards tonight and no more TVs this week! How's the board?

STU

Warming up, got five hanging already.

BARRY

Gotta drain the lizard, gimme forty-five.

Stu indicated affirmative through the glass. Linda is standing next to Barry...

BARRY

(On his way out, to Linda)
Who's the schlub?

(CONTINUED)

8 CONTINUED: 5

LINDA

I don't know, but Dan's kissing his ass...

9 INT. CORRIDOR

9

Barry briskly heads for the men's room, which takes him past Dan and the stranger in the green room. Barry tries to rush by...

DAN

Barry! Someone I want you to meet. This is Chuck Dietz, V.P. in charge of advertising, Metroscan, New York.

BARRY

(dry)

Really? Metroscan? Nice to meet you...

DIETZ

(holding a portfolio in his hand)

Mister Champlain, what a pleasure! I've been reading all your press clippings...and I've been listening to tapes of your shows for weeks

BARRY

(shaking hands and looking at Dan like "who's this asshole?")

And?

DIETZ

You're really something! That's for sure! Very funny!

BARRY

(moving away...)

I try to amuse...we're in the middle of a show right now --

DAN

(stopping him)

I know, I know, "Genuis at work". Barry, Metroscan is going to pick up the show for a few weeks -- link it to a national feed.

DIETZ

We've got some people - Humphrey's coffee - who want to sponsor the show nationally...on Metroscan.

STU

You got thirty seconds Barry.

(CONTINUED)

9 CONTINUED:

BARRY

(glances at Stu, but can't believe
what he's hearing)
Hold on. You're telling me that Nighttalk is
going national? Broadcast all over the
country? Don't I get a say in this? Dan...?
When does all this start?

DAN

Tomorrow night - Chuck's here just to be the
"eyes and ears" of Metroscan, so to speak.

BARRY

So to speak...

STU

Fifteen seconds...

Barry is stuck. He locks eyes with Dan...

DIETZ

(steps off)
Go ahead...we'll talk later...

BARRY

Yeah...

DAN

(moving away with Barry)
Make it a hot show tonight Bar' we're talking
Larry King here. Coast to Coast.

BARRY

It's always a hot show Dan.

DAN

EXTRA hot. We'll get a contract in this for
six months.

BARRY

Six years. Six thousand years. Six seconds.
(a Nazi salute, goes)

10 INT. STUDIO

10

Barry barely gets into his chair when Stu gives him the signal.
Short pause, Barry collects his thoughts...

(CONTINUED)

10 CONTINUED:

BARRY

I...uh...just recieved a phone call from Metroscan Broadcasting. In case you're not familiar with Metroscan, it is a giant media company specializing in broadcast radio. Metroscan owns one hundred and fifty-seven radio stations in the United States and Canada. Thirty seconds ago, I recieved a phone call from the man who controls those hundred and fifty-seven stations...the President of the company.

He asked me if Metroscan could "pick up" this show, pick up Barry Champlain for national syndication...beginning tomorrow night...

This is what I told him: I would be only too happy to share this program with my country...but on one condition. That the people of Omaha, the people of San Diego, the people of Boston, Mass and Miami, Florida get the real Nighttalk, the uncensored Nighttalk. I've been asked in the past if I would ever soften my touch, if I could go a little easier and my answer has always been the same. If I had to do that, I might as well quit. I have a job to do, I have an obligation.

I told the president of Metroscan, take it or leave it.

Eyes on Chuck Dietz -- no expression. Dan looks a little distraught.

BARRY

He took it. And so tomorrow night this show will begin national broadcasting. This means the nation is listening. You better have something to say. I know I do.

(pause)

And we have Chet on the line, hello Chet...

CHET

(grim, redneck voice)

You think you're so smart.

BARRY

Hello?

(CONTINUED)

10 CONTINUED: 2

CHET

You're so smart aren't ya? Cutting everybody off all the time. You know everything, don't ya?

BARRY

Not everything Chet. No one can know everything. Even I can't know everything. I just know most things.

CHET

Why are you always putting this country down? Why are you always talking about drugs and niggers and homos and Jews. Isn't there anything else to talk about?

BARRY

You know what I hate Chet? I hate people who call me up to tell me what they don't want to talk about. If you don't want to talk about gays or blacks, why do you bring them up in the first place? Sounds to me like you like talking about them. Sounds to be like you're obsessed by them...

CHET

Don't act dumb with me. What kind of a name is Champlain anyway? That's not a real name, you changed it. Why? Maybe because it sounded a little too Jewish? Change the name, get a nose job, same old story. You think people are so stupid! No one's as smart as you are... you think that people are never going to find out about the propaganda that you and your bosses and the state of Isreal are perpetrating on the American...

BARRY

Wait a sec! Hold on! State of Isreal! STATE OF ISREAL? Chet, please!

CHET

You know there are two kinds of Jews...

BARRY

Orthodox and...

CHET

...the sneaky types and the loud-mouthed types.

(MORE)

(CONTINUED)

10 CONTINUED: 3

CHET (cont'd)

And you're one of the loud-mouthed types. Cut me off, I know you're gonna do it...go ahead you chicken-hearted son-of-a...

BARRY

I'm not gonna cut you off Chet. you're too interesting to cut off...your attitude reminds me of a little story...

(looks at his drink, swirling it in his glass)

Last summer I visited Germany, never had been there before and I wanted to take a look at Hitler's homeland. Ever hear of Adolph Hitler Chet?

CHET

I'm familiar with Adolph Hitler...

BARRY

I bet you are...I decided to visit the remains of a concentration camp on the outskirts of Munich. Dachau. You join a tour group, go out by bus, everyone gets out at the gates...It's rather chilling...A sign over the gates says "ARBEIT MACH FREI" -- "WORK WILL MAKE YOU FREE" something the Nazis told their prisoners. Are you still with me, Chet?

CHET

I'm counting your lies...

BARRY

Good, I hope you appreciate them anyway, Chet.

CHET

How many negroes and spics you got working up at that radio station?

BARRY

Now, Chet, your're getting off the subject. Are you going to let me finish my story?

SILENCE

(CONTINUED)

10 CONTINUED: 4

BARRY

I guess that means yes...So here I am walking around this concentration camp, and I see something on the ground. I picked it up. Guess what I found Chet? A tiny star of David, very old. Who knows, it might have belonged to one of the prisoners of the camp, maybe a small boy, torn from his parents as they were dragged off to the slaughterhouse...I kept that star of David, I know I shouldn't have but I did,

(continues to swirl his drink)

I keep it right here on my desk. I like to hold it sometimes...in fact, well... I'm holding it right now...I hold it in my hand to give me courage. Maybe some of the courage that that small boy had as he faced unspeakable evil, can enter me as I face the trials in my own life...as I face the cowardly and the narrowminded...the bitter, bigoted people who hide behind anonymous phone calls full of hatred and poisonous bile...People who have no guts, no spine, so they lash out at the helpless... despicably repressed and ignorant people like YOU, Chet, people who make me PUKE. The worst sort of Americans, the ones we are all ashamed of, who represent everything backwards and evil in our society today. Whether I'm a Jew or not is not the issue, Chet. One thing is certain, you're no Christian...

PAUSE

CHET

Keep talkin' Jew-boy. Life is short.
(click)

11 INT. STUDIO

11

BARRY

(short pause)

Stu, let's send a pair of riding boots and a microwave oven out to Chet...and we have Glenn on the line, hello Glenn...

Barry looks up at Stu and sees that Chuck Dietz is standing next to Stu. Dietz betrays no expression. he looks like a scientist watching a bug under a microscope...

(CONTINUED)

11 CONTINUED:

GLENN
(sweet hispanic voice)
Hello, Barry?

BARRY
You got 'im.

GLENN
Oh. Phew. I never called before. I'm a
little nervous.

BARRY
That's all right. Relax, take your time.

GLENN
Your show is great. You're great. I used to
listen to you when you were on the old
station.

BARRY
Goin back eight years.

GLENN
Yeah. Heh. Heh. You were great then, too.
Uh...

BARRY
Yeah. OK. Thanks a lot Glenn. Let's keep
it moving. What's on your mind tonight?

GLENN
Well, what you said before, about nobody
caring anymore. And you're right Barry.
There is no more love. There is no more
help.

BARRY
Who said anything about love? At the risk of
repeating myself I was saying...

GLENN
But look at the world today Barry. Thousands
of people starving. Who can stop the toxic
wastes, the nuclear build up, the
assassinations? They tried to kill the Pope
Barry, and they killed John Kennedy!

BARRY
Yeah, I rember reading about that somewhere.
Listen Glenn the world's a big place, there's
gonna be a little slippage here and there...

(CONTINUED)

11 CONTINUED: 2

Bored...eyeing the computer for the next calls, eyes on to Linda, scribbling a note for her. She takes it, goes...Barry never stops double and triple tracking his mind.

GLENN

...the pollution is killing the trees, animals are becoming extinct. No more elephants, no more eagles, no more whales. Not to mention the rhinos, the condors, the grizzlies, the panda bears...

BARRY

Glenn...Glenn...where is this leading?

GLENN

Well uh,...heh heh...I think we should give the animals more respect. I have a cat, Muffin... and sometimes, uh, I live alone and uh, sometimes I'll come home from work and we, well I make dinner, we have, uh, dinner together, you know?

BARRY

No, I don't know. You have dinner with your cat? At the table you have dinner? What, with a tablecloth and candles, that kind of thing?

GLENN

Well, no, heh heh, she has her own plate. On the floor...

BARRY

Oh good!

GLENN

But we eat the same things. Like if I have a pork chop, she has a pork chop...If I have veal, she has veal...and anyway we spend time together...and sometimes I just think that well, there are so many crazy, loud people in the world and then there's Muffin. Quiet. Not hurting anybody. Clean. Why can't people be more like that?

BARRY

Lemme ask you something, Glenn, Muffin's fixed isn't she?

GLENN

Huh? Yeah, she's...

(CONTINUED)

11 CONTINUED: 3

BARRY

Glenn, Muffin's fixed, maybe the way to get people to act more like Muffin is to get them fixed? What do you think about that idea? Sound good? Snip off the old cojones?

GLENN

No...I don't think...

BARRY

You don't think!? You don't think!? maybe we should all get fixed. Then we'd be quiet like little baby kittens! Isn't that what you want, Glenn, huh?

GLENN

NO!

BARRY

You and Muffin sound pretty intimate, you're not into anything funny are you?

GLENN

I don't like what you're sayin about my Muffin!

BARRY

Glenn you got a choice, either start living or go get fixed... Take my advice, stop hanging around with the pussy and go find some!

(cuts him off, looks at Stu, pissed)
Nighttalk, you're on...

12 INT. STUDIO

12

SONDRA

You're a mean man.

BARRY

No, I'm not!

SONDRA

You're a bitter man...

BARRY

Wrong again.

SONDRA

I heard what you said to that poor guy.

(CONTINUED)

12 CONTINUED:

BARRY

That poor guy dialed the phone all by himself. He wastes valuable air-time with an inane question about his cat. Now , this is a free country and I'm the first one to defend anyone's right to free speech...but I can't and won't waste my listeners' time.

SONDRA

You don't care...

BARRY

ARE YOU DEAF? Or stupid? I'm a talk-show host, that's my job. I'm here to keep people listening, to entertain them, to get ratings. That's it. Nothing more, your friend with the cat got what he deserved.

SONDRA

I can't believe you really feel that way.

BARRY

It's the truth, I cut all boring calls.

SONDRA

I know that deep down you are sensitive and you care...

BARRY

(cuts her off)

Goodnight, Sondra. A prime example of that uniquely American institution: the concerned, sensitive, bleeding heart liberal. Looking for people with problems she can call her own...and we have Kent on the line...Hello Kent...

13 INT. STUDIO

13

KENT

I need help.

BARRY

Shoot.

KENT

What?

BARRY

Shoot! Shoot! Tell me what the problem is...

(CONTINUED)

13 CONTINUED:

KENT

Well...uh...I party a lot, you know, with my girlfriend...?

BARRY

How old are you Kent?

KENT

Eighteen.

BARRY

How old's your girlfriend?

KENT

Seventeen.

BARRY

Alright, go ahead.

KENT

So we, uh, like to party, you know?

BARRY

Kent, when you do all this partying, where are your parents?

KENT

They go away a lot. Vacations.

BARRY

Where are they right now?

KENT

I don't know.

BARRY

You don't know?

KENT

They're on a vacation!...wait a minute, I remember...Fiji...Is that right? Is there a place called Fiji?

BARRY

Your parents are on a vacation in a place called Fiji. So what are you up to? Partyng?

KENT

Yeah, well...except that's what I wanted to ask you about...uh, we been partyng for a couple of days...

(CONTINUED)

13 CONTINUED: 2

BARRY

Couple of days? What do you mean exactly when you say "partying"?

KENT

You know, hanging around, havin' sex, eatin', watchin' cable, gettin' high, listenin' to your show...

BARRY

(laughing)

Hold on, back up a sec..."gettin' high"? Smokin' pot?

KENT

Well, yeah, we always smoke...

BARRY

If you always smoke, what do you mean by "gettin' high"?

KENT

Freebase. Smokin' coke. Crack.

BARRY

Sounds pretty sordid, you've been smokin' crack for a couple of days with your girlfriend. What else you been doin'?

KENT

And drinkin'. And I dunno. I drank some hundred proof whiskey yesterday 'cause I was gettin' paranoid. Jill was doin' acid, I think, with Valiums...

BARRY

You don't need to call me, Kent, you need to call a doctor and have your stomach pumped.. Lemme give you a number to call...

KENT

Yeah, but see, that's why I'm callin' you!

BARRY

Why?

KENT

Jill...she...uh...she's been sleepin' and uh-

(CONTINUED)

13 CONTINUED: 3

BARRY
(snapping his look to Stu,
oblivious of Dietz) No. No.
Uh-uh...

KENT
She's been sleepin' and she won't wake up,
you know?

BARRY
Don't waste my time with this baloney.

KENT
Hey man, she won't wake up! She's turnin'
blue!

BARRY
Oh, she's turnin' blue...give Stu your
address and we'll send a doctor right over...

KENT
No Barry...I can't...you gotta help... Forget
it!
(click)

BARRY
YOU GIVE STU...Hello? Kent? Hello?

14 INT. STUDIO

14

Barry shoots a look at Stu. Very pissed off...

BARRY
Thanks for the call Kent, with people like
you the future of America is in good hands..
. now a word from Jericho's Pizza House, off
the 111 Turnpike on Jericho Road, and if you
eat there, believe me, the pizza will be
sticking to your shoes as you try to put it
in your mouth, others will mistake you for
Plastic Man as you get all gobbled up, strands
of gooey American cheese wrapping around your
thighs, your eyes, your neck, strangling you
to death as you regret ever having purchased
one 95 cent slice of instant death..
Jericho's for the best of Texas but worst of
New York pizza you ever threw up. Now for
the real ad.

(MORE)

(CONTINUED)

14 CONTINUED:

BARRY (cont'd)

We have news and weather coming up on the hour, give you a chance to catch your breath, smoke some crack, drop some acid, beat your kids, whatever works and then we'll be back with more Nighttalk right here...with the silky voice you love to love...Bilious Barry Champlain...

Stu pops on an ad for Jericho Pizza, segueing into the Nighttalk theme music and on into the news and weather.

Barry, fuming, stubs out his cigarette and heads for Stu's booth.

LINDA

(intersecting with mail)

Mail's on your desk.

BARRY

You read it.

15 INT. STU'S BOOTH

15

BARRY

(entering)

What's the problem tonight Stu? Fight with the old lady?

STU

No problem Bar'.

BARRY

(checking Stu's computer)

You're throwing me some real curveballs, Stu.

STU

What's wrong with curveballs Bar'?

Chuck Dietz enters, amiably concerned, trying not to interfere but doing precisely that.

DIETZ

That was some call.

BARRY

It's a hoax.

DIETZ

But don't you think, he might...

(CONTINUED)

15 CONTINUED:

BARRY

(louder)

It's a hoax! (scanning the screen, to Stu, ignoring Dietz)
Who's this Henry guy, this nukes guy, you didn't gimme that! What about this Denise here. I didn't get that either! What about this professor?

STU

(amused)

Barry, the professor is a stiff. All those people are stiff. You want stiff, I'll pop stiff.

BARRY

(exploding)

I DON'T WANT STIFFS! AM I SPEAKING ENGLISH STU? READ MY LIPS...GIMME STUFF I CAN WORK WITH! GIMME THE MEAT, NOT THE POISON! You having trouble understanding me?

STU

No, Barry, I'm not having trouble understanding you. In fact I read you loud and clear.

BARRY

Good!

He stalks out of the control room, oblivious to Chuck Dietz who eyes Barry without expression. Linda smiles at Dietz, says something.

16 INT. DAN STARBLES OFFICE

16

Dan's at his phone. He has a "squawk box" playing over his desk so that he can monitor the show...

DAN

(on the phone)

...they're not going to lose, even with a fifteen share. It's costing them nothing compared to the network stuff they've been doing for the past five years. This is a drop in the bucket...but people listen...and I can link you up back to front in the same...

Barry rushes into Dan's office, slams the door behind him.

(CONTINUED)

16 CONTINUED:

DAN

...Arnie, I'll call you back, something's come up...(he hangs up the phone)...What is it, Barry?

BARRY

I can't work with him breathing down my neck. I want him out of here, now.

DAN

(unflappable)

I have your contract here. Why don't you take it and look it over?

BARRY

(beginning to rant)

You dump this thing on me the night before it's going to happen. You don't ask me. You stick some jerk in the middle of my studio...

DAN

You don't want national air-play?

BARRY

Without the bullshit! You should have got me a two year contract! Straight. No strings. I have the ratings. I deserve it...

DAN

Barry, calm down...

BARRY

You don't care. Throw me out there, see how it goes, what the hell. Right?

DAN

Barry, you're not going to get me to apologize for getting you a slot on national radio. I worked hard on this deal and I'm happy with it. If you're not, tell me and I'll tear up the contract and we won't do the Metroscan link-up. I think it's worth the gamble, because I happen to think the show's good and the show will do well everywhere people hear it...

(pause)

BARRY

Flattery will get you nowhere.

(CONTINUED)

16 CONTINUED: 2

DAN
(his turn to be firm)
Dietz goes with the deal. Grin and bear it.
You do your job and I'll do mine...

Barry has no answer for Dan, He leaves.

17 INT. STU'S BOOTH

17

Stu is reading "Car and Driver" as the news plays over his squawk box. Dietz is in the next room, the "green room", where he sips a Coke and rereads Barry's portfolio.

Linda checks her log...

LINDA
(to Stu)
Did you run "Sani-Clean" before the news?

STU
(not looking up)
Yup.

LINDA
So after the weather, gimme "Harry's", a short "Firestone" and the short TLK bullet with the long Nighttalk logo chaser.

STU
You got it.

LINDA
Don't let it get to you. It's a strange night.

STU
Nothing strange about it.
(looking up at her)
How long you been working here now?

LINDA
Four months.

STU
How long you been sleeping with him?

LINDA
(ignoring the question)
I was trying to cheer you up...

(CONTINUED)

17 CONTINUED:

STU

I'm happy. I wouldn't be here if I weren't. I like this stuff. Nights like tonight are what it's all about. You get used to it, or you leave. That's what his wife did, she left. So did two associate producers before you. Me? I stayed.

LINDA

I don't have to take his shit. I'm not his wife.

STU

No, but I am.

18 INT. PRODUCTION BOOTH

18

Barry at the phone.

BARRY

You in bed already? Huh? (pause)
Screw him. Listen. Metroscan is picking up the show for national play...Yeah...Yeah.. but it's not that simple...Course I'm excited but they got this character here from the company keeping an eye on me...No...Tell him you're talking to me. TELL HIM...Look I'm sorry I'm calling now, but this is important all right? Ellen, I never asked you for anything...you gotta help me out...

STU

(over intercom)
twenty seconds.

BARRY

Come to Dallas...tomorrow. Catch the first flight in the morning...SCREW HIM! I need you here or I'm gonna lose my mind!...You work it out. I'll see you tomorrow...bye...

STU

Barry!

19 INT. STUDIO

19

Barry's back -- this time using the omni-directional overhead mic which allows him to pace around...

(CONTINUED)

19 CONTINUED:

technically, it is obvious Barry is not slick in the least, his voice levels shifting back and forth, shirt rustling...

BARRY
Nighttalk, Bob, you're on.

BOB
(older genteel man, heavy Southern twang)
Barry my friend!

BARRY
(relaxing for the first time)
Bob, what a relief. How are you doing tonight?

BOB
Terrific. Very well, thank you. I hope you're not going to get too busy to take my calls!

BARRY
Bob, no show is complete without your call.. How are the legs?

BOB
Oh, they're fine. An ache or two, but you know what I say, "When they give you lemons, make lemonade!"

BARRY
"You can't cry over spilt milk."

BOB
"Cry and you cry alone."

BARRY
"Because you can't lose what you never had."

BOB
"Because you don't know what you've got until you've lost it."

BARRY
"So don't lose hope, this too shall pass."

BOB
"Because today is the first day of the rest of your life..."

(CONTINUED)

19 CONTINUED: 2

BARRY

Yeah, and "it's always darkest before dawn"...Bob, can I just...

BOB

"Because tomorrow never comes..."

BARRY

Yeah, and "if you play with fire, you're gonna get burnt"...Bob...

BOB

"So don't burn your bridges behind..."

BARRY

BOB! Can I say something please!

BOB

Of course, Barry.

BARRY

Thank you. We are all inspired by your courage. You are a brave man and an example to all of us. As they say Bob, the hero and the coward both feel fear, the difference is that the coward runs away. You didn't run away. And we thank you for that.

BOB

Well, thank your Barry. But you know, people think that life in a wheelchair must be the worst thing in the world. That's not the way I look at it. I imagine the worst thing in the world would be being unthankful for all the good things that come our way every day: the smiles of little children, flowers blooming, little birds chirping, sitting on the budding branches on a bright spring day. Hell, just the sun comin' up every day is a miracle!

BARRY

I couldn't agree with you more, Bob, "in every dawn there is ignorance", a better Irish poet than me said. You know, I think we get too bogged down in our daily troubles, we forget about the simple things.

BOB

Oh, I left out one more thing to be thankful for...

(CONTINUED)

19 CONTINUED: 3

BARRY
What's that?

BOB
The Barry Champlain Show...

BARRY
Thanks Bob, us both being vets, it means a lot to me, gotta run now...know you can't but we can.

BOB
OK good luck with that kid...

BARRY
Who?

BOB
The one on drugs there. I hope he calls back.

20 INT. STUDIO

20

BARRY
Me too. (cuts him off)
John, calling from Liberty.

JOHN
(Southern, black, very dignified)
Barry, hello I'd like to comment if I may, on what that caller was saying a few minutes ago...the one who called you a Jew.

BARRY
Go ahead.

JOHN
Well, I'm black.

BARRY
Good for you. You wanna medal?

JOHN
Heh-heh. No I don't. No don't play with me like them other people. I want you to know that I enjoy listening to your show and I have many friends who are Jewish.

BARRY
How many?

(CONTINUED)

20 CONTINUED:

JOHN

Oh...three or four.

BARRY

I wouldn't call that many...

JOHN

They're very nice people, very educated...

BARRY

Yeah, John, what's the point?

JOHN

I like Jews and I think...

BARRY

Hey John I don't know how to break this to you...you're black...don't you know how Jews feel about schwartzas? They're scared of you. They see you coming down the street at night, they cross the street. We all do, although we don't admit it. You know those slums over on the East Side where the rats eat little babies for breakfast? Jews own those slums...What do you mean "I like Jews". What are you, some kinda Uncle Tom?

JOHN

What the hell you know about Uncle Tom? I think you got your facts confused and I...

BARRY

I DON'T CARE WHAT YOU THINK! NO ONE DOES!.. You know why? Cause you're trying to kiss the master's butt, that's why! You call me up and try to get deep with me about how much you love Jews and you're lying. You hate them.

JOHN

I don't kiss nobody's butt.

BARRY

Sure you do! You kiss my butt. You're kissing it right now. If you weren't, you'd hang up on me!

JOHN

That's what I'm trying to say, I don't want to hang up on you.

21 INT. STUDIO

21

BARRY

Then I'll do you the favor...Nighttalk,
Debbie you're on...

DEBBIE

(a familiar voice)

Barry, this is...uh Debbie again...

BARRY

Oh yes...Debbie, my fantasy, the Zombie
queen, she of the long hair, what can I do
for you my belle?

DEBBIE

(through the tears)

...Barry, I been thinking about what you said
and...and...uh I wanna ask you something..
what's wrong with me?

There is a profound sadness in her voice, a moment where her crying
breaks through on the phone and we feel her pain. Even Barry -- who
is reduced to silence.

Linda has moved next to Barry, trying to get his attention. Barry
switches his mic off...

BARRY

What?

LINDA

(looking over her shoulder at
Dietz)

Stu has a weird call, doesn't want to type it
in, but thinks maybe you should take it.

BARRY

Tell him to shoot it to me, I can handle
it...

LINDA

But...

BARRY

I'm not gonna jump through hoops tonight
Linda, just because...just tell Stu I'll take
it...

(MORE)

(CONTINUED)

21 CONTINUED:

BARRY (cont'd)
(back on mic, with empathy in his tone)
Debbie, Debbie, it's not over yet, it's just
beginning for you, you just gotta stretch out
pumpkin, get off your duff, kiss the world
hello, it's a big world and there's love and
room for you out there Debbie, go for it..
Remember: "It's never like they say it will
be. It's always what I've never seen before
that I recognize..."

As if, for a moment, talking to himself. There's an
uncharacteristic optimism and hope in Barry's sudden shift and
support of Debbie...and then:

22 INT. STUDIO

22

BARRY
...and we have Chet on the line.

CHET
So now everyone in the country can hear your
big mouth flap...

BARRY
Chet! So nice to hear from you again!
Shouldn't you be out burning crosses or
molesting children or something?

CHET
I'd much rather be talking to you...

BARRY
Better than molesting children.

CHET
I love to hear you talk about courage. I love
to hear you talk about what's wrong with this
country. What's wrong with this country is
spineless liars like you who are only in it
for the buck...

BARRY
Tell me about courage, Chet.

CHET
Think you're so smart.
(pause)
You get the package I sent down to the
station?

(CONTINUED)

22 CONTINUED:

Package? BARRY

Barry glances over at the pile of mail Linda brought in. Mixed in with the envelopes is a parcel crudely wrapped in brown paper.

CHET
You got it. I know you did.

BARRY
You sent me a present Chet?

CHET
I couldn't decide whether to use a timer or not. Guess you'll have to find out when you open it...

BARRY
(starts laughing out loud)
Oh wait a minute! Chet, are you saying that you sent me a bomb?

CHET
Wrapped in brown paper. I know you're looking at it right now. Just take some C-4, roll it in a pile of nuts and bolts and pebbles and it does the job...

BARRY
Sounds interesting Chet, but I didn't get your package. You sure you sent it to the right address?

CHET
You got it.

BARRY
Am I supposed to be scared, Chet? Is that it? There's a bomb sitting on my desk with a timer in it and I'm supposed to be shaking in my boots?

CHET
If I were you I'd have my pretty assistant give the police a call. Take the bomb squad about ten minutes to get down to the station.

BARRY
BOMB SQUAD?! Why would I want to call the bomb squad, Chet?

(MORE)

(CONTINUED)

22 CONTINUED: 2

BARRY (cont'd)

Because some pin-headed red-neck moron calls
me up and tells me there's a bomb in my mail?

CHET

"He who laughs last..."

BARRY

Oh shut up...
(cuts him off)
Nighttalk, Denise...

23 INT. STUDIO

23

As Barry takes Denise's call, he looks up to see that Dan has joined
Dietz in the control booth.

Denise is a long call. During the call, Barry will casually pick up
his mail and start opening it, knowing full well that Dan and Dietz
are watching him. Eventually he will open the brown paper parcel,
but by then only he and Stu will be left in the studio. Dan bends
over and whispers something to Stu. Stu shakes his head, and goes
back to his controls. Linda, seated in the studio, looks over her
shoulder at Dan. All eyes are on the package. Dan on the phone,
calling the bomb squad. Barry shakes his head violently at him.

Barry appears oblivious to the concern around him.

DENISE

(a Southern belle type, genteel but
eccentric)
I'm scared Barry.

BARRY

What are you scared of babe?

DENISE

Nothing specifically, but on the other
hand...you know, it's like everywhere I go...

BARRY

Yeah?

Barry motions Linda over to him.

DENISE

Well. like Barry, you know, like we've got a
garbage disposal in our sink in the kitchen,
I mean my mother's kitchen...

(CONTINUED)

23 CONTINUED:

She continues as Barry speaks to Linda.

BARRY

(off-mic to Linda)

Tell Dan my mail is my business. No bomb squad!

LINDA

Barry, this isn't funny!

Barry just leans into his mic.

BARRY

(to Denise)

Um...hmmmmmm...

Linda exits.

DENISE

And sometimes, a teaspoon will fall into the garbage disposal...ya, you know how that feels when you have to reach down into that garbage disposal and you have to feel around down there for that teaspoon. Who knows what's down there? Could be garbage, a piece of something, so much stuff goes down there...

BARRY

(off mic, on intercom to Dan)

Dan. No. No cops. It's a HOAX! AND YOU KNOW IT! ...These guys are NEVER the ones who kill you. YOU CALL THEM I WALK!! TONIGHT...NOW!!

There's a combination of pleading and threat to Dan. Denise blathers on over this. Dan stares back at Barry, challenged, and finally, reluctantly, puts the phone down and exits coldly pissed. Chuck Dietz watches, witnessing Barry's game. Stu works his controls, Linda nervous in the booth...

DENISE

...or germs, which you can't see. But if they're going to be anywhere, they're going to be down that disposal. They grow there, you see? They come back up the pipes. Salmonella, yeast, cancer, even the common cold, who knows?

Barry weighs the package in his hand, holds it up to his ear, gives it a little shake, then starts to open it.

(CONTINUED)

23 CONTINUED: 2

DENISE

But Barry, even without all that, what if, and I'm just saying "what if" cause it would probably never happen, but what if the garbage disposal came on while your hand is down there?

BARRY

Well, it would be a handful wouldn't it?.. Denise, Denise, Denise. Lemme get this straight, you're afraid of the garbage disposal in your mother's kitchen?

Unwrapping the box. Chuck Dietz now quietly exits. Barry throws his lit cigarette down into the wastebasket, oblivious...

DENISE

Well it's not just the disposal, it's everything. What about the insects? Termites. Hornets. Spiders. Ants. Centipedes. Mites. You can't even see the mites, they're like the germs. Impossible to see! I like things to be clean, you know. Dirty ashtrays bother me...just one more unknown. Just like the houses on our street. Used to be we knew who lived on our street. But that was years ago. Now all kinds of people live here. Foreigners, people with accents. What are their habits? Are they clean? Sanitary?

BARRY

Why don't you talk to one of them?

DENISE

Oh sure, that would be a great idea just to go to somebody's house and just knock on the door. What if a serial murderer lived there? Ted Bundy? What if he was just sitting inside watching television eating potato chips and I came to the door? "Just you come in now Denise"...

A wisp of smoke is coming up from the burning cigarette in the wastebasket as Barry is involved in the last stages of the unwrapping. Linda now exits nervously...no one spots the smoke...

DENISE

That's why I don't go to strange people's houses anymore.

(MORE)

(CONTINUED)

23 CONTINUED: 3

DENISE (cont'd)

I keep the doors locked at all times. But that's not going to solve anything... You're not going to stop a plane from crashing into your house now are you?

BARRY

No.

He OPENS the shoebox. Inside is a Nazi flag with a swastika. A note is in the package.

INSERT: The note reads -- "I KNOW WHERE YOU LIVE. I KNOW WHAT YOU LOOK LIKE. YOU'RE EASY TO FIND".

DENISE

...The mailman brings me unsolicited mail and the postage stamp was licked by someone with AIDS, right? My mother is a threat to my life just by persisting to go out there...

BARRY

Out where? Where does your mother go?

Barry puts the note away, looks up at the booth. Dan, Dietz and Linda have disappeared. Stu sits unsmiling, working the controls, a glance shared between them. Stu and Barry at the same time notice the fire starting in the wastebasket. They jump into action, Stu rushing in to stamp it out as:

DENISE

Do you know that there's this dust storm in California that has these fungus spores in it? And the spores get in people's lungs and it goes into their blood stream and it grows inside them and kills them? Strange air, strange air is...Oh! There's my mother, I hear her key in the door. She'll kill me if she finds out I've used the phone.

(she hangs up)

Agitated and sweating, Stu and Barry have doused the fire with a combination of shoes, towels, watercups and sheer will. The airways are dead and filled with greasy smoke...Stu motioning him back to the mic.....

BARRY

Strange air...well that just about sums up another thrilling episode of "Nighttalk" with the man you love to love.

(MORE)

(CONTINUED)

23 CONTINUED: 4

BARRY (cont'd)

Barry's gotta go now, good things don't last forever, gotta go home, take care of my stamp collection and my goldfish and get plenty of rest cause tomorrow night's THE NIGHT. Stay tuned when Nighttalk goes on NATIONAL syndication, allowing the folks of Dallas to have verbal intercourse with the rest of the USA...

24 INT. STUDIO

24

Eyes on DOCTOR SUSAN FLEMING, a stern expressionless woman watching him from the Green Room...Stu is back in his booth...

BARRY

...but don't go way yet, stay tuned...if you've got any psychological problems, feeling lonely or just plain suicidal, Doctor Susan Fleming is here and she'll be happy to bore your brains out and waste your time... or if you're just a level-headed, happy, normal person, you can just turn the radio off...Until tomorrow this is Barry Champlain reminding you that "sticks and stones can break your bones, but words leave permanent damage..."

Motioning to Stu who flips on the "Bad to the Bone" theme music...as Barry stretches and Susan Fleming enters looking rather pissed off, clearing the smoke fumes away and starting on the mess Barry has left at his desk...

SUSAN

...I see you made it through another day alive. Thanks for the intro.

BARRY

(exiting)

No problem Susan. But you might want to make it a short night. We got another bomb threat, supposed to blow sometime tonight...

Susan picking up a sticky donut and throwing it in the wastebasket. With an edge.

SUSAN

...a recurring nightmare of mine -- to be mistaken for you. I feel sorry for you Barry.
(MORE)

(CONTINUED)

24 CONTINUED:

SUSAN (cont'd)

Your mind has truly degenerated in the last year.

BARRY

...but it's my body that turns you on Susan. Keep dreaming...

25 INT. CORRIDOR OUTSIDE STUDIO

25

Barry comes out, hands the Nazi flag to Linda.

BARRY

Have it bronzed...Where's Dan?

LINDA

All the excitement. He left...

Stu, drinking a coke, joins them.

STU

Icy show...on the edge Bar...wanna have something to eat?

BARRY

Can't. Gotta get to the basketball game. I'm introducing the new football coach at halftime...

STU

Oh yeah, don't tell 'em what you really think.

BARRY

It's good for my image...clean cut, center-stream, might get me that TV show Dan wants ("and you don't?")...(to Linda) Let's go.

An ENGINEER pops his head out.

ENGINEER

Phone for you. Says it's very important.

Meanwhile the Susan Fleming show plays over.

SUSAN

Good evening and welcome to the "Healthy Mind."

(MORE)

(CONTINUED)

25 CONTINUED:

SUSAN (cont'd)

I'm Doctor Susan Fleming and I'll be your guide tonight as we explore the topic of "multiple orgasm." What is it? Is it the same for everyone? How can we achieve it? How can we make it more INTENSE?

Barry on the phone:

BARRY

Yeah?...Yeah, I got it. Now listen to me, you send me any more "fan mail" and I'll.. what?...What's that supposed to mean? You don't...

Barry looks at the phone. The blood has drained from his face. He hands the phone back to the engineer.

LINDA

(worried)

What was that, Barry? Are you alright?

BARRY

(turning to go)

Let's go...tomorrow Stu

STU

Tomorrow Bar'

Stu and Linda going out.

SUSAN

(OVER)

...People often ask me, "Doctor, I don't have an orgasm every time I have sex...am I normal? Well, the answer to that question has a lot to do with...

26 INT. DALLAS AUDITORIUM - THAT NIGHT

26

Barry and Linda coming through the outer gates. The distant roar of an excited basketball crowd.

DINO, a team official, rushes over to greet Barry. With him are TWO ASSISTANTS in uniforms. They usher Barry through an underground passageway towards the crowd.

(CONTINUED)

26 CONTINUED:

DINO

(gruff out of breath voice)
Barry! Good to see you. You just made it in
time. Let's go...

BARRY

You know Linda?

Dino acknowledges her.

DINO

The coach is here. You say a few words. Give
him the cup. Then he talks. You get introed
by Mel in the booth.

BARRY

(revving up)
Got it. Hear the show tonight, Dino?

DINO

(obviously hasn't)
Great show. Great show. I'm still waiting for
that autographed picture you promised me so I
can hang it at my restaurant.

BARRY

(agitated)
Linda, you were supposed to send that over
three weeks ago...
(an angry glare)

LINDA

Uh...It slipped my mind. I had other things I
was working on.

BARRY

Slipped your mind? Slipped your mind. What
mind? What could be more important than Dino

DINO

Don't go through any trouble or nuthin'.

LINDA

I'll send it over tomorrow.

BARRY

First thing!

27 INT. BASKETBALL GAME

27

The half-time has just started. The CROWD, several thousand, stretching, noisy, music playing. Dino leads them onto the side court of the home team.

DINO

Okay. Where is he?...(looking) Over there. Be right back Bar', you're the greatest. Thanks.
(goes)

Barry following Dino's eyes to the hulking FOOTBALL COACH in plaid trousers and madras jacket with a bull neck, STEVE ARMSTRONG...his eyes through their glasses settling momentarily on Barry who looks away -- an equal celebrity -- at Linda.

BARRY

Dino's a great guy

LINDA

Of course he is, he thinks you're god.

Barry waves to somebody on the floor.

BARRY

Who bit you in the ass?

LINDA

I wish once in a while you'd treat me like your partner instead of your wife.

BARRY

How do you know how I treat my wife -- believe me you're better off being my partner... you're pissed cause I didn't act like everybody else when the bomb came in...

LINDA

I'm pissed cause you haven't said two words to me all night except to boss me around

BARRY

We work together, that's the deal...I'm the boss, I boss you around...

LINDA

No, it's more than that. It's like you're always angry at me.

A man steps up.

(CONTINUED)

27 CONTINUED:

25

Excuse me but you're Barry Champlain aren't you?

BARRY

Uh hunh...

In the manner of approach, we must mark some moment in this man's approach -- some moment of tension when you don't really know what the person asking you your name really wants. It will have repercussion later.

25

Could I have your autograph?

BARRY

No problem...(takes the pencil and writes)

25

Thanks a lot. Love the show. (goes)

LINDA

I'm beginning to understand why your wife left you.

BARRY

(waving to others here and there)
Linda, to be perfectly honest, I'm not following the drift of this conversation. We work together. We sleep together. That's the deal. I didn't know when we started seeing each other I was enrolling in a self-improvement course. I'm angry cause that's who I am, for better or for worse. It got me where I am today. If you think it's tough on the outside, just be thankful you weren't born me.

LINDA

I gotta be out of my mind picking a fight with you.

A WOMAN, overdressed, slightly tipsy, has been edging in, a real fan, beer in hand, mother of one of the players?

WOMAN

Excuse me are you Barry Champlain?

BARRY

You got 'im.

(CONTINUED)

27 CONTINUED: 2

WOMAN

Could I have your autograph?

BARRY

Sure (as he signs, to Linda) You do a great job, I couldn't do the show without you.

WOMAN

(interrupts)

I listen to your show all the time...I think you're a sick, foul-mouth, disgusting man! You make people miserable 365 days a year.

Barry freezes. A sick smile creeps across his face.

BARRY

(measured)

It shows what masochists people are if they got to listen 365 days a year, also considering that I'm not on the air 365 days a year, you don't count well...

WOMAN

That's right...I can't believe they leave your show on the air.

BARRY

(looking for Dino's signal)

Well maybe we can find a cure for your masochism. Maybe you'd like to come to my Common Sense Counseling Program? You really have a problem...

WOMAN

(obviously sloshed)

I agree with that -- I can't STAND you!

LINDA

Come on Barry...

But Barry can't give it up, something in him has to stay, has to resist, has to logic this one out.

BARRY

Then why do you listen to my show for 365 days a year?

WOMAN

(thinking about it)

... 'Cause I'm waiting for a certain program to come on.

(CONTINUED)

27 CONTINUED: 3

BARRY

(thinking about that one)
You're waiting for another program to come on? Every night? There are 34 other radio stations in this town. Why turn me on if I make you miserable?

WOMAN

I don't really know...I just feel sorry for you, you should be ashamed of yourself, you're such a pathetic nerd.

BARRY

Ashamed? At least I don't show up in public half in the bag making an utter fool of myself. You have no credibility. You LIKE what I do. You NEED me. Unfortunately you have no sense of humor. And that's why you can't ever enjoy the show. And that's why you're a loser, as are all people who have no sense of humor. And you are categorically one of them. Bye!

LINDA

Barry! Come on, let it go...

The WOMAN, an illogical look in her eyes, sloshes the contents of her beer cup onto Barry...who wants to...rip her throat out but holds himself...people pointing.

He looks down. He wipes himself.

The woman walking away...

DINO

(coming over)

Barry. Barry. Whatcha doing? What happened to your suit. Oh Jesus...

Starts helping wipe Barry's jacket with his handkerchief. People are looking...

DINO

All right. All right. You're gonna be alright. Let's go, we're ready for you...

28 INT. STADIUM

28

Linda looks on. The loudspeaker VOICE addressing the crowd which is quieting down...

(CONTINUED)

28 CONTINUED:

Barry, a plaque in his hand is center court at a makeshift podium alongside Coach Armstrong. Barry shakes his hand, in an aside...

BARRY

Welcome to Dallas Coach, greatest fans in the world.

The Coach notices Barry's beer-stained suit, smells it. A quiet, religious man from rural Texas.

COACH

Well thank you kindly. I'm really looking forward to working here. Nice folks...

ANNOUNCER OVER

...and now to introduce the new man in charge of SMU football we have our very own WTLK radio personality -- the man you love to love, Mister Barry Champlain...

Barry steps forward to a wave of BOOS as a good portion of the ten thousand spectators rise from their seats, hurling insults, curses, cups, hotdog buns at the man in the spotlight.

Barry smiles and waves back...

BARRY

(to himself)

They love me...they really love me...

Linda, off to the sideline, feels for him. Dino, alongside, doesn't expect this outburst, looking around. The noise continues to roll on and on, building into something that would greet a major villain at a wrestling match.

Barry tries to say something but the sound rolls on. Coach Armstrong is appalled by the fans' behavior and dumbstruck by the friendly smile and wave of the man standing next to him. He leans over to Barry, alarmed.

COACH

Who the hell are you, son?

On Barry...enigmatic smile. The boos roll over him..

29 INT. BARRY'S APARTMENT - NOON THE NEXT DAY

29

The apartment has the lonely, empty quality of a hotel room used for a police stake-out.

(CONTINUED)

29 CONTINUED:

No curtains on the windows, empty paper coffee cups and newspapers strewn around. A hundred and fifty pairs of shoes are the vital signs of life. That and clothes, lots of shirts and pants. The phone is ringing.

30 INT. BEDROOM

30

A giant crumpled ball of blankets and sheets in the middle of the king-sized bed.

The sound of a shower being turned off in the adjoining bath.

Linda appears winding a towel around her wet hair. She addresses the ball of blankets on the bed.

LINDA

Barry!

No response. The phone keeps ringing.

LINDA

(picks up the phone)

Hello? oh...who? I'll get him...

(she punches the pile of blankets...whispers)

It's Dan! Come on!

Barry emerges from under the blankets, hung-over...

BARRY

Who told you to pick it up?

(taking the phone)

Yeah?

He reaches over to the nighttable and picks up his cigarettes. Linda goes back to the bathroom as he lights one then grabs his pants and pulls them on...

BARRY

No, you didn't wake me, I always get up ten hours before I have to go to work. What do you want?

31 INT. DAN'S OFFICE

31

Dan is sitting at his desk sipping coffee...

(CONTINUED)

31 CONTINUED:

DAN

You said you didn't want Dietz breathing down your neck so we went out for a drink. He's a pretty sharp guy. Loves you. Loves the show. He has a great intuition about the show.. When you get a chance you should have a little chat with him...

(pause)

Yeah...yeah, I figured you'd feel that way, so I set up a little meeting for the two of you for around six tonight, before the show...He's got some great ideas...Yeah.. Yeah...Barry, just hold your horses...Chuck thinks that before we hit national air, we should establish some ground rules...BARRY, WILL YOU LISTEN TO ME FOR TWO MINUTES!

32 INT. BARRY'S APARTMET

32

BARRY

(shouting into the phone and trying to put his shirt on at the same time)

No, I won't listen to you! You listen to me! I knew the second that corporate cannibal walked into my studio last night that I was in trouble. You knew it too...They want to "package" the show...take off the edges. You knew it and you agreed to it. What difference does it make to you? It's just a show. NO, YOU WAIT A MINUTE! I'm out there every night so that you can package me and sell me and if it means cutting off a loose end here or there, who cares, right? No...no, Dan...I don't want to hear it...I'm gonna come in there tonight and do the same show that I do every night and...if it means that, yes...but you don't have the balls to do it...I do my show or I don't do a show...(slams the phone down)

Linda is standing in the door of the bathroom. Barry looks up at her...

BARRY

I gotta take a piss...

As he enters the bathroom and Linda steps into the bedroom, the phone starts ringing again.

(CONTINUED)

32 CONTINUED:

Barry slams the door. Linda isn't sure what to do...She picks up the phone.

LINDA
Hello?...Oh...Lemme see if I can get him..
(puts her hand over the phone) Barry? It's a woman...

BARRY
(from inside)
Get her number and I'll call her back...

LINDA
What number are you calling from, he'll call you back...oh...Just a sec...
(hand over phone)
She can't leave a number, she's at a pay phone at the airport...it's your ex-wife...

Barry bursts out of the bathroom.

BARRY
Oh no! (takes the phone) Ellen? Which airport are you at?...Great...No, I'm not busy...I'm doing some work...Yeah, that was my secretary...Listen, I'll come out and get you, what airline are you on?...Alright, yeah...I'll be there in twenty minutes...

He pulls on his jacket...

BARRY
I gotta go pick her up at the airport...Don't give me that look. She insisted on coming in for the national show, what am I going to do, say no?

Linda. A hurt look, but she says nothing, coolly flipping the subject.

LINDA
What did Dan want?

BARRY
(relieved)
He said he wanted me to come in and kiss Dietz's ass. I told him to sit on my microphone. I'll see you at the station.

The kiss between them is wierd. Their eyes lingering on each other a beat after they brush lips. Barry flicks his eyes away, leaves.

33 EXT. DALLAS AIRPORT - DALLAS

33

Ellen, waiting on the sidewalk, a bag by her side, waves.

Barry, wearing sunglasses jumps out of the car, giving Ellen a quick kiss and grabbing her bag...

34 INT./EXT. CAR/DALLAS HIGHWAY

34

As they drive out of the airport.

BARRY

Nice trip?

ELLEN

Nice enough.

BARRY

That's good.

(lights cigarette, removes
sunglasses)

ELLEN

Since when do you wear sunglasses?

BARRY

I'm getting too well known, Fans.
(uncomfortable pause)

ELLEN

I shouldn't have come. I don't know what I
was thinking.

(looks at him)

Right?

BARRY

I wouldn't have called you if I didn't need
you here. They're putting a lot of pressure
on me...

ELLEN

Who is?

BARRY

Everybody...I'm just happy you're here. How's
Lou?

ELLEN

He's fine. He told me that if I came out to
see you he'd leave.

(CONTINUED)

34 CONTINUED:

BARRY

Just as well...

ELLEN

He's my husband. We're happily married.

BARRY

Doesn't sound like it. I mean, you're here, right?

ELLEN

Turn the car around and take me back to the airport if it's gonna be like this. I'm here because I'm your friend and that's it. You need support, I'm here.

BARRY

We were happily married.

ELLEN

Jesus, Barry! You don't know when to quit! Yeah, we were happily married. Past tense. Then we were unhappily married, then we got divorced. And now we're friends. You trying to get me upset?

BARRY

No.

ELLEN

Then shut up.

He looks at her. She's staring straight ahead...A very attractive woman hitting thirty five...

Barry looks...

FLASHBACK

35 INT. TEDDY'S MEN'S STORE - LATE AFTERNOON, SPRING 1976

35

Teddy's is an upscale men's store featuring the fashions that were hip in the mid-seventies: "Saturday Night Fever", Pierre Cardin, Yves Saint Laurent, Johnny Carson, Three-piece suits, tapered at the waist with "flare-bottom" slacks were the specialty.

(CONTINUED)

35 CONTINUED:

Barry, wearing a three-piece suit, sipping coffee out of a take-out container and smoking a Marlboro, watches as a little Italian TAILOR chalk-marks a new suit on a distinguished looking GENTLEMAN in fine leather cowboy boots standing on a pedestal in front of a three-way mirror.

Barry is slick and calm. A salesman.

BARRY

Tony, keep the taper tight around the waist,
the Judge wants to look hot for his old lady.

TONY

...yes, Mister Barry...

JUDGE

Barry, don't you think the lapels are too
much for an awards ceremony?

BARRY

Everyone in that room is gonna be wearing
this lapel by next year! You'll see...You're
gonna need a shirt to go with that...

Barry walks to a shelf and flips out a raspberry colored dress shirt and holds it up in front of the Judge.

BARRY

Perfect! I'm gonna throw it in free of
charge. A gift from me and Teddy.
(sticks the shirt under his arm,
sips his coffee)
You think that referendum is gonna pass next
week?

JUDGE

I was gonna ask you the same question,
Barry...

Ellen enters carrying shopping bags. She's in an up mood...

ELLEN

Hi Hon...
(she give him a kiss)
Coffee and cigarettes, my favorite!

BARRY

Ellen, this is Judge Walker, he's gonna be on
the Supreme Court someday...Judge, this is my
wife, Ellen...

(CONTINUED)

35 CONTINUED: 2

JUDGE

Pleased to meet you.

ELLEN

That suit is very sexy, Judge.

TONY

(standing)

That's it, Mister Barry...

Barry tips Tony five bucks...

BARRY

Thanks, Tony...why don't you show the judge
back to the dressing rooms?

(holding the shirt)

I'll take this up front for you...

Walking through the store to the front cashier...

36 INT. AT THE CASHIER

36

BARRY

(to the cashier)

Put this on my tab, Bobby...

(to Ellen)

You been shopping?

ELLEN

(coy smile)

Uh-huh.

BARRY

Good, gotta spend the money somewhere...

ELLEN

I thought we'd have lunch together...

BARRY

Oh, I'd love to hon, but I'm gonna have lunch
with the Judge. I'm hoping maybe he'll back
me with a zoning varience for the
nightclub...

ELLEN

Alright, so I'll just go home and clean up.
What do you want for dinner?

(CONTINUED)

36 CONTINUED:

BARRY

No dinner tonight, I got Moe Thompson's stag party to go to. I gotta go, he's an important customer...City Council President...Listen, tomorrow night, let's just you and me go to Le Caprice for a nice quiet dinner, OK?

Another salesman, VINCE, comes up to Barry, pulling another customer, JACK FISHER, by the arm...

VINCE

Barry! Someone you gotta meet! Guess who this is, go ahead, guess!

BARRY

(smiling, looking at Jack Fisher)
I have no idea Vince, your cousin Al?

VINCE

Get outta here! I don't got no cousin Al!
What a joker!

(to Jack)

Say something, come on!

JACK

(almost laughing) This is...

VINCE

Say: "Hello everybody and welcome to the show..."

JACK

Vince!

VINCE

Say it!

JACK

(in a distinctive radio announcer's voice)
Hello everybody and welcome to the show.

BARRY

(face lighting up)
JACK FISHER! You're Jack Fisher! In my store! I can't believe it! I'm your biggest fan! What are you doin hanging around with this turkey?

(MORE)

(CONTINUED)

36 CONTINUED: 2

BARRY (cont'd)
What did he sell you a gold lame' tuxedo?..
Just kidding Vince...You want a cup of
coffee? TONY! GET MISTER FISHER A CUP OF
COFFEE...Cream? Sugar? Hell, I listen to your
show all the time! Never called in, too
scared to...but...but ask Vince...Vince,
don't I listen all the time?

VINCE
That's why I brought him over.
(nodding to Barry)
He thinks you're God...

BARRY
I wish I had your picture so you could sign
it and we could hang it up!

JACK
(laughing now) I'll send you one...

BARRY
You will? That's terrific!

The Judge has returned...

BARRY
JUDGE! Come over here, meet Jack Fisher, one
of my best customers... Judge Walker, Jack
Fisher...

Tony brings the coffee...Ellen has been edged out of the
proceedings, waiting in the backround.

JUDGE
Pleased to meet you...

JACK
I just stopped by for a minute...

BARRY
Sure, sure, I understand...

JACK
I just wanted to meet you, Vince says you're
the most interesting character in Denver...

BARRY
What's that supposed to mean, Vince?

(CONTINUED)

36 CONTINUED: 3

JACK
And listen to those pipes!

BARRY
Pipes?

JACK
Your voice! You ever do any radio?

BARRY
Well, once I...

JACK
Anyway, like I said, just wanted to stop by.
I gotta run, thanks for the coffee... Vince,
send the jacket to my house... Barry, look, if
you're ever in the neighborhood, stop by the
station, I'd love to show you around...
Maybe I'll even put you on the air...
(laughing as he leaves)
...and I'll have my secretary send you a
picture!

37 INT. RADIO STATION - ANOTHER DAY (1976)

37

It's another studio - another time and place. Jack Fisher is
sitting at a microphone. Still laughing...

JACK
Besides your wife...?

REVEAL

Barry sitting next to him at the guest's microphone.

BARRY
I think Marie Osmond is sexy.

JACK
(gales of laughter)
MARIE OSMOND!?

BARRY
She is sex personified. She is sex incarnate.
She's Mae West. Marilyn Monroe and Catherine
Deneuve all wrapped up in one package...

JACK
You're pulling everyone's leg...

(CONTINUED)

37 CONTINUED:

BARRY

I'm not, I'm not. In fact, if I weren't married, I'd propose to Marie Osmond on the air right now. She's a Mormon isn't she? Well then, Mormon's approve of bigamy, so if Marie's interested, I'm here!

Jack is laughing and embarrassed at the same time...

JACK

Let's take another caller...Yeah, hello, you're on "Talk of the Town"

CALLER

(racist, sexist redneck)

Yeah, you know what I think? I think you two are a couple of liberal pinkos, that's what I think. You two homos? Is that what you are?

JACK

Now wait a sec...

BARRY

No, no, now Jack, the caller has a point! He's found us out! It's time to confess. It's true, sir. Indeed, Jack Fisher and I are lovers, have been for fifteen years...

Jack's not so sure he likes this...

CALLER

Probably nigger lovers too.

BARRY

Well, uh, ...sir, what race are you?

CALLER

I'm white and proud of it...

Jack is making signs to "cool it." Barry jumps in, loves it.

BARRY

As one white man to another, I have a question for you. Do you know how much money white American's spend every year on sun tan lotion? Do you? I bet you don't and I'll tell you...Over one hundred and sixty-five million dollars a year! Think of it! That's more money than people spend on theater and opera tickets combined!

(MORE)

(CONTINUED)

37 CONTINUED: 2

BARRY (cont'd)

Now, do you know why white Americans spend all that money on suntan oil and not on theater tickets? Because they want a nice brown tan. And do you know why that is? Jack, do YOU know why that is?

JACK

Let's take another caller...

BARRY

Now wait a minute, Jack, this is an interesting question. And the answer is simple. White Americans spend almost two hundred million dollars a year on sun tan lotion because secretly THEY WANT TO BE BLACK! And do you know why they want to be black?

JACK

That's enough, Barry...

BARRY

Because they feel sexually inferior...

CALLER

Smart-mouthed homo, that's what you are...

BARRY

Yeah, and what are you? Some kind of throw-back to...

JACK

(interrupting)

Let's go to a commercial, we'll be right back...

Jack gives the signal to his studio technician...

JACK

It's fun having you on now and then...The audience like you, but...I don't want to lose my license here.

BARRY

Why would you lose your license?

ENGINEER

(over intercom)

Mister Fisher, you have a call on your private line. Mister Starbles...

(CONTINUED)

37 CONTINUED: 3

JACK

Uh oh!
(through his teeth)
Thanks Barry...
(picks up his private phone)
Yeah...Yeah...
(laughs)
Yeah it is pretty funny...No, he's right
here. I'll ask him...Yeah, sure, of course..
Tomorrow morning at ten...
(cupping his hand over the phone
and speaking to Barry)
Can you come in to meet the boss at ten
tomorrow morning?

BARRY

What for?

JACK

He wants to meet you. Says he like what you
have to say.

38 INT. CONDOMINIUM KITCHENETTE - MORNING

38

Ellen is making hors d'oeuvres while talking on the phone...

ELLEN

...but Ma, then the yolk turns brown and...

Barry comes running in holding a newspaper...

He grabs the phone out of her hand...

BARRY

She'll call you back...

Hangs the phone up...

ELLEN

That was my mother...

BARRY

She'll live...

He starts to talk but is too excited, so he stalks around the room
instead.

ELLEN

Barry, what is it?

(CONTINUED)

38 CONTINUED:

BARRY

(deep breath)
Remember when I once told you what my
greatest dream..Oh, shit...I don't have to
sell suits anymore!!!

ELLEN

Huh?

BARRY

Dan Starbles offered me a job!

ELLEN

Doing what?

BARRY

Doing what?! TALKING!

ELLEN

Talking?

BARRY

They're giving me my own radio show! Once a
week!

ELLEN

Really?

He grabs her by the hand and drags her into the living room...

39 INT. LIVING ROOM

39

Barry and Ellen plop down on the couch together.

BARRY

Call me!

ELLEN

What???

BARRY

Call me! Be a caller!

ELLEN

You've flipped!

BARRY

This is Barry Champlain and you're on...uh..
Nighttalk...Go ahead, Ellen...

(CONTINUED)

39 CONTINUED:

Going along with it, Ellen turns her back to him and pretends she's a caller.

ELLEN

Am I on?

BARRY

You're on...

ELLEN

Long time listener, first time caller.

Barry cracks up on her mimicry...

ELLEN

I listen to your show every week...

BARRY

(out of character)

Yes! Yes!

ELLEN

And you're much better than Jack Fisher.

BARRY

(digging it)

YES!

ELLEN

So I wanted to ask you...

BARRY

Go ahead...I'm listening...wait a minute, is your radio turned down?

ELLEN

Yes it is...well, I don't know how to ask this...

BARRY

Don't be afraid, you can ask me anything...

ELLEN

...well, I'm a housewife...

BARRY

...yes...

ELLEN

...and I almost never see my husband...

(CONTINUED)

39 CONTINUED: 2

Uh-huh. BARRY

...and well...I'm... ELLEN

...be as explicit as possible... BARRY

...lonely... ELLEN

...and... BARRY

...sex-starved... ELLEN

...really? BARRY

Uh-hum... ELLEN

Maybe I could help you out. BARRY

I wish you could. ELLEN

What's your address? BARRY

Barry reaches over and pulls down a windowshade...

Sometimes, talk-show hosts have to make housecalls... BARRY

I don't think my husband would like that... ELLEN

Barry is close up behind her. He starts kissing her neck.

He wouldn't, huh? BARRY

(small)
No... ELLEN

(CONTINUED)

39 CONTINUED: 3

BARRY

But the question is...how big is your
husband's ...microphone?

He jumps on her and they roll off the couch onto the floor, laughing
and kissing...

40 INT. BARRY'S STUDIO (1976) NIGHTTIME

40

It's the same studio where Jack works. Barry is at the mic. Stu is
at the controls, but no sign of Linda.

Barry and Stu are laughing, relaxed. The following is fast and
loose, playful:

BARRY

Listen, seriously now, I want to know what
you would do with a million dollars if you
had to spend it in one day... and I want a
good answer...Line 3, Arnold you're on the
Barry Champlain show...

ARNOLD

Yeah, well what I would do is have a swimming
pool and sauna put in my backyard...

Barry grabs a bicycle horn from his desk and honks it at the same
time cutting off Arnold.

BARRY

BORING! Boring, boring! Come on guys,
something good! Line 4, Nancy...

NANCY

Oh, Barry I love your show and...

BARRY

(cuts her off)

Yeah, sure...Line 1, Tony...

TONY

I'd get a law passed that any fat women
wearing tight pants should get the death
penalty.

BARRY

Don't waste your money, most of them are
already dead from the neck up...

(cuts him off)

Frank, calling from Lorrain...

(CONTINUED)

40 CONTINUED:

FRANK
I'm a chicano and I think...

BARRY
Good for you, I'm a Jew...

FRANK
Now this is serious...

BARRY
Wrong show...
(cuts him off)
Stu, I don't think we've had one person call
in with one decent answer to this gripping
question.

Barry makes a gesture to Stu...

ANGLE ON STU revealing that Ellen is sitting next to him...Stu picks
up a phone and hands it to Ellen...Stu points to Barry...

BARRY
I'm gonna try one more call and if it's no
good, you people are too dumb and you're
gonna get punished...Yeah, you're on the
Barry Champlain show...

ELLEN
Yeah, this is Cheryl...

BARRY
So what are you gonna do with a million
bucks, Cheryl?

Ellen is in the booth on the phone.

ELLEN
If I had a million bucks I would buy a radio
transmitter and start my own talk-show so I
wouldn't have to listen to your voice...

BARRY
Cheryl, if you don't like the show, change
the station...

ELLEN
I can't...

BARRY
Why not?

(CONTINUED)

40 CONTINUED: 2

ELLEN

I'm in prison and the warden picks the shows we listen to...

BARRY

You're lying, Cheryl. In fact, you love my voice...

ELLEN

I hate your voice!

BARRY

We're talking about a love-hate situation.. You don't want to listen, but you need to listen...You're an addict...

ELLEN

I'm not...

BARRY

You're a pathetic radio junkie and I'm your pusher. You keep coming back for more, and yet you can never get enough...

ELLEN

I...

BARRY

It's true, isn't it?

ELLEN

I HATE YOU BARRY CHAMPLAIN!
(click)

Barry looks up at the control booth. Stu and Ellen are inside, roaring with laughter...

Stu is sipping a beer, and making a "wind-it-up" sign with his finger...

BARRY

Not good enough. Well, folks, you've let me down, once again, for that you must be punished. This one goes out to you, Cheryl. The Bee-Gees singing "Saturday Night Fever"...ten times in a row

41 INT. STU'S BOOTH

41

He's right on top of it and the disco music comes blaring over the studio sound system...

Barry pops into the booth and slaps Stu's hands...

BARRY

That was great, honey. We gotta have "Cheryl" call more often.

STU

They eat it up. You see the piece in the paper today?

BARRY

The thing about me looking for a bodyguard? Yeah. Tim got that in. Great publicity.

STU

You really want me to play this ten times?

BARRY

Nah, twice is enough...I'll be back in a minute...

42 INT. MEN'S ROOM (1976)

42

Barry pulls Ellen by the hand out into the men's room.

Barry pulls Ellen into the shadows and kisses her...She giggles in this forbidden zone.

BARRY

That was very nice...

ELLEN

The kiss or the call?

BARRY

Dan just gave me some good news...I'm getting an earlier time slot...and he's hiring an associate producer just for my show...

ELLEN

Barry, that's wonderful!

BARRY

You wanna do it?

ELLEN

Huh?

(CONTINUED)

42 CONTINUED:

BARRY

You'd be the best person to do it. You're smart, you're hard-working and you'd do everything I told you to do!

ELLEN

You better get somebody else, Barry, I don't think it's a very good idea.

BARRY

It's a great idea! Come on, you have to do it!

ELLEN

No...I don't think so...

BARRY

You have to do it! I need you, you're the best!

ELLEN

Barry, if I started working for you it would... I mean, the fun would go out of it...you know...there'd be alot of tension, it might screw up our marriage...

BARRY

The hell with our marriage, this is important! I need you for the show! Don't you want this thing to be as good as it can be?

Ellen stares at him with an incredulous look in her eyes...

ELLEN

Barry, you've got to be joking...?

BARRY

(catching himself)

I'm joking, I'm joking...I just thought...

Stu pops his head out into the corridor...

STU

We're in the middle of number two!

BARRY

I just...

ELLEN

It's wonderful news. I'm really happy...come on.....

Barry and Ellen go back into the studio...

43 INT. FRONT HALLWAY - BARRY AND ELLEN'S APARTMENT (1976) - NIGHT43

The hallway is dark and quiet. The SOUND of KEYS in the front door. Ellen enters. Her hair and makeup are more flashy than in the previous scene. She flips on the hall light...

44 INT. LIVING ROOM

44

She's looking into the living room. The light is muted. A bottle of scotch is sitting in the middle of the coffee table...a cigarette is burning in an ashtray...No one's there.

ELLEN

Barry?

A door off the hallway, leading to the kitchenette, opens...Stu comes out, an empty glass in his hand...he's high, talking to someone behind him...

STU

(laughing)

...if you can't get in the sink, it means you haven't had enough to drink...You need some more...

Stu sees Ellen, catches himself.

STU

Ellen...(congenial) Hi, Ellen!

ELLEN

Hi Stu...You guys having a party?

STU

Yeah, sort of...

Ellen heads for the door, thinking Barry's in there...

ELLEN

Hi hon, my mother wasn't feeling well so...

A CUTE GIRL, looking tipsy, follows Stu out of the kitchen.

GIRL

But I don't wanna go in the sink!

STU

Barry...Barry went out...

GIRL

Stooey! I don't wanna go in the sink!

(CONTINUED)

44 CONTINUED:

The bedroom door opens and Barry emerges...His shirt is open, belt buckle is undone.

He looks at Stu...at the girl...at Ellen.

BARRY

Ellen...I thought you and your mother...

ELLEN

Barry, what are you two up to? (she starts to understand) I think I better go out and come back in...(she turns)

A WOMAN, very drunk, in bra and panties has followed Barry and stands in the doorway of the bedroom...

WOMAN

Barry! Come back...You cut me off! (laughing)

Stu pulls his Girl by the hand and pushes the Woman back into the bedroom.

STU

Come on. Time for everybody to get dressed.

Ellen is paralyzed.

Barry saunters in, pours himself a drink. Ellen stands in the doorway of the living room.

BARRY

Want one?

Ellen shakes her head slightly. Very cool.

ELLEN

No. (she studies him) If only your audience could see your face now, Mister Know-It-All. You're lost for words...

She turns on her heels and walks out the front door. Barry, furious at himself, smashes his glass on the wall...Stu pops his head out of the door.

STU

You want me to talk to...

Barry races for the door.

45 INT. HALLWAY

45

Ellen's retreating figure down the hallway. Barry comes out the door, closes it after him, going to follow her...Instead, he stops and shouts after her.

BARRY
IT COMES WITH THE TERRITORY!

He turns back to the apartment...kicks the door...laughing at himself.

BARRY
Stupid! Stupid! Stupid! Stupid! Stupid!

46 INT. CORRIDOR - WTLK STUDIO - NIGHT (PRESENT DAY)

46

Barry and Ellen come in from the other end of the corridor.

ELLEN
...brings back memories...

BARRY
...but bigger, better...and I'm nicer. I only hang up on one outta seven...

A look between them.

BARRY
I'm glad you're here...

Dan opens the door of his office.

DAN
Barry...I...Ellen! What brings you here?
How's Chicago?

ELLEN
Hi Dan, you look younger. I flew in for Barry's premiere.

Dan's face falls...

DAN
Oh...well, uh, we only have a few minutes, do you mind if I steal Barry? You know where the Green Room is...go in and have a cup of coffee and we'll join you in a little bit...

Dan ushers Barry into his office as Ellen makes her way to the studio door...

47 INT. DAN'S OFFICE - NIGHT

47

Dan closing the door behind him. His face shows no emotion.

Dietz is standing next to the desk...He turns to face Barry...

DIETZ

Barry, good evening...

BARRY

I've got two minutes, what is it?

DIETZ

I'll make it brief, I know you've got to go
do your show...We've run into a slight
scheduling problem...for the national feed..
We're going to have to delay the national
show for at least a couple of weeks...

48 INT. STU'S BOOTH

48

Stu is at the controls, the news and weather is running. Linda can
be seen through the plate glass getting things ready in the studio.

Ellen peaks her head in from the green room.

ELLEN

Hi, Stu...

Stu turns, not recognizing the voice...when he sees Ellen, he jumps
up, ecstatic.

STU

ELLEN! I had an idea you'd show up! Lemme
look at you...a sight for sore eyes...

Linda looks up from pouring coffee when she sees Stu jump up...She
and Ellen meet eyes...

ELLEN

You must be excited...

STU

When I called my Mom to tell her we were
going to be broadcast all over the country,
she wanted to know what country?....

Linda enters the booth...

LINDA

(extending her hand)

Hi, I'm Linda MacArthur...I spoke to you on
the phone.

(CONTINUED)

48 CONTINUED:

ELLEN

Oh, you're Barry's secretary! Nice to meet you...

LINDA

Why don't you grab a seat here in the booth...we're going pretty soon, aren't we Stu?

STU

Forty-five...I'm just lookin' for Barry...

Barry enters from the green room, rushes right through the booth and into the studio. As he passes:

BARRY

Just go. Start the show...START IT!

Stu looks at Linda, then pushes the buttons that start Barry's theme music.

THEME MUSIC STARTS

Barry can be seen out in the studio, lighting a cigarette, looking anxious...

Dan enters from the Green Room and stands next to Stu.

DAN

Just like the old days, uh, Ellen?

49 INT. BARRY'S STUDIO

49

Barry at his mic as the music and announcer's voice plays over the loudspeaker, Barry absent-mindedly flips through his mail..

.He finds an odd looking letter, which he puts aside.

Stu gives Barry the go signal as the announcer winds it up: "And now...here's Barry!"

Barry leans into his mic and starts:

BARRY

(pause)

I've just received some terrible news.
"Nighttalk" will not be broadcast nationally tonight.

(MORE)

(CONTINUED)

49 CONTINUED:

BARRY (cont'd)

Due to the usual corporate big-business inefficiency, sloppiness and bureaucracy I have just been informed of a "scheduling" problem. Nothing personal. Nothing logical. Just business as usual. Maybe the show will go national next week, maybe next month, no one seems to know.

I'm sorry. I feel I've let, you, the listeners down...but I've been around long enough to know you can lose the battle and still win the war...

Nighttalk still has a purpose, still has a standard to which it must rise, and I will not let you down on that score. The show is about saying what's got to be said and that's what we're gonna do tonight. No holds barred. Join me. The number here is 555-T-A-L-K and the topic is open: the state of the union, your state of mind whatever statements you wanna make, we're listening...

50 INT. GREEN ROOM

50

Dan, alongside Chuck Dietz, is assured that Barry is doing his usual show and exits, leaving Dietz. Ellen, Stu, Linda watch intently, trying to understand what has happened.

BARRY

...Nighttalk, Henry, you're on...

HENRY

Yes, hello Barry...calling from Catoga County.

BARRY

Long distance! How's the weather?

HENRY

Good. Good. uh...I want to talk about that nuclear power plant they're building down the river.

BARRY

The Liberty Power Facility.

HENRY

Yes...

(CONTINUED)

50 CONTINUED:

BARRY

I think it's a great idea. It's gonna cut our electric bills in half.

HENRY

(reading)

"The Nuclear Power Facility is an infringement on the health and well-being of all the people living within a five-hundred mile radius of its reactor core. - "

BARRY

(parallel)

Wait a minute, wait a minute, hold on there one second Henry...The rules...the rules.. are you Jewish? If you're Jewish you can't call today.

HENRY

"We, the members of the Life and Liberty Alliance, protest the building, sale or manufacture of nuclear and nuclear-related materials for any purpose, whether for armaments or so-called peaceful-"

BARRY

Stu, is he reading that?

Stu nods with a smile from the booth.

HENRY

"- utilization that endangers the life of millions of people in the Ohio River basin not to mention-"

BARRY

ARE YOU READING THAT?

HENRY

This is our manifesto.

BARRY

I don't care if it's the Magna Carta, you don't read anything over the air on this show, buddy, those are the rules, now you got something to say, say it or you're off!

HENRY

The use of nuclear energy is as irresponsible as nuclear war. We feel-

(CONTINUED)

50 CONTINUED: 2

BARRY

Oh, NOW it's nuclear war. Two minutes ago it was a power plant... How about toxic waste, you upset about that too? How about acid rain? How about smokers in restaurants?

HENRY

That has nothing to do with our protest.

BARRY

Uh-huh.

HENRY

We're talking about poison. We're concerning ourselves with this nuclear doomsday machine. Our children...

BARRY

What are you telling us Henry? That we're all gonna die? I got news for you pal, we all die sooner or later. A nuclear war would probably be the best thing to ever happen to this country. Wake some people up!

HENRY

I don't know how you can joke about something as serious as nuclear war...This is...

BARRY

Who says I'm joking, pal? Hey, I did my protest march bit back in the Sixties. I been there man, it was a lot of fun! Bet it still is! YOU DON'T CARE ABOUT ANYBODY ELSE! YOU JUST WANNA GO OUT THERE AND HAVE A GOOD TIME! Why don't you stop all this whining and start doing something constructive with your time?

HENRY

That's exactly what I am doing! I'm doing something constructive! Which is more-

BARRY

Hold on, I'm not finished...You're just a spoiled, spineless little baby. You want to go crying to Mommy about what a nasty world this is and then she'll fix it and make it all better. Put out that marijuana joint you're smoking pal, and face the facts: YES, a nuclear war is a very great possibility. And YES Henry, it's scary.

(MORE)

(CONTINUED)

50 CONTINUED: 3

BARRY (cont'd)

And YES we don't like it. But all the weepy,
pseudo-intellectuals in the world aren't
going to change things one bit!

Ellen is cracking up. The old Barry is still there. He winks at her.
Linda sees it.

HENRY

Your attitude is immoral.

BARRY

Did I hurt your feelings, pal? Go tell it to
your shrink.

HENRY

WHEN THAT PLANT EXPLODES AND KILLS A FEW
THOUSAND PEOPLE IT WILL BE ON YOUR HEAD!
(hangs up)

51 INT. STUDIO

51

BARRY

Too bad you can't keep up an intelligent
conversation in a normal tone of voice..
Jerry you're on Nighttalk...

JERRY

Barry -- have you ever entertained one single
doubt about the truth of the Holocaust?

The voice is determined, salesman-oriented with a bullying edge but
glib and with Southern charm like a TV preacher...

BARRY

(suspicious)

I think you and I have had this conversation
before sir, but see when you make these
indictments against Jews, one of the really
nice things when you question the Holocaust
would be to have some facts available...and
the facts are available...

JERRY

Well of course we'd like to sit down with you
and debate them with you.

BARRY

"We"...am I talking to a 'we' or a 'you'?

(CONTINUED)

51 CONTINUED:

JERRY

Well, Barry, we're organized in our belief the same way the Zionists are organized...

BARRY

Well, we could debate it, it's simple. In fact it would be far more simple and valuable to you to write --let's say --the Holocaust Museum in Washington. They'll send you the names of all the Jews who died in World War Two. They documented all this. This is not made up, my friend, this is reality...I'd be the first to tell you if we say six million had died, ...you know somebody could've made a mistake. It could be five, it could be four, in fact it could be seven...

JERRY

It could be two also.

BARRY

Is that the issue, that two million people died? Why should one single innocent person die, Jew or non-Jew?

JERRY

I agree Barry but the Zionists in this regard are using this issue and the guilt on the American public to extort from us our tax money...the figures I have say every family in Isreal gets over ten thousand dollars of our taxes...

BARRY

...you will never see more collective poverty than in Isreal. I urge you to take a trip there and...

JERRY

All you gotta do Barry is go to West Virginia.

BARRY

What does West Virginia have to do with it?

JERRY

Or Nebraska, or Idaho...where you'll see farmer after farmer biting the dust, losing their farms, can't get decent loans. If we had the loans and the grants that are sent to Isreal, we would'nt be losing our farms which is the backbone of this country...

(CONTINUED)

51 CONTINUED: 2

BARRY

And what if a minority person takes your job? What if black men begin dating and marrying white women? What if a female competes with you in the job marketplace and takes your job? What if your children are being taught by homosexuals? What if you're deeply afraid to walk the streets at night? What if you watched the hippies of the 60's attack wealth, materialism and patriotism and now you watch them become the yuppies of affluence and power in present day America while you're still an uneducated worker trying to fight inflation? What if you were sent sent to Vietnam to fight a war the Government decided not to win? And what if you gotta compete against the Japanese in the marketplace and the Vietnamese in the job market cause the Government let them into the country in large numbers -- and they work cheap? What if you feel your country slipping away -- lost? I know the argument, friend, I've heard it before, and it's my Gripe Theory of History , it says when things ain't good, instead of getting down and doing something about it, instead of changing your life, IT'S A HELL OF A LOT EASIER TO BLAME SOMEBODY ELSE! Well that's a coward's copout in my book.

JERRY

Very nice speech Barry but it seems to me you're making pretty good money on that station, especially that you're going national and all, and it seems difficult I guess to understand or relate to the common folk problems out here in the Midwest, lot of us don't have your education, don't have the tools to fight back with...

BARRY

"There's no room for self-pity" sir in my life, or in your life. Ask the Holocaust victims you so easily deny...

JERRY

(getting a little heated)
Let me finish now Barry, don't interrupt all the time, it's rude...

(CONTINUED)

51 CONTINUED: 3

BARRY

Hey it's my show, it's my rules, if you don't like em...

JERRY

I'm trying...

BARRY

...we have rules...are you Polish? Poles can't call on Tuesday or from the Southern part of town...

JERRY

Uh, you gonna hang up, that what you're gonna do?

BARRY

No, I don't think so, you're much too warped, I'm gonna listen.

JERRY

Y'oughta read the "Turner Diaries", Barry by William Pierce. It's all there...it says...

BARRY

(cutting in)

I'm quite familiar with that novel, thank you. A product of enlightenment and humanity...

JERRY

Lemme finish now, you said you would...what it does is it lays out the plan for the coming revolution. The word 'America' Barry means "Heavenly Kingdom" in the Gothic language. It's the real New Jerusalem of Scripture and it shows you how the Jews are imposters who took the name from...

BARRY

...great book, really learned a lot...for those of you who don't know it it starts idiotically enough in 1991 and is written as a diary by a young white racist electrical engineer who joins an underground paramilitary organization known as "The Organization"...

JERRY

That's right...

(CONTINUED)

51 CONTINUED: 4

BARRY

...am I doing all right? They institute a revolution to overthrow "ZOG" -- the Zionist Occupied Government of America and along the way of course they kill all the mongrel races, blacks, Jews, feminists, homosexuals and other "mud people". The violence is well described: "Turner waited for the Jew in the lobby of the office building, pulled a hatchet from under his coat and cleaved the Good Jew's head from crown to shoulder blades, then vanished in the crowd"...make a good movie...'specially when Earl Turner blows himself up for the Cause and dies a martyr. It was written of course by a follower of George Lincoln Rockwell, the founder of the American Nazi party, who was assassinated in 1967 -- and is a totally idiotic book written for morons with bubblegum brains that never got out of the fourth grade watching re-runs of "The Blob" and believing that...

JERRY

(icy)

Easy Barry, you're part of the problem, you see...you're another Jew in control of the media in this country and from there you pass judgement on that which you don't know. You're party without even realizing it to an international communist conspiracy commencing to destroy America as we know it -- as the Promised Land, and for you and all those like you, there'll come a day -- you and the thousands of others who have slept with black men, who have lied to us,...when you'll hang from your neck with a placard around it, saying, "I betrayed my race"...

Pause...A silence...hangs up...Ellen and the rest are all intent.

BARRY

(momentarily upset)

...Well, what can you say to a perfect idiot who's rationally beserk and a coward for hanging up except I guess, the day I hang, I'd probably defend the asshole who hung me cause if there's one thing I could really go for it's death by hanging...No, I'm kidding, I just can't take yes for an answer...

(MORE)

(CONTINUED)

51 CONTINUED: 5

BARRY (cont'd)

In fact no kidding the one woman I could really go for is the woman, remember her, who stopped Henry Kissinger at the airport and said is it true you sleep with young boys? and Kissinger's wife jumped on her and started to strangle her...well, that's my kind of woman. They say women should never be struck but that's my kind of woman. I'd commit suicide if I had to spend the rest of my life with that woman. I want a blind date with her. And you want to know something? She'll show up and I'll fall in love with her. She's my kind of woman...

TALK RADIO. Free speech isn't free at all. It's a very expensive commodity, infact it's like Russian roulette. When you push that button, you never know what will happen.. Yes?

His eyes briefly crossing Chuck Dietz.

52 INT. STUDIO

52

ELDERLY WOMAN

I changed my name and didn't have any trouble gettin Social Security. My birth certificate has my name spelled differently.

BARRY

Wonderful. Do you have any view on lesbian priests?

ELDERLY WOMAN

Uh no.

BARRY

Any view on masturbation?

ELDERLY WOMAN

No.

BARRY

Just let it all hang out hunh? Do you believe in a statute like in Arizona where they say if you get an erection in your pants it's a felony or a misdemeanor?

(CONTINUED)

52 CONTINUED:

Linda has come out of the booth with a note in her hand, showing it to Barry. He chooses to turn off the mic.

LINDA

Kent is on line 3. The kid on drugs from last night.

ELDERLY WOMAN

Well I, I'm not really calling about that. If they wanna do it, let 'em do it. But this name business. I didn't have a nit of trouble gettin' Social Security.

BARRY

(eyes from Stu to Dietz)
Good for a laugh. Lemme have him...

ELDERLY WOMAN

Barry? Hello?

53 INT. STUDIO

53

BARRY

(flips his mic on)
Well that's fine, that's good for you...(cuts her off)
and we have...gee...tonight's just a walk down memory lane. Kent is with us once again.

KENT

I didn't mean to hang up on you.

BARRY

But you did.

KENT

Yeah...I...

BARRY

Listen, Kent, you're a fake, you're a hoax. You called me up with some fake-o story about how you and your girlfriend are taking drugs, and she OD'd and your parents are in Acapulco.

KENT

Fiji...

(CONTINUED)

53 CONTINUED:

BARRY

What? Fiji, right , an important detail. And you're just this mixed-up kid and you don't know what to do. And now you're calling me again.

KENT

It's all true. I swear.

BARRY

I don't believe you.

KENT

Since I called last night I got her to wake up once or twice, but now, man, I think she's dead!

BARRY

Kent are you trying to tell me that your girlfriend, what's her name?

KENT

Jill.

BARRY

OK, Jill. Jill has what? OD'd and now she's dead?

KENT

That's why I'm calling you Barry. I don't know! I can't get her to wake up!

BARRY

Yeah, yeah, I heard all that already. you were smokin' crack and she won't wake up... OK, Kent, I'll go along with you, just for fun...is she breathing?

KENT

NO! I'm not sure...I'll check!

BARRY

(to the audience)

There must be an easier way to make a buck..
Stu, can you believe I'm talking to this guy?

Barry looks up and now Dan is standing next to Stu, looking unhappy...He makes hand signals to cut the call...Dietz looks on from the Green Room.

(CONTINUED)

53 CONTINUED: 2

BARRY

Some kind of dark force compels me to listen
to this garbage...

KENT

(back on the line)

Yeah, she's breathin'. I think. There's some,
like foam, coming out of her mouth...

BARRY

What?!

KENT

There's foam coming out of her mouth...

BARRY

Alright, alright...I've had enough of this..
you and I both know you're lying...I'm
cutting you off...

KENT

No, wait!

BARRY

That's it!

KENT

LISTEN! My parents are in Fiji...but the
stuff about my girlfriend...

BARRY

What?

KENT

she...

BARRY

C'mon, Kent, spit it out!

KENT

You'll cut me off!

BARRY

I won't cut you off.

KENT

You promise?

BARRY

I promise I won't cut you off.

(CONTINUED)

53 CONTINUED: 3

KENT
(starts laughing)
I made the whole thing up!

BARRY
(glancing at Dan)
Kent?

KENT
What?

BARRY
I lied. I'm cutting you off.

KENT
NO! NO! WAIT!

BARRY
You think you've been jerking me around and I
knew from the minute I heard your voice you
were lying...Sayonara, Bye-bye!

KENT
Please! Please! I'm not lying now! I gotta
talk to you!

BARRY
Oh yeah? What are you gonna tell me now? Who
else is dead, Kent? Your Mom, your Dad?

KENT
No one else is dead.

BARRY
Come on, who's dead? Who's dead Kent? Who's
dead?

KENT
No one's dead.
(laughing even more)
Come on, Barry...
(desperate)
I just wanna talk!

BARRY
We're talkin'. You got two seconds. Talk...

KENT
Alright, look, I listen all the time...I
think about what you say...
(MORE)

(CONTINUED)

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53 CONTINUED: 4

KENT (cont'd)

You say such cool stuff...and I couldn't think what to say...and uh...I wanted to...I wanted to meet you...

BARRY

Now you are goofing on me. Cut it out...You wanted to meet me? You can meet me anytime you want...I'm right here at the station.

KENT

At the station?

BARRY

I'm not the president for god's sake! I'm right here. Downtown, in the studio.

KENT

I could just come down?

BARRY

You could just come down.

KENT

Now?

BARRY

Now.

KENT

Right now?

BARRY

What do you mean, right now?

KENT

Right now, could I come down and meet you?

BARRY

I'm on the air Kent.

Barry has turned to look at Dan again, he's making a cutting motion across his neck, indicating it's time to get rid of the call.

KENT

PLEASE!?

Barry is still looking at Dan...Dan makes a motion like, what the hell are you doing!

(CONTINUED)

53 CONTINUED: 5

BARRY

(pause)

Uh, sure Kent, why not? Come on down, I'd love to meet you.

KENT

Really? Really? Great!

BARRY

Just hurry it up, we're halfway through the show.

KENT

Wait, Wait. I'll be right down...
(click)

54 INT. STUDIO

54

Dan rushes into the studio. Theme music comes over the sound system....

BARRY

We're at the end of the first hour of exciting and intellectual conversation. Don't go away... We have the news and the weather coming up and then we'll be back with more.. Nighttalk!

His word are followed by a blast of theme music and station ID's Ads and five minutes of the news... all of which runs under the following:

DAN

Barry...

Barry gets up, walks past Dan to go to the coffee table ...Stu checks his levels once the news is on and leaves (to go to the coffee room). Linda comes in...Dan, spotting Dietz's look, closes the sound in the room down.

BARRY

Yes Dan? Linda, go down and tell security this kid is coming...Dan, you want anything? Coffee, tea, insulin, crack? We have it all right here.

Linda starts to exit, Dan motions for her to stay. Barry pours himself some water, then turns to face Dan.

(CONTINUED)

54 CONTINUED:

DAN

(grim)

Barry, you should ask me if you want to have guest on the show.

BARRY

Why?

DAN

I'm the producer, Barry that's why.

BARRY

Dan, I'm just doing my job. You do yours.

DAN

Well, he's not coming on the show. That's it. There's too much riding on what's happening tonight.

BARRY

What's happening tonight, Dan?

DAN

Barry, if they think you're undependable.

His eyes on Dietz in the Green Room, pretending not to watch. Dan turns his back. Ellen looks on.

BARRY

Dan, this is MY show. Metroscan is picking up MY show. If I want to have this kid on my show, I'll have him on the show. If I want to have Charlie Manson on my show, I'll have him on. Or Ted Bundy, or John Wayne Gacy...or Sirhan Sirhan...

(he's on a tear)

Or how about this Dan? I get David Berkowitz, Bernard Goetz and John Hinkley on, and we do a special on GUN CONTROL! Or wait... even better, (turning to Linda)

What was the name of that postman from Oklahoma?

Linda shrugs.

BARRY

He killed fourteen people Dan. He KILLED HIS BOSS! We bring him on the show... bring YOU on as a special guest!

(as he exits)

That's it, that's what we gotta do...

(CONTINUED)

54 CONTINUED: 2

Chuck Dietz has entered, sipping coffee from a styrofoam cup. Barry squeezes by him as he leaves.

BARRY

Excuse me...

Dan follows Barry into the adjacent studio, Studio B.

55 INT. STUDIO B

55

The walls are glass. As Dan and Barry argue, they can be seen through plate glass by people in Studio A (Stu, Linda, Ellen and Dietz)

Dan closes the door behind him.

DAN

Very funny, Barry.

BARRY

You...

DAN

Stop talking for one minute and hear me out. There's no audience in here to cheer you on, so just listen: You can do what you want out there tonight. Have fun. Blow the deal. I'm not going to say I don't care, because I do. I have a lot riding on this thing. I put a lot into it...

BARRY

That's all I am, a deal. This is my life you're talking about!

DAN

YOU'RE A FUCKING SUIT SALESMAN WITH A BIG MOUTH! Let's call a spade a spade, Barry. It's a job. That's all it is. You can get on the air and start predicting armageddon if you want, but it's still a job! A job you didn't have until I hired you. A job you didn't know how to do until I taught you! What do you think you're doing here? Changing the world? This is a talk station, you're a talk-show host! Jerry does the home handyman stuff, Susan does the shrink stuff, Sid does the financial stuff and you hang up on people. That's your job. You're good at it.

(MORE)

(CONTINUED)

55 CONTINUED:

DAN (cont'd)

You're the joker in my deck and I'm very happy for your success. But you work for me! I'm your boss. You wanna have the kid on, have him on. But get one thing straight. You fuck up this deal and you can go back to selling double-knit suits.

(he starts to go)

Barry, I'm glad you take it all so seriously. But you gotta know when to stop or it will kill you. You say it yourself on the show: it's just entertainment.

Dan walks out of Studio B and back to his office. Barry is left standing. He looks over and sees everyone watching from Studio A.

56 INT. STUDIO A

56

Barry's behind the mic again. He looks up at Ellen watching from the Green Room, concerned. Some of the wind is out of his sails but he pulls himself back up into it...

BARRY

(to Ellen and listeners)

Back on "Nighttalk" and this is the spirit of Barry Champlain and something tells me things are gonna pop tonight...Joe, hit me with your best shot.

JOE

Yeah. Barry. I been driving a cab for eleven years. Met a lot of turkeys and stiffes. I know people...

BARRY

I wish I did.

JOE

...and lemme tell you something. That kid who just called. What he needs is a good bust in the chops.

BARRY

Think that would do it, huh Joe?

JOE

Kid like that needs some discipline.

BARRY

Discipline?

(CONTINUED)

56 CONTINUED:

JOE

I got two kids, they gimme any trouble, I just take off my belt. They see the belt, that's it.

BARRY

How old are your children Joe?

JOE

My little girl's five, boy's three and a half.

BARRY

You hit them with a belt?

JOE

A brush, a belt, a newspaper...Hey they're either gonna get it from me or they're gonna get it out there...

BARRY

Joe, I think you need professional help.

JOE

Huh?

BARRY

You should get together with Chet. He could hold 'em down while you hit them with the belt.

JOE

What are you talkin' about?

BARRY

You beat your kids with brushes and belts? You're a psycho.

JOE

Yeah, and what are you? A faggot?

BARRY

Coming from a pinhead like you that's a compliment...

JOE

How about this? I come down to the station right now and bust your faggot face in?

BARRY

Who's gonna help you your brother?

(CONTINUED)

56 CONTINUED: 2

JOE

Don't say nothing about my brother...

BARRY

Your brother's a creep and an airhead, misfit, sociopath, pinhead, scumbag, slimeball just like you...your wife still sleepin' with him?

JOE

My wife...?

BARRY

What do you beat her with Joe? A baseball bat?

JOE

I'm coming down there...

Barry cuts him off...Ellen is laughing to herself.

57 INT. STUDIO

57

BARRY

I can't wait.

(hits a button)

Vincent say something intelligent, you're on "Nighttalk".

VINCENT

I been listening to you for five years...

BARRY

Yeah?

VINCENT

Yeah, the guys here at the store put you on everynight. We sit around and laugh at you cause you're a jerk-off and a lose...

BARRY

(cuts him off)

Nighttalk, Agnes?

AGNES

Barry, can I ask you a question?

(CONTINUED)

57 CONTINUED:

BARRY

(with an eye on Ellen)
I'm not in a position, sweetheart, to make a sexual contribution to any cause.

AGNES

(laughs)
Oh, I wouldn't think of that for the world!
"I Love Lucy"...Why don't they make more of 'em?

BARRY

What?!

AGNES

The I Love Lucy Show. It's so good, why don't they make more of them? I feel like I've seen each one at least ten times! It's time to make some new ones...

BARRY

Those shows are ancient, Agnes! Lucille Ball is an old woman and the rest of the cast is dead!

AGNES

No, she's not that old. I saw her on the show the other night, she looked to be around thirty-five! And that Ricky Ricardo, boy can he play the bongos...

BARRY

NO ONE CAN BE THIS STUPID! Are you serious Agnes? Do you know what year this is?
(cuts her off)
Nighttalk, Chris!

CHRIS

Good evening Barry.

BARRY

Yeah?

CHRIS

Some people think God is dead. Do you think God is dead, Barry?

BARRY

I happen to know that God is alive and well and living in Gary, Indiana.

(MORE)

(CONTINUED)

57 CONTINUED: 2

BARRY (cont'd)
He's a black steelworker with seven kids who works the night shift pouring off slag.

CHRIS
I see, but Barry, do you believe in God?

BARRY
What?

CHRIS
Do you believe in God?

BARRY
Are we being serious here, Chris?

CHRIS
I'm serious. I think it's very important.

BARRY
Why is it important what I believe? Can't you think for yourself?

CHRIS
Don't you think that without some kind of belief in God our actions in this world are meaningless? It would just be physics and chemicals without God...just shapes and colors...

BARRY
Shapes and colors? Come on! Chris! You been reading William Blake?

CHRIS
I think you do believe in God.

BARRY
Oh, you do.

CHRIS
Yes, you believe in God.

BARRY
Really? What makes you so sure?

CHRIS
It's simple. You think you ARE God. And aren't you ashamed?

58 INT. STUDIO

58

KENT is being led by Linda and is visible through the studio glass, waiting in the Green Room alongside Ellen.

BARRY

Ashamed me? Never? I'll be here till the Second Coming...John, you're on Nighttalk (flicking the mic off, yelling at Stu) What're you DOING to me Stu? You're killing me, you're killing me RIGHT ON THE AIR!

Stu shrugs. Now we realize that the new caller, John, is going to be another problem, his voice cracking with strain, near sobbing. Too late to back down...his whining brings Barry back to the mic.

JOHN

Remember me Barry...I called and said I was in Turtle Creek...I said I'd just raped a woman...well I've raped three women since then...remember me?

BARRY

I certainly do...

JOHN

I'm thinkin' of raping another one Barry. I saw her this morning. None of these women I raped have turned me in. How come?

Dan Starble coming to watch. What else can happen tonight!

BARRY

Well I don't know, where are you, John?

JOHN

(ignoring him)
I've got a compulsion to rape women

BARRY

Why?

JOHN

I was in the pen once, they didn't do nuthin' for me. I want some help.

BARRY

Tell me where you are John and I'll get you some help. I give you my word on that...

Barry obviously taking this seriously now. No hoax.

(CONTINUED)

58 CONTINUED:

JOHN

(a weary sigh, a near-broken man)
I just wanna rape 'em. I'm so tired of rapin'
women. (he begins to SCREAM)

The eeriness of it tumbling through the airwaves. All their faces
tuned. Dan is on one line with the police, trying to put a trace on
the call. Other STATION EMPLOYEES come to look at Barry.

BARRY

When was the last time you raped a woman
John?

JOHN

In Greenville, a couple of weeks ago. She was
struttin' around like she was something else

BARRY

I understand, I sympathize John. Where did
the rape actually occur?

JOHN

It was the backseat of her car. She pulled
into a parking lot and I jumped in and said
"Okay..." It was nighttime.

BARRY

How old are you?

Signalling to Dan -- what's going on? Are you successfully tracing
this call?

JOHN

I'm forty. I was in the pen twelve years. I
didn't get no therapy. Just locked up like an
animal.

BARRY

Who was the warden?

JOHN

(impatient)
Barry, I'm gonna rape somebody, I'm gonna do
it

BARRY

But why?

JOHN

I've got this irresistible compulsion

(CONTINUED)

58 CONTINUED: 2

BARRY

Yeah, okay you have an irresistible compulsion. Didn't you say the last time we spoke that jogging helped you?

JOHN

Up and down Turtle Creek. Jog up and down. I can name every duck in Turtle Creek

BARRY

And every chick. Not that there's anything funny about this. Have you decided who you're gonna rape next?

JOHN

I got her picked out and staked out. I always wanted her.

BARRY

What is it about her that you like?

JOHN

What is it about a piece of strawberry pie or pumpkin pie. I don't know. She could be black, white, Hispano, pretty, fat or ugly (SCREAMS again)
I don't wanna rape no more!

BARRY

Now just calm down. I wanna help you. I'm your friend!

JOHN

You my buddy Barry?

BARRY

I'm your buddy. You there?

JOHN

I can't help myself. I gotta do it.

BARRY

You can help yourself. You're not gonna do it

JOHN

I gotta go do it

BARRY

No, now -

(CONTINUED)

58 CONTINUED: 3

JOHN

I'm gonna go do it...(the line goes dead)

BARRY

John, no...well, there goes another dark soul into the Dallas night. We got the police on this trace. Anybody who KNOWS anything.. about this guy, if he's in Turtle Creek right now, a phonebooth, whatever, PLEASE CALLL WTLK. NOW...and on that note let's hear from our sponsters...Pasty mate roach and termite cleaners...

59 INT. STUDIO

59

He turns it off, sees Kent standing there, shag haircut, torn jeans, tie-dye t-shirt --- suburban dead head --- soaking up the ambiance of the studio. He seems amazed that he's here.

BARRY

Wait, don't tell me, I can guess...

LINDA

He seems harmless...

As she brings Kent to Barry's desk... Dan comes over with Chuck.

DAN

They can't trace it...

BARRY

Right. Should've kept him another hour. (to Dietz in the Green Room)
You know I once drank a cup of Humphrey's coffee -- I had hair coming out of the middle of my forehead. I tried to rape my mother.

Dietz smiles back.

DIETZ

(friendly)

Barry, you have a simplistic view of a large corporation. We like the controversy.

Linda putting Kent at the desk opposite Barry.

(CONTINUED)

59 CONTINUED:

LINDA
You'll sit over here, Kent. This is your
microphone, speak directly into it, keeping
your mouth about six inches away...Remember
the ground rule: no phone numbers, no brand
names, no last names over the air...
Otherwise act and speak normally...This is
Mister Champlain....

KENT
This is great! You're Barry?

BARRY
You got 'im.

KENT
Wow...
(just stares at Barry)

BARRY
What's wrong with him?

LINDA
I think he's starstruck...

She returns to her seat...

STU
We're going in 5...4...3..

BARRY
Come on, pal...we're on...
(he swings back into the show)
We're back. With me right now is a very
special guest...Kent...Say hi to everybody
Kent.

KENT
Wow...

BARRY
My sentiments exactly, we've brought Kent on
board to give us an inside look at the future
of America. Kent is the classic American
youth: energetic and resourceful...spoiled,
perverse and disturbed...Would you say that's
an accurate description, Kent?

KENT
Yeah, sure...

(CONTINUED)

59 CONTINUED: 2

BARRY

What do you call that haircut?

KENT

Uh...I dunno...rock and roll...

BARRY

Are you high right now Kent?

KENT

High?

BARRY

Are you on drugs? Or is this just your naturally moronic self? Wipe the drool off your mouth, you're getting the desk all wet.

KENT

I can't believe I'm...does this work?
(speaks into the mic)

BARRY

This is a radio station, Kent. You're sitting in front of a live mic...when you speak, thousands of people hear your voice. It penetrates their minds.

KENT

(screams a rock howl)
Wanna send that one out to Diamond Dave and Billy the bass player and the babes at the mall...

BARRY

(laughing)
Kent, we're discussing America here tonight. You have any thoughts on that subject?

KENT

America...is a country...

BARRY

That's a good start.

KENT

It's where the revolution was...it's the home of democracy, like you were saying before...

BARRY

Yeah, go on...uh-huh...

(CONTINUED)

59 CONTINUED: 3

KENT

That's how come we can have, you know, talk shows and TV and stuff. There's freedom in America. I wouldn't wanna live in Russia. You know, because they don't have freedom. And their TV shows suck. I think all they have is news... I mean, the news sucks here too. All they ever talk about is Nicaragua and Iran. All those boring places filled with boring people. Who cares, you know? Like how come they never talk about cool places like London or Lauderdale or Antarcica...

BARRY

Or Fiji? How about Fiji? You forgot Fiji Kent.

KENT

Yeah...yeah...
(spaces out)

BARRY

Oh, I'm sorry, I broke your train of thought, Keep going, this is exhillarating...

KENT

Well...Nobody talks about what the kids are doing. I mean, it's not like I'm into political stuff. That Live Aids concert was pretty good you know. Hands Across America. I dunno. I'm into everybody being liberated. Women. South Africans, all those kinds of people. I saw a show about all that stuff... Revolution is pretty important, you know? There's gonna be a lot more revolutions. When the people get together, solidarity, you know? Like that song by Megadaeth:

(singing and pounding on the desk)

" Peace sells, but who's buying?" Plus...plus I saw a show about how people will have two-way televisions so they can see each other and then they won't be able to stop the revolution...

BARRY

Who won't be able to stop it?

(CONTINUED)

59 CONTINUED: 4

KENT

Big Brother...the government...they're all a bunch of facists, they wanna control everybody's mind. But freedoms an important thing. Like you always say. You say the best things Barry. Plus you don't let these goons push you around. I listen to you all the time. You're great...

BARRY

Swell, Kent and I mean that from the bottom of my heart. So you just felt like calling tonight and making my life miserable? You got thousands of people worried about your girlfriend, Jill...

KENT

Yeah, I guess I shouldna done that...

BARRY

Is Jill dead, Kent?

KENT

Nah. She's listening to the show right now. she's taping it.

BARRY

For posterity I'm sure. Kent, you're an idiot...I sincerely hope you don't represent the future of this country, 'cause if you do, we are in sad shape...

KENT

(laughs, drooling)

Barry...you're so funny. That's why I love to listen to your show...all the kids listen.. You're the best thing on the radio...

BARRY

Kent, America is waiting for you and your friends...indeed the world is... The future looks difficult in this country and the world at large... What are you planning to do about the armaments race, toxic wastes, organized crime, the break-down of the political system...? How are you going to prepare for the furure?

KENT

By listening to your show, Barry!

(CONTINUED)

59 CONTINUED: 5

BARRY

That's pretty funny. You're a funny guy, like to party, have fun...Am I part of your good time?

KENT

Sure.

BARRY

Kent, we discuss a lot of tragic things on this show. Tragic things. Frightening things. Doesn't any of that bother you.

KENT

No.

BARRY

Why not?

KENT

It's just a show!

BARRY

It's just one big rock video, huh?

KENT

Yeah, Barry, you know
(amazed that Barry is being so
serious)
...it's your show!

BARRY

Yeah...that it is...that it is...my show.
Let's get back to the callers on my show.

KENT

Sure thing, Barry!

60 INT. STUDIO

60

BARRY

Julia...

JULIA

Barry, hello, yes...I think...these people who have been calling you tonight are a bunch of I-don't -know-whats! It's crazy. And that crazy kid you got on there...It's terrible.
(MORE)

(CONTINUED)

60 CONTINUED:

JULIA (cont'd)

I've been listening to your show for five years straight Barry and I love you and your show. I think it's terrific that more people are going to be listening. I just hope you have time for your long time friends...

BARRY

I always have time for my friends...

JULIA

Your show's terrific. You're terrific and I don't know what else to say...

BARRY

Well tell me something, Julia, since you listen all the time, what is it that you like about the show...?

JULIA

Well...I don't know...alot of things...

BARRY

What for instance...?

JULIA

Well, I love you, Barry...

BARRY

Yeah. That's a given...OK, what about me do you love?

JULIA

Well, you're very funny...

BARRY

Uh-huh...

JULIA

And I love to hear you talk about all the things you have to say!

BARRY

OK, OK, well let's get back to the show...the show must serve some kind of purpose for you...

JULIA

Now, I wouldn't say that...

(CONTINUED)

60 CONTINUED: 2

BARRY

What would you say?

JULIA

Well, I don't know! I...

BARRY

What do you mean, you don't know? You've said that at least five times now! What don't you know? You been listening to this show for five years and you don't know why you listen to it?

Barry finally loses his temper.

JULIA

I just said...

BARRY

I heard what you said, you said you don't know why you listen! Why don't I tell you why? You listen to this show so that you can feel superior to the other losers who call in!

JULIA

BARRY!

BARRY

Don't "Barry" me! You've got sawdust between your ears instead of brains. Just listen to you. If I sounded as stupid as you did, I'd be too embarrassed to open my mouth!

JULIA

I'm hanging up!

BARRY

Good. And don't call back...

She hangs up. Barry is silent. Pause.

KENT

Wow.

61 INT. STUDIO

61

BARRY

Nighttalk. You're on.

(CONTINUED)

61 CONTINUED:

YOUNG WOMAN

(soothing voice)

I just have one thing to ask you Barry...

BARRY

Hit me.

YOUNG WOMAN

Are you as ugly looking as you sound?

BARRY

Uglier.

YOUNG WOMAN

Yeah, I thought you'd say something like that. But as usual you avoid the question...

(pause)

BARRY

What's the question?

YOUNG WOMAN

I think you know the question.

BARRY

Is is animal, vegetable or mineral?

YOUNG WOMAN

The question is obvious, why does an intelligent fellow like yourself spend so much energy hurting other people? Do you not love yourself?

Barry stares at his microphone. He's trapped -- can't or won't answer...

YOUNG WOMAN

I think you're very lonely Barry, I'm sorry for you because you don't know how to love...

Ellen looks away from his eyes, into her lap...Linda's eyes briefly cross his and flee...Dietz is whispering something to Dan who nods his head...Ellen gets up and leaves...

62 INT. STUDIO

62

BARRY

Sometimes it gets very confusing in here..
(cuts her off) Nighttalk Ralph

(CONTINUED)

62 CONTINUED:

RALPH

They always say that don't they. Why are you so angry? They don't understand Barry, you and me, Barry, we're the kind of people, we feel too much.

BARRY

Do we Ralph?

RALPH

I'm not saying I have the answers but who does? I used to think I knew, but now, who knows? Take for instance, take cancer...

63 INT. TLK CORRIDOR

63

In the overhead squawk box can be heard Ralph's voice as Ellen waits on the phone.

RALPH

What is it? A virus? A bacteria? What difference does it make? It kills you just the same. Just as fast. I never saw an atom bomb exploded, the guys who did, they're dead

ELLEN

(dials, into phone)

My name is Cheryl...I'll hold

RALPH

See all I know is me...and me, I'm getting screwed...Barry they say they're gonna come here and take my TV set and take my refrigerator...What are they gonna do with my TV set?

BARRY

Probably watch it. That's what people do with TV sets...

Dan has come out. Eyes exchanging with Ellen.

DAN

He doesn't need help tonight?

ELLEN

He's going down in flames

DAN

Why do you say that? It's the best show he's done in years...

64 INT. BARRY STUDIO

64

Barry looks up at the booth. He notices Ellen is gone. He has the odd envelope from the mail in his hand, opening it.

RALPH

But when they do, what do they see? People killing people, babies starving. Floods. And for what? For nothing! Beer commercials. Tampax ads. MTV. A yacht in the ocean. A diamond earring. A racehorse. I guess so. All I know is what I read in the papers. And that's a lot of talk-talk-talk-talk-talk-talk!

BARRY

Ralph, Ralph, Ralph! Tell me something, I'm curious, how do you dial the phone with a straight-jacket on?

INSERT -- the camera moving in tight, tighter, tightest on the text of the letter!

GUIDE YOUR SOUL TO GOD AND PICK UP THE GUN

IT'S TIME TO DEAL IN LEAD

WE ARE LEGIONS OF THE DAMNED

THE ARMY OF THE ALREADY DEAD

OUR CAUSE IS RIGHT, OUR WILL IS STRONG

THOSE WHO OPPOSE US WILL NOT LIVE LONG

...and scrawled across the bottom in blood red...

THE ONLY GOOD JEW IS A DEAD JEW

Barry's eyes on the letter. No longer as decisive or derisive, he looks lost...

Ralph's voice has continued over this, its whiny drone in accelerating irritation to the text...

RALPH

...I don't know much about God Barry, I never was very religious but you can't help feeling that something's wrong. Like no one's driving the train...the system...too many people getting sick and traffic is always jammin up, and even the weather's not very good lately. I don't get it Barry, I don't...

(CONTINUED)

64 CONTINUED:

Barry looks up...Stu signalling to pick up the energy, cut the man off...Barry leans into his mic, mouth open...but another voice is shouting into his mic, it's KENT.

KENT

You don't get it wimp? Here's what you get..
You get \$1.59, go down to the drugstore, buy
a pack of razor blades and slash your fucking
wrists, pinhead!

Kent is proud of his Barry-ism. Staring at Barry with glee and pride.

Barry can't speak for a second, then

BARRY

...and now a word from our sponsors, which
happens to be a razor blade company...

Stu slams on an ad cart, Linda hurries into the studio, followed by Dan.

BARRY

(to Linda)
Get Kent an oxygen tank or something...before
he goes national...

LINDA

Come on Kent

She starts leading him out.

KENT

HEY! BARRY!

Everything happens very fast. Kent whirls around, something in his hand. He points it at Barry. A gun?

Barry is looking at death.

A FLASH goes off...a few feet from Barry's face.

Kent runs out, continuing to flash Dan as he leaves...Linda chases him out.

Barry is left standing, temporarily blinded...he steadies himself at his desk...Ellen's husky quiet tones come through the sound system...

65 INT. STUDIO

65

ELLEN
I'm confused Barry...

BARRY
Confusion reigns in Dallas tonight...what did
you say your name was?

ELLEN
Cheryl...

Barry senses who it is.

ELLEN
It's about my ex-husband, he's back in town
and...

BARRY
Wait a minute, hold on...Don't you think I
have better things to do than listen to
lonely women talking about their ex-husbands?

ELLEN
I'm not lonely...

BARRY
You're not? You got remarried...

ELLEN
Um-hmmm...

BARRY
So lemme get this straight, you have a
husband and you have an ex-husband, what's
your husband like?

ELLEN
He's terrific.

BARRY
He is?

66 INT. TLK CORRIDOR

66

In this dialogue we are cutting back and forth between Barry in
studio and Ellen in the corridor.

ELLEN
He's a great guy. He's fun. Hard-worker.
Doesn't drink, doesn't smoke. Helps around
the house.

(CONTINUED)



66 CONTINUED:

BARRY

Sounds like a barrel of laughs...

ELLEN

He's a very good lover...

BARRY

Alright! Alright! Stop before I get ill..
You're married to the perfect man...what are
you confused about?

ELLEN

Well...I haven't seen my "ex" for a while..
and...uh...well, lemme say first of all that
I left him for very good reasons...

BARRY

Let's not get into them, okay?

ELLEN

...and he is anything but perfect...He
smokes, drinks, loves to argue...

BARRY

My kind of guy...

ELLEN

(laughs)
He is like you a little bit...

BARRY

Gotta move it along here Cheryl, get to the
point...

ELLEN

I still have..."feelings" for him...

BARRY

What kind of feelings?

ELLEN

Nice feelings. Uh...this is hard to say...

BARRY

Sexual feelings

Ellen is practically curled into a ball talking on the phone.

(CONTINUED)

66 CONTINUED: 2

ELLEN

It's not just that...I mean yes of course,
but (deep breath) I still love him...he's not
like my husband...he's...we had something
and...I want him, I want to hold him, I want
to be with him...

BARRY

You want to be close to him...

ELLEN

(breathy)
Yes...

BARRY

You want to go to bed with him?

ELLEN

Yes...

Pause.

BARRY

Well, listen, next time your stud hubbie is
pounding your pudenda, just close your eyes
and make believe it's your ex...

ELLEN

I've tried that...I don't want my husband..
He's a great lover, I mean a GREAT lover...

BARRY

ALRIGHT! ALRIGHT!

ELLEN

But I don't love him...There, I said it...

BARRY

Sounds like you made a mistake, should have
stuck with the first guy...

ELLEN

Yeah...what should I do?

BARRY

Ever hear about the dog who had a bone in his
mouth and he's trotting over this bridge...He
looks over and sees his reflection in the
water...but to him he sees another dog
looking up at him.

(MORE)

(CONTINUED)

66 CONTINUED: 3

BARRY (cont'd)

And that dog has a bone in HIS mouth. Well, the dog wants that bone too, so he barks at the dog in the water...and the bone in his mouth dropped right out and fell into the water and he lost it...

Pause.

ELLEN

What the hell has that got to do with what I just said?

BARRY

Babe, I don't know what to tell you...you blew it...You know women like you make me sick. You're never happy, you make your husbands miserable nagging them about how much they drink, how much they smoke, they don't work hard enough, they don't do enough housework...you know something, honey? You got what you deserved...You made a big mistake and now you're gonna pay. What do you want me to tell you? Leave your husband and go back to your ex? Your ex doesn't want you. He's got women all over the place. He's no suburban zombie like your husband, he's alive, he's among the living. He's out there having fun. Did you ever think about that? Maybe your ex-husband doesn't want you? Did you ever condiser that possibility? Huh?

ELLEN

He came on to me. He told me he wanted me.

BARRY

You're lying.

ELLEN

He said he still loved me.

BARRY

You're lying. You're a sexually unsatisfied woman living in a dream-world. Your life is screwed up and the best you can do is go bother your ex-husband and try to seduce him. I think you're pathetic. I feel sorry for you. Here's some advice. Stick with Mister America there, your husband.

(MORE)

(CONTINUED)

66 CONTINUED: 4

BARRY (cont'd)

Then go out and buy yourself a heavy-duty vibrator and a Rosemary Rogers paperback and knock yourself out...We reap what we sow.. follow me, Cheryl?

(dial tone)

Probably frigid...and we have Theresa on the line...

67 INT. STUDIO

67

A bitter harridan voice comes on the line, a woman who is the obverse side of Ellen, all dried and barren -- the future without love, staring at him...but Barry isn't listening...after several beats, he is up from his chair and out the studio as Theresa drones on...

THERESA

The day will come for you Barry and there will be a reckoning. An adding up and totalling. Those who turned away will be turned upon...I don't care what your story is Barry. You are responsible and there will be no confusion at your trial...

68 INT. TLK CORRIDOR

68

...looking for Ellen. But she's gone...

THERESA

...it will be short and necks will crack. The whips will strip your back bare to the bone. Your children will cry for you as they are slaughtered before your eyes. You will kneel in their blood. Your teeth will break against each other but there will be no one to hear you cry...

Linda coming out. Sees his look. Knows what he is thinking. He walks past her -- back into the studio...past Stu...past Dan...

THERESA

...the day will come. The knives and clubs will come. The razors and broken bottles. The chains and ropes. The hangings. The electric wires. The twisted arms...

Barry sits. Head down...Listening now to this voice of madness, of rage...symbolizing the end of all things...

(CONTINUED)

68 CONTINUED:

the final whorl in the knot in the wood to which he has nailed himself...the words make sense.

THERESA

The broken legs. The drowning faces. The bound eyes. The broken teeth. The midnight rides. The damp cells. The guns will come.. You the Jews will hang high over the streets. You will be buried in piles. You will dig your own holes. You will cower and you will not escape your ultimate solitude...I am not angry with you. You must understand this most of all. But I won't spare you. I am here merely to tell you that the day will come... It will...

Hangs up. Barry leans into the mic, starts softly, then louder with growing anger.

BARRY

Believe it or not, you make perfect sense to me, you're right -- I should hang. I'm a hypocrite. I ask for sincerity and I lie. I denounce the system as I make love to it. I want power and money and prestige. I want ratings and success and I don't care about you or the world. And that's the truth...And for this I could say I'm sorry, but I won't...Why should I, who the hell are you anyway, "The audience" -- you're on me like a pack of wolves every night, because you can't stand facing what it is you are and what you've made...Yes, the world is a terrible place! Yes, cancer and garbage disposals will get you! Yes, a war is coming. Yes, the world is shot to hell and you're all goners.. Everything's screwed up and you like it that way! Don't you? You're fascinated by the gory details...you're mesmerized by your own fear You revel in floods and car accidents and unstoppable diseases...you're happiest when others are in pain!...That's where I come in, isn't it?... I'm here to lead you by the hand through the dark forest of your own hatred and anger and humiliation. I'm providing a public service. You're so scared, like a little child under the covers, you're afraid of the boogie man, but you can't live without him... Your fear, your own lives have become your entertainment!...

(MORE)

(CONTINUED)

68 CONTINUED: 2

BARRY (cont'd)

Next week, millions of people will be listening to this show. AND YOU HAVE NOTHING TO TALK ABOUT! Marvelous technology is at our disposal and instead of reaching up to new heights, we try to see how far down we can go, how deep into the muck we can immerse ourselves! What do you want to talk about? Baseball scores? Your pet? Orgasms? Your loony prophecies?...You're pathetic, I despise each and every one of you...You've got nothing. No brains. No power. No future. No hope. No god. The only thing you believe in is me. What are you if you don't have me?

Linda has come in and stands next to Stu, listening.

BARRY

I'm not afraid. I come up here every night and I make my case. I make my point. I say what I believe in. I have to, I have no choice. You frighten me! I come up here every night and I tear into you, I abuse you, I insult you...and you keep calling. Why do you keep coming back? What's wrong with you? I don't want to hear any more. I've had enough! Stop talking. Don't call anymore! Go away!... Bunch of yellow-bellied, spineless, bigoted, quivering, drunken, insomniatic, paranoid, disgusting, perverted, voyeuristic little obscene phone callers. That's what you are. Well to hell with you! I don't need your fear and your stupidity. You don't get it. It's wasted on you. Pearls before swine...

The computer screen and the lights on the phone have been lighting up as he talks. People are still calling in!

BARRY

...if one person out there has any idea what I'm talking about, I...

69 INT. STUDIO

69

He suddenly starts taking callers again...

BARRY

Fred, you're on!

(CONTINUED)

69 CONTINUED:

FRED

Oh...hello...yes...well, you see Barry...I know it's depressing that so many people don't understand that you're just joking! I remember...

BARRY

(cutting Fred off)
Jackie, you're on!

JACKIE

I've been listening for years and I find you a warm and intelligent voice in the...

BARRY

(cutting off Jackie)
Arnold!

ARNOLD

What you were saying before about loneliness, I'm an electrical engineer and...

BARRY

(cuts off Arnold)
Lucy!

LUCY

Barry, my mother is from Akron and she wants to know if you went to high school with...

BARRY

(cutting her off)
Larry!

LARRY

Why do people insist on calling homosexuals normal? I...

BARRY

(cutting off Larry)
Ralph!

RALPH

I'm in my house...I'm at home, which is where you should be. I'm not far away. Come over if you want...I have some cold cuts...beer.. come over and we can talk some more... cause you and me, we're the same kind of people, I know you know what I'm talking about...I have beer. Soup. I'm here. Come by later. I'll wait.

(CONTINUED)

69 CONTINUED: 2

Barry stares at the mic. He starts to speak, but doesn't know what to say...

STU

Barry, thirty-five seconds left in the show!

Barry remains silent staring at his mic.

STU

This is dead air, Barry, dead air.

Barry realizes that he wants "dead air." He stares at the mic, then closes his eyes and waits out the thirty-five seconds.

Then he opens his eyes. He's smiling.

BARRY

I guess we're stuck with each other. This is Barry Champlain.

He gives Stu the signal.

THEME MUSIC comes up, followed by the news, etc. Barry sits. He looks up at the booth. Stu is still watching. Linda is watching. Susan Fleming has arrived with her engineer.

Barry gets up and heads for the booth...

Fleming passes him as she heads for the desk.

70 INT. TLK CORRIDOR

70

Barry comes out...intersecting Chuck Dietz and Dan who is obviously worried, waiting on Dietz's stoic expression...Barry glances at Dietz, waiting for the big knife, almost hoping for Dietz to tell him there is no national show.

DIETZ

(pauses)

I feel...very good about this, we'll work this out with the lawyers.

Dan's relief is visible.

DIETZ

Barry, we'll be seeing a lot more of each other...

Barry's look as Dietz shakes his hand and goes...leaving Barry momentarily with Dan.

(CONTINUED)

70 CONTINUED:

DAN

You came through Barry. Thanks. See you tomorrow, champ...

BARRY

Dan...what would happen if I don't come in tomorrow night?

Dan just smiles, points a finger at him.

DAN

You'll come in. You always do Barry

He leaves. Stu passes on his way home.

BARRY

She left hunh...

STU

Looks like it...

BARRY

Her best line was "Barry Champlain is a nice place to visit but I wouldn't want to live there..."

They walk to the elevator...

BARRY

Show's a washout Stu.

STU

Show's going national.

(pause)

C'mon Barry it's not that important, it's just one show.

BARRY

If it's not that important Stu, why am I doing it?

STU

You don't like the heights Barry, don't climb the mountains...

BARRY

Screw you, Stu.

(CONTINUED)

70 CONTINUED: 2

STU

No, screw you Barry

(pause)

...it's like the kid said, "it's your show"...

As Stu gets in the elevator.

STU

Tomorrow Barry...

BARRY

Tomorrow Stu...

Barry's eyes turn on Linda coming towards him, wrapped for the night, as Susan Fleming's show starts over.

SUSAN

This is Doctor Susan Fleming with "The Healthy Mind." Before I take my first caller, I'd like to comment on something I saw on my way through the parking lot into the station this evening. There was a man standing there, obviously mentally disturbed. It made me think about something we don't often talk about...

He looks at her. She smiles up at him. He's debating with himself.

He pushes the button on the elevator, indicating they will go down together...

71 EXT. PARKING LOT - NIGHT

71

Barry accompanies Linda...

LINDA

You wanna have a hamburger? Just talk...

BARRY

(a long beat)

I'm too old for you Linda...it's just too much time between us. You don't even know Vietnam or the Beatles, Easy Rider...

LINDA

Start over...

(CONTINUED)

71 CONTINUED:

BARRY

I can't...I'm here. Inside this thing. You know what my greatest fear is: Being Boring. Cleaning up my act, selling out, going on TV (which is where you're going). I'm boring when I'm not angry, I get homogenized, I get like everybody else.

LINDA

I get confused sometimes about this love stuff, I mean I don't know what they mean when they say you're, you know, "in love" with somebody but I know this -- I like you, you turn me on, your brain turns me on...

It brings a smile to Barry's face...

LINDA

How 'bout that hamburger?

BARRY

Y'ever see Bambi, Linda. Great movie...Best moment: there's a big forest fire and the animals are all cut off and the mother deer turns to the fawn and says "Run, Bambi, run"...I never stopped...I'll take a raincheck though...

Kisses her on the cheek with affection. She gets in her car.

He turns to go to his car.

A MAN intersecting him. A pen and pad of paper in hand. Obviously a fan.

Linda's car pulling out in background. He waves...

As he gets to his car, the middle-aged man who looks disturbed, comes up with a cold, mirthless smile.

MAN

Barry, can I get an autograph please?

BARRY

Sure...

Reaching for the pen to sign it, he suddenly realizes this is it. This is his Death. Right now.

The man pumps several quick shots from his .38 into Barry

(CONTINUED)

71 CONTINUED: 2

...who flies against his car, spurting blood from his heart and lungs...and crashes into the pavement...

He lies there dead, contorted, eyes open, like a fish...The footsteps of the man running off...

72 CREDITS RUN OVER...a pastiche of Barry's calls engulfing the 72 soundtrack, wondering why he was killed, who would kill him, what for? Other calls saying he deserved what he got

73 EXT. DALLAS SKYLINE - NIGHT

73

...on and on. The calls playing over the insomniacs of the Dallas NIGHT...as the show goes on.

THE END