

Neg w / Vince
Vaughan

UNTITLED

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Based on a story
By
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EXT. PHILADELPHIA STREET OUTSIDE

HUME STEVENS, walks down the street wearing a dark brown leather coat, white shirt, no tie, aviator sunglasses.

WOMAN

Time to rally, Hume.

HUME

Time to rally.

GUY

Time to rally.

HUME

We just established that.

GUY

Sorry, I need to cut the crap.

HUME

Good idea.

A GUY, 35, IN A SUIT WALKS ALONG HUME FOR A MOMENT.

GUY 2

What's the plan, Hume?

HUME

Do what I can to help boneheads out of the mess they've made of life, inspire them to live, take responsibility, cut the crap, rally.

GUY & GUY 2

RALLLYYYYYYY.

He opens the doors to the OFFICE TOWER the station is in, and enters the HUGE LOBBY, where OLD SONYA, the 70 year old crazy lady with a CORNCOB PIPE who hangs out in the lobby each day - grey hair in a babushka, wearing a worn out suit, carrying paper bags bulging with stuff- greets him with GREAT EXCITEMENT.

OLD SONYA (EXCITED)

Hello, Mr. Stevens!

She takes his hand warmly.

(CONTINUED)

CONTINUED:

HUME (IMPATIENT)

How are you today, Sonya?

OLD SONYA

Will you do a good show today?

HUME (TRYING TO BE NICE)

I always do a good show, Sonya,
that's why people love us.

OLD SONYA

Do a good show today, Mr. Stevens!

HUME

Have you noticed we have this
conversation everyday?

OLD SONYA

Do you really want to do a good
show today?

He shoves a \$10 bill into her hand.

HUME

YES, I really want to do a good
show today.

OLD SONYA

Siguro cantatum est!

HUME

What the hell is that?

OLD SONYA

So you can do a good show today!

HUME

That's a new one, sweetheart.

He yanks his hand from Sonya, gives the thumbs up to the
SECURITY GUARDS AT THE DESK as he passes.

SECURITY GUARD AT DESK

TELL HER TO CUT THE CRAP, H-MAN!

HUME (ENTERS ELEVATOR)

YOU CUT THE CRAP, HUDSON.

SECURITY GUARD (LAUGHING)

RIGHT ON. [turns to guest at desk]
Cut the crap, sir, empty the bag!

INT. RADIO STATION - DAY

Hume steps off the elevator and is immediately guided by BILLY, chief engineer, gay, black, wears fitted Hermes green plaid shirt, and takes care of all technical matters for the station -- an a-v nerd.

BILLY
I want to show you the new
transmitters, they're HUME-ONGUS,
we can reach over 15 markets --

Hume pauses, distracted, by GEORGIA, the station manager, pretty, blond, dressed in an off white lycra t-shirt and low cut jeans.

HUME
Georgia.

GEORGIA
Hi.

She stares at him, no nonsense - something is up.

GEORGIA (CONT'D)
Can we talk?

HUME
Yeah let's talk, there's not a lot
of time right now --

BILLY
After the transmitters --

GEORGIA
The transmitters will wait.

BILLY (EXAPSERATED)
Pfffffft.

Billy lets go of Hume, who escorts Georgia into a side office and closes the door.

INT. SIDE OFFICE

Georgia's arms are folded across her chest, she looks a bit shaky as Hume stares at her uncomfortably.

HUME
We should go out later and talk.

(CONTINUED)

CONTINUED:

GEORGIA

Cross, I don't like the sound of that.

HUME

It was a fling, Georgia, we both knew that.

She looks very hurt as she contains herself.

HUME (CONT'D)

We're professionals, this is a big moment for the show and I'm ENGAGED, you knew that.

She looks at him unhappily.

HUME (CONT'D)

You're an amazing station manager, and you also happen to be incredibly hot --

GEORGIA

I think I'm going to file a harassment suit.

Pause. He looks at her.

HUME

No you're not.

GEORGIA

Then what did I get out of this?

HUME

What did we both get out of it? We had a good time, period.

GEORGIA

So you could toss me aside?

HUME

Don't go psycho, Georgia. We've worked together for six years, I like you, we both did this and --

GEORGIA

I can't be tossed aside --

KNOCK ON THE DOOR.

(CONTINUED)

CONTINUED: (2)

MEG (OS)

Twenty seconds.

Hume stares at Georgia.

HUME

We're not done with this.

GEORGIA

You can say that again.

Hume rolls his eyes. THE DOOR OPENS AND MEG, striking, raven-haired CEO of the station walks in.

HUME

MEGGG! My beautiful fiancée!
Everyone knows we're getting
married.

He stares at Georgia as he pecks Meg's cheek.

MEG

What are you guys doing in here?

HUME

Georgia had some ideas for the
show.

MEG

Talk about it later, we're on right
now.

INT. STUDIO

Hume enters the talk radio stage and passes a LARGE LIGHT YELLOW CERAMIC MONKEY, THREE FEET TALL with a BIG GRIN. He rubs the monkey's head as he passes and takes his seat at the console of buttons and microphones. Higgy, short and roundish, and ETHEL, thick body, pretty, his two sidekicks, stand ready at their mics. THERE ARE TWO TELEVISION CAMERAS AND OPERATORS AND A COUPLE OF MONITORS -- THE SHOW IS TELEVISED LIKE HOWARD STERN'S SHOW.

HUME

Are you ready to go wide in two
days, Billy?

BILLY

You mean like if we had new
transmitters you're too busy to
see? Ready like that?

(CONTINUED)

CONTINUED:

HUME
Somebody around here needs to grow
up.

GEORGIA (ON OTHER SIDE OF GLASS, ON
SPEAKER)
We have our first call ready --

She cues Billy who hits a switch and a rocking Huey Lewis-
style song plays, followed by a BIG ECHOING VOICE REPEATING
THE LETTER 'H' --

BIG ECHOING VOICE
'H'-'H'-'H'-'H'-'H'-'H'-'H'-'H'

ANOTHER BIG ECHOING VOICE
'H'-MANNNNNNNNNNN.

Billy cues Hume.

HUME (LEANS IN TO MIC)
It's MONDAYYY, and you're listening
to Hume Stevens, the H-Man, and the
big news is we go wide to 50
stations in two days--

Georgia, ANGRY, wipes away a tear from one eye, CUES BILLY,
and a SLOW MOTION EXPLOSION SOUND EFFECT echoes for 'going
wide.'

HUME (CONT'D)
We won't belong to just Philly
anymore --

HIGGY THE SIDEKICK
Awww, I'm gonna cry.

HUME
Not to worry, Higgy, we're gonna
get all of America to cut the crap.

ETHEL THE SIDEKICK
It's good for the country.

HUME
You'd be surprised how much a dose
of clarity and guts clears away the
crap.

HIGGY THE SIDEKICK
Philly's not surprised.

(CONTINUED)

CONTINUED: (2)

Georgia cues Billy who cues Hume and we see A LARGE RED
ELECTRIC TELETYPE THAT READS: TED, BUCK'S COUNTY.

HUME

We have our first call, this is Ted
from Buck's County, you're on the
air.

Billy nods and hits a button. Georgia nods.

CALLER TED

Hello? Hume? I have a problem.

HUME

It sounds like you're eleven, how
old are you?

TED

Eleven.

ETHEL THE SIDEKICK

Awwwwwww ---

SQUIGGY THE SIDEKICK

HE'S ONLY ELEVEN.

HUME

Good first call, Georgia, an eleven
year old kid, don't we save those
for Friday?

HIGGY THE SIDEKICK

He needs help with his math
homework.

ETHEL THE SIDEKICK

Be nice, Hume, come on.

HUME

What's up, Ted? How can we help? Is
it puberty?

CALLER TED (CALLER, OS)

Everyone at school calls me Fatso.

HUME

Could it be because you're fat,
Ted?

CALLER TED

I'm a little chubby.

HUME

What do you do when they call you
Fatso?

(CONTINUED)

CONTINUED: (3)

CALLER TED
I used to say nothing.

HUME
I bet that didn't work.

CALLER TED
Then I told them to shut up.

HUME
That's a start.

CALLER TED
But they kept saying it and I kept
saying 'shut up' and they kept
saying 'Fatso, Fatso, Fatso' til I
started screaming and they don't
stop til I cry.

ETHEL THE SIDEKICK
That's terrible.

HIGGY THE SIDEKICK
Hey, Fatso.

ETHEL THE SIDEKICK
Higgy!

HUME
Shut up, Higgy. What do you eat,
Ted? (pause) Ted?

HIGGY THE SIDEKICK
I have the feeling he eats a lot.

HUME
Do you eat a lot, Ted?

CALLER TED (CALLER, OS)
I eat a lot.

INT CORPORATE OFFICE

MARGE (WATCHING MONITOR)
This call is going on too long.

Station owner MARGE and CEO MEG watch a monitor.

MARGE is 75 years old matriarch of the station, frizzy
balding hair, big glasses, electric wheelchair holding her
standard huge plastic HUME-ONGUS GOT HUGER lidded cup with a
straw, and a walking stick on her lap.

CUT TO

(CONTINUED)

CONTINUED: (4)

Georgia twirls her finger in the air for Hume to 'speed it up.'

HUME

You have the wisdom to listen to my show, Ted, so I'm gonna help you.

CALLER TED

How?

HUME

CHARACTER, CONSCIENCE, INTEGRITY, do you hear me?

TED

Yes.

HUME

Get your parents to take you to the doctor, talk about what you eat, make a plan, OK?

CALLER TED

We already did that.

HIGGY THE SIDEKICK

CHARACTER.

HUME

It's time to do it again. Number two, no hanging out after school, you're gonna sign up for karate, you got that?

TAPED VOICE SINGS

Everybody was kung-fu fighting!

Georgia TWIRLS HER FINGER in the air to WIND IT UP.

TED

Karate will be too hard --

HUME

HEY, you're not listening to me, Ted.

TED

But you said --

(CONTINUED)

CONTINUED: (5)

HUME

Close your mouth and listen. The
rally monkey is smiling for you,
now cut the crap.

Higgy RUBS THE TOP OF THE CERAMIC RALLY MONKEY'S HEAD; CLOSE
UP OF RALLY MONKEY'S SMILING FACE.

Georgia signals BILLY who hits a switch and a recorded SIREN
GOES OFF FOLLOWED BY A RECORDED CHORUS --

RECORDED RALLY CHORUS (SINGS)

Time to rall-llyyy.

CUT TO:

OTHER OFFICE

Marge and MEG watch on the monitor as Marge starts on another
super sized soda and straw.

Back to

Georgia signals and Billy hits a button. The electric ticker
tape reads: LIDIA FROM NORTE PHILLY.

HUME

Lidia from North Philly, you've got
the H-Man.

CALLER LIDIA (CALLER, OS)

I'm having trouble making a
decision about my husband.

HUME

What's the problem with your
husband?

CALLER LIDIA

He's a huge fan of your show --

HUME

Oh, here we go --

HIGGY THE SIDEKICK
OHHHHHHH.

ETHEL THE SIDEKICK
Uh-oh!

HUME (CONT'D)

I can already tell what kind of
caller you are, Lidia.

(CONTINUED)

CONTINUED:

LIDIA

I haven't said anything yet.

HUME

Your husband's a huge fan of this show, and you've got problems with him. Maybe he's too good for you.

LIDIA

That's what he says.

HIGGY THE SIDEKICK

He's right.

HUME

You married him. Love him. Look good for him.

CALLER LIDIA

You don't know the situation --

HUME

Shush up and listen. Have sex with him, take care of him, and expect the same in return, it's simple, Don't make it complicated.

CALLER LIDIA

But it's a little more complicated--

HUME

Does he support you?

CALLER LIDIA

He's never home.

HUME

Hel-looo. Answer the question, dear, does he provide for you?

CALLER LIDIA

Yes, but he's very pushy like you --

HUME

Shush, shush, and shush, how do you look these days? Be honest.

CALLER LIDIA

You say to take responsibility, why doesn't that mean listening to other people?

(CONTINUED)

CONTINUED: (2)

HUME

I bet you have junk in your trunk.

CALLER LIDIA

I'm not answering that.

HUME

Because it's true, you have junk in your trunk!

CALLER LIDIA

It was always big, he used to like it.

HIGGY THE SIDEKICK

I knew it!

HUME

It's too big, sweetheart, that's what happens in marriage. We need some CHARACTER AND INTEGRITY HERE. Don't be lazy.

GEORGIA MAKES THE WIND IT UP SIGNAL.

ETHEL THE SIDEKICK

Poop or get off the pot!

CALLER LIDIA

I have a daughter--

HUME

Rally, Lidia, don't act like a child.

CALLER LIDIA

A break up could be too hard on my girl, how would I support her? If I get a job I won't be able to spend time with her and she'll--

Georgia signals Billy who hits a switch and A RECORDED FOG HORN SOUNDS: BWAA-BWWWAAAAAAAAA.

HUME

It's the Lame-ometer. We have a Lame-O.

HIGGY THE SIDEKICK

Lame-OOOO.

(CONTINUED)

CONTINUED: (3)

LIDIA

You don't care about people.

HUME

Be quiet.

LIDIA

You don't understand.

HUME

TAKE RESPONSIBILITY, have some character, YOU HAVE THE GIFT OF LIFE, DON'T BLAME YOUR HUSBAND, DON'T START WHINING, 'I can't decide, ohhh, what should I do, ohh my daughter, my income, I can't decide, I can't decide, I can't decide --'

SUDDENLY THERE IS AN ELECTRIC SHORT, THE LIGHTS GO DIM, A SMALL BLUE SPARK FLASHES. Then the lights flicker back on.

HIGGY THE SIDEKICK

Whoa, what was that?

GEORGIA

Check the circuits and meters.

Billy hits a bunch of switches, runs to a metal box, opens it, flicks switches.

GEORGIA (CONT'D)

Going to commercial.

A CAR AD KICKS IN.

MEG (THROUGH GLASS, ON SPEAKER)

Are you OK, Hume?

HUME SITS STARING STRAIGHT AHEAD.

MEG (CONT'D)

Hume?

HUME

Yeah?

MEG

Are you OK?

(CONTINUED)

CONTINUED: (4)

HUME

I'm having trouble making a
decision about our wedding.

She stares at him, puzzled.

MEG

You mean the caterer?

HUME

I mean the whole thing. Could be a
mistake.

Georgia, next to Meg at the glass, raises her eyebrows. Meg
looks hurt, then smiles.

MEG

What?

HUME

You don't know the situation.
Decisions aren't always easy or
clear. To be totally honest I'm not
at all sure about you AHH WHAT AM I
SAYING?

MEG

Yeah, what are you saying?

HUME (CONT'D)

Why did I say that?

GEORGIA

Why DID you say that? I think I
know why.

HUME

YOU BE QUIET GEORGIA!

MEG

Don't yell at Georgia like that.

GEORGIA

What the hell is happening?

HIGGY THE SIDEKICK

He's imitating the last call.

ETHEL THE SIDEKICK (LAUGHING)

You got me!

(CONTINUED)

CONTINUED: (5)

HIGGY THE SIDEKICK (LAUGHING)

Got me too. Crazy.

Meg sighs and looks relieved. Georgia looks disappointed.

MEG

Hume! I'll get you for that later.

Hume, sweating, forces a smile.

GEORGIA

What is it, Hume? Tell us what you're trying to say.

HIGGY AND ETHEL start laughing again.

HIGGY THE SIDEKICK (LAUGHING)

LAME-OOO.

ETHEL THE SIDEKICK (LAUGHING)

That lady was a lame-o.

HUME (WITH EFFORT TO MASTER HIMSELF)

Try courage, Lame-O, decisions are never easy.

He sits chewing his upper lip, exerting himself mightily to say these right things now.

HUME (WITH EFFORT TO CONTROL HIMSELF)

(CONT'D)

Build some character and stick to your commitments. Moral clarity.

Meg looks confused, walks away. Hume gets up and follows her as Georgia gives him the fish eye.

INT. OFFICE

MEG

Why are you joking about our wedding?

HUME (covering)

To talk about character. The last call had no commitment.

MEG (CONT'D)

We were off the air, Hume.

(CONTINUED)

CONTINUED:

HUME

I was working on a bit and it went too far. I'm sorry.

MEG (THROUGH TEARS)

Did the electrical problem hurt you?

HUME (PUZZLED)

I do feel a little weird.

MEG

You should see a doctor.

HUME

I'm going to.

MEG

Do you love me?

HUME

Of course.

MEG

You better get to Barnes & Noble.

EXT. BARNES & NOBLE BOOKSTORE - DAY

A double-file line of A THOUSAND wraps around the exterior of the store, disappearing down the block. Speakers placed on stands along the street BLAST THE THEME SONG from the show.

HIGGY STANDS ON A PLATFORM ABOVE THE CROWD WITH A MIC.

HIGGY THE SIDEKICK

WE'RE TAKING OVER AMERICA IN TWO DAYS, PEOPLE.

The crowd roars.

INT. BARNES & NOBLE BOOKSTORE - CONTINUOUS

HUGE POSTERS OF THE BOOK COVER FLANK HUME AS HE SIGNS BOOKS: 'CUT THE CRAP NOW' over close up of Hume's no-nonsense FACE.

An OLDER WOMAN PUBLICIST watches HUME SIGN A BOOK and move on to with a TENSE-LOOKING HEAVY WOMAN in AN AIRLINE UNIFORM as Hume signs her copy of his book.

AIRLINE WOMAN

Bless you, H-man, you help me so much.

(CONTINUED)

CONTINUED:

HUME (SIGNING THE BOOK)
Thank you, honey.

AIRLINE WOMAN
I got a bad temper makes me wanna
smack people.

HUME
Isn't that required in your line of
work?

AIRLINE WOMAN
Pushy people make me blow up, I
can't help it.

HUME
Don't blame anybody but yourself.

AIRLINE WOMAN (SHOUTS)
I'M TRYING.

HUME (SHOUTS)
TRY HARDER.

AIRLINE WOMAN
DON'T YELL.

HUME
STOP WHINING.

PUBLICIST
Take it easy, Hume.

AIRLINE WOMAN
YOU'RE NOT HELPING ME!

HUME
YOU'RE NOT LISTENING!

AIRLINE WOMAN
YOU'RE NOT LISTENING!

HUME
YOU GO TO HELL!

AIRLINE WOMAN
YOU SIGN MY BOOK!

HUME (SIGNING)
"TO WITCHY-POO, I HATE YOU, LOVE
HUME."

(CONTINUED)

CONTINUED: (2)

HE FLINGS THE BOOK INTO THE CROWD - IT HITS AN OLD WOMAN IN THE FACE.

OLD WOMAN

OW.

HUME

THAT DIDN'T HURT! SHOW SOME CHARACTER.

AIRLINE WOMAN

I PAID FOR THAT BOOK.

HUME

SHUT UP.

The Airline woman is pulled off by security guards.

PUBLICIST

Take it easy, Hume.

HUME

I'M TRYING, SANDRA, BUT FOR SOME REASON I CAN'T STOP RAGING --

HE SWALLOWS with effort.

HUME (STIFFLY, TRYING TO CONTROL)
(CONT'D)

But I will. Whatever's happening to me, I can master it --

HUME SUDDENLY STANDS UP AND POINTS TO SOMEONE IN THE CROWD.

HUME (GOES WRATHFUL SUDDENLY) (CONT'D)
LOOK WHO'S HERE, GEORGIA THE VICTIM!

Georgia looks at him uncomfortably amid the crowd.

HUME (CONT'D)

Did you come here to HARASS ME, OH, WAS IT HARASSMENT TO SAY THAT? I CAN'T MARRY EVERYONE, GEORGIA, DO I LOOK LIKE MARRIAGE SANTA CLAUS? ANYBODY ELSE FEEL LIKE GETTING MARRIED?

20 WOMEN RAISE THEIR HANDS.

(CONTINUED)

CONTINUED: (3)

HUME (CONT'D)
OH, I SIGNED YOUR BOOK, I GUESS
THAT MEANS WE SHOULD GET MARRIED,
OR YOU CAN SUE ME FOR HARASSMENT.

Georgia looks mortified and walks away. Hume breathes rage.

PUBLICIST
Are you all right?

HUME (STIFFLY, CONTROLLING HIMSELF)
Mmm, not really, no.

DEPRESSED DAN STEPS UP.

SUPER DEPRESSED DAN
I suffer from depression and you
inspire me, H-man.

We see HUME'S ENTIRE DISPOSITION BECOMES DEPRESSED AS HE
LOOKS AT THIS MAN.

HUME
Uh-huh.

SUPER DEPRESSED DAN
Could you sign it to Dan?

HUME (DEPRESSED)
How about 'Please give this man
some medication so he'll stop
bringing us all down?' Ahh, sorry,
Dan [WITH EFFORT] I didn't mean
that, we had a power surge down at
the station, I haven't been myself,
takes courage to be accountable,
sorry.

Dan leaves. TWO TEEN GIRLS WALK UP. Hume looks COMPLETELY
DEPRESSED.

TEEN GIRL
Your show is awesome. You stopped
me from killing myself.

HUME (TOTALLY DEPRESSED)
Maybe you can stop ME from killing
myself because I'm a worthless
piece of garbage. Aren't we all
LAME-O's? BILLY?

A TAPE LOOP OF A CHORUS SAYING 'LAMMEE - 0000' PLAYS

(CONTINUED)

CONTINUED: (4)

HUME (DEPRESSED) (CONT'D)
One more time, Billy.

LAMMEEE-0000.

TEEN GIRL
Could you sign it to Tammy?

HUME (SIGNING)
How 'bout 'To Teen Lane-O Girl?'

TEEN GIRL
No, to Tammy.

HUME (SIGNING)
Don't worry, I'm signing it 'Middle
Aged Radio Lane-O.'

DEPRESSED, HE SLOWLY SLIDES THE STACKS OF BOOKS OFF THE TABLE
AND INTO A TRASH CAN.

Everyone looks dumbfounded as Hume gets up and leaves.

PUBLICIST
Not my most successful book
signing.

INT. DOCTOR'S OFFICE - DAY

The doctor shines a light into Hume's pupils.

DOCTOR
It's common to be disoriented after
an electric shock.

HUME
Somebody says they're mad, I get
mad; they say they're depressed, I
get depressed.

DOCTOR
That's empathy.

HUME
It is not empathy, I become them.

DOCTOR
Aren't you going national this
week?

HUME
Tomorrow night.

(CONTINUED)

CONTINUED:

DOCTOR

And aren't you getting married?

HUME

It's not stress, it's something much weirder.

DOCTOR

Believe me: it's stress. I'll give you some Xanax.

INT. HUME'S BEDROOM - NIGHT

Spare, industrial modern, lots of greys and brushed metal.

Hume lies on the bed in boxers and a T-shirt depressed.

MEG (OS)

That's great news from the doctor, honey.

Hume lies there, depressed. MEG appears from the bathroom in a black teddy.

MEG (CONT'D)

You like?

Hume remains motionless.

MEG (CONT'D)

This is your favorite.

HUME (DEPRESSED)

The white one would be more bridelike.

MEG

You sweet thing.

HUME

That's me: The Sweet Worthless Thing Who Totally Sucks. Cut the Crap you self-pitying bastard, step up to the plate.

MEG

That self-pity will get you nowhere. You've gotta pull it together.

(CONTINUED)

CONTINUED:

HUME

Yes, Meg, you don't have to tell me.

MEG

Walk the walk, honey.

HUME

I KNOW.

MEG

We're two of the luckiest people on earth. We're going to have a terrific family.

HUME (DEPRESSED)

I'd hate to bring children into a world like this. I couldn't live with myself.

MEG

You are really not yourself.

HUME

Sorry.

MEG

Let the fashion show ease your stress, Mr. Groom.

She leaves to change. He sits waiting unhappily.

MEG (OS HUMS OS THE WEDDING MARCH)

(CONT'D)

Dum dum dum dummmmmmm --

She appears in the white negligee. Hume looks unenthused.

MEG (PUTS ON A ROBE) (CONT'D)

OK, I give up. No sex til after the wedding. Let's talk about the reggae band.

HUME

Top 40 could be better. [SINGS]
'Cele-brate Bad Times, Who Cares?'

MEG

H-Man, heal thyself!

HUME (LIMPLY)

OK.

(CONTINUED)

CONTINUED: (2)

MEG

CHARACTER, MISTER, I know you've got a ton of it.

HUME

OK, it's just so hard for some reason.

MEG

Rally, bitch!

HUME (WEAKLY)

I said OK.

MEG

My brother went through this before his wedding. You'll rally.

HUME REACHES FOR A BOTTLE OF XANAX WITH SHAKING HANDS, TAKES ONE WITH WATER, then sits chewing his upper lip.

INT. LOBBY OF BUILDING - NEXT DAY

Hume walks into the building looking shaky, passes Sonya, the elegant homeless woman with the corn cob pipe.

HUME

Not today, Sonya.

SONYA (GRINNING)

Don't forget you said you'd make the show GOOD.

HUME

Stick to soulful panhandling and leave radio to daddy WHO SUCKS because he's so lame AHH STOP FEELING THAT.

SONYA

You don't understand.

HUME

No YOU don't understand.

SONYA

It will get worse til you make the show good.

HE LOOKS AT HER, THEN RUNS TO THE ELEVATOR.

INT. STATION OFFICES -

Hume BURSTS OUT OF THE ELEVATOR, troubled.

RECEPTIONIST

He's here!

PHOTOGRAPHERS TAKE PICTURES, THE LOCAL CHANNEL 5 NEWS TEAM IS THERE, BIG BALLOONS FEATURE HUME'S FACE, AND HIS ROCKIN' THEME SONG PLAYS.

REPORTER

How's it feel, H-Man?

REPORTER 2

Will America rally, Hume?

HUME IGNORES ALL OF THIS, HEADS FOR THE STUDIO, and HIS ARM IS GRABBED BY GEORGIA, WHO PULLS HIM INTO A SIDE OFFICE.

GEORGIA (INTENSE)

I was talking to my lawyer, and the bookstore incident definitely helps my case --

HUME

Georgia, I can't --

GEORGIA

Let me finish, this is good news. Obviously you're falling apart cuz you have feelings for me, so I'm putting the lawsuit on hold. Isn't that good?

She SMILES, he looks lost.

GEORGIA (WHISPERS) (CONT'D)

Here she comes, I won't say anything.

THE DOOR OPENS AND MEG ENTERS, FOLLOWED BY MARGE IN HER WHEELCHAIR, THEN BILLY.

MEG

Here we are. Our big day, sir.

HUME (PANICKED)

My first call has to be someone STRONG AND POSITIVE, do you understand me?

(CONTINUED)

CONTINUED:

MEG

Why?

HUME

So I'll be strong and positive. I'm still depressed like Dan from the bookstore, see?

They look at him, worried.

HUME (CONT'D)

Nevermind, I'm sunk cuz I always fail. See? That's Dan.

MARGE

You don't always fail, you have the fastest growing radio show in America.

HUME

HAH, I fooled them all. I have NO TALENT, maybe I hate myself since I can't be on TV, REAL TV, not radio TV, that was my dream, I'm a failure, no one likes me.

Pause.

MEG (COLD)

You need to stop this and start acting like a radio star, Hume.

HUME

You have to get me a strong, positive call so I can stop being like that depressed guy at the bookstore, do you understand?

MEG (COLD, ANNOYED)

We have a business plan for today's calls. That's how national radio works.

HUME

Not this radio, not today.

MEG (SNAPS WITH TENSION)

OK, I guess you won't buy the house in Antigua, will you? And you won't play golf with Jay Leno, how's that?

(MORE)

(CONTINUED)

CONTINUED: (2)

MEG (SNAPS WITH TENSION) (CONT'D)
You can be the biggest
disappointment of the year. Oh, my
God.

Meg is SHAKING SHE'S SO UPSET. Marge puts a hand on Meg's arm
to comfort her, and Meg takes Marge's hand.

GEORGIA (WHISPERS)
We'll get you the calls, baby, I
promise.

She winks at him. Hume looks troubled.

Cut to

TELETYPE: HILDY, TOLEDO, OHIO.

HUME
Welcome to the first national Hume
Stevens Show with our nighttime
special [laughs nervously].

Georgia signals Billy: "Da Da Da Daaaaaa" horns play.

HUME (CONT'D)
We're gonna get the entire country
to CUT THE CRAP. Hah-ah.

The CUT THE CRAP LOOP plays with lots of echo.

HIGGY THE SIDEKICK
This is Hildy from Toledo. What's
up Hildy?

Hume looks MISERABLE as he SITS AT HIS CONSOLE.

CALLER HILDY (NERVOUS LAUGHTER)
People like me cuz I'm a cheerful
person heh heh, but um I'm not that
happy ha ha.

HUME SITS SAYING NOTHING.

CALLER HILDY (CONT'D)
Heh ha, Hume?

HUME SLOWLY SITS UP, NO LONGER DEPRESSED, HE SMILES. MEG AND
MARGE NOD WITH APPROVAL AS THEY WATCH THROUGH THE GLASS -
thumbs up.

HUME (NERVOUS LAUGHTER)
Ba ha HEH ha. Heh heh.

(CONTINUED)

CONTINUED: (3)

BIG THUMBS UP from Marge, Meg, and Georgia.

HUME (CONT'D)
Are you really cheerful, or are you
just nervous? Ha heh heh ha.

CALLER HILDY
Maybe yeah I'm nervous I hate it
hah.

HUME
I told them to get me a strong call
ha haa, but they didn't listen, tee
hee. This feels awful.

HE PULLS OUT A FIFTH OF JACK DANIELS, SWIGS, and looks at his
shaking hands. MARGE AND MEG shake their heads.

Billy hits the CUT THE CRAP loop.

HUME (WITH EFFORT, SHAKING) (CONT'D)
It's time for us to cut the crap my
friend, let's build some character
and STOP THE FEAR--

CALLER HILDY
It's hard, Hume. Ha heh.

HUME
Nobody said life was easy, that's
what builds character, ho ho ha.

HE STANDS AND POINTS AT THE RALLY MONKEY.

HUME (CONT'D)
THE RALLY MONKEY is smiling. Heh.

ETHEL THE SIDEKICK
He's always smiling.

HUME
No, it's a nervous smile, he wasn't
like that five minutes ago. Hah ha.

ETHEL THE SIDEKICK
Maybe we're too nervous to see if
the rally monkey is different.

HUME
Very funny, Ethel. Hah ha.

(CONTINUED)

CONTINUED: (4)

HIGGY THE SIDEKICK

He's right, the rally monkey looks different.

ETHEL THE SIDEKICK

Don't encourage him.

HUME (LAUGHS NERVOUSLY)

The monkey is laughing like this crazy woman on the phone. And I'M laughing like the crazy woman on the phone, heh heh!

CALLER HILDY (LAUGHS NERVOUSLY)

Don't call me crazy, Hume, that makes me really mad. Ha ha.

HUME

Do you see what's happening? I am acting like each caller.

MEG storms into the control room and signals cut. Billy hits an ad for GILLETE TRACK 3 razors.

GEORGIA (ON SPEAKER THRU GLASS)

Take the bottle away. I thought that was a strong call cuz she was laughing and positive.

MEG

MOVE THE PRESS BACK TO THE ELEVATORS.

PUBLICIST (JUMPING TO ACTION)

Got it.

MEG(ON SPEAKER THRU GLASS)

This is very weird, Hume.

MARGE

Not the way to roll into our first national show.

HUME (AS PA TAKES HIS BOTTLE)

No kidding, Marge, heh heh heh.

MEG

STOP LAUGHING LIKE THAT.

HUME

I SWEAR ON MY MOTHER IT'S GOT ME IN ITS POWER, MEG.

(CONTINUED)

CONTINUED: (5)

MEG

There is no such thing as a magic
rally monkey!

HUME

Is it you, Billy? Did you slip me
something and change the monkey?

BILLY

Are you accusing me of drugging
you?

HUME

Yes. And changing the rally monkey.

MEG

THIS IS SERIOUS.

HUME

HAVE YOU NOTICED I AM EXTREMELY
SERIOUS? [laughs nervously] DO you
think I want to be acting like
this?

BILLY

I DIDN'T TOUCH THE MONKEY I SWEAR.

GEORGIA

We've got a new call.

HUME

I'm going home.

MEG

YOU CAN'T.

HUME

If I'm not me, how can I do the
show? No H-man, no show, bye-bye.

HE WALKS OUT OF THE STUDIO, THRU THE CONTROL ROOM AND OUT.

MEG

Get him back in here.

BILLY

We'll go to tape.

MEG

No way, we have 48 new affiliates.

(CONTINUED)

CONTINUED: (6)

MARGE

And the press is here.

ON A LARGE MONITOR WE SEE HUME GREETED BY THE THRONG OF ENTERTAINMENT REPORTERS AT THE ELEVATORS

MARGE (CONT'D)

This is a catastrophe.

MEG

Hume was right, we'll get him positive calls.

MARGE

That's crazy.

MEG

We have no choice, Marge. We ONLY want calls that are very H-man.

GEORGIA

No saddies, no maddies, no scaredies, no weepies --

MEG

No complicated problems and he won't change with every call - he'll stay the H-man.

GEORGIA

Strong and funny.

MEG

Which he isn't right now.

BILLY

No, he's a mess right now.

MARGE

Get him away from the press.

CUT TO

HUME MID-SENTENCE WITH ENTERTAINMENT TONIGHT

HUME

H-Man Shmache-Man, if a monkey force controls everything, then we're helpless stooges in God's comedy. Or maybe God is the monkey.

(CONTINUED)

CONTINUED: (7)

REPORTER

Did you say monkey face?

HUME

I said monkey force, but you could
say monkey face.

MEG (LAUGHING)

It's all a crazy Hume joke.

SHE PULLS HIM AWAY AND LEADS HIM INTO THE STUDIO

Higgy and Ethel stand ready.

MEG

We'll do your plan.

HIGGY THE SIDEKICK

Screen every call for H-Men only.

MEG

OK?

HUME

The monkey will be strong again.

MEG (INHALES WITH ANGER)

Yes, the monkey will be strong
again.

HUME

In theory it should work, but
there's so much we don't know about
the wiley ceramic monkey.

He studies the rally monkey.

MEG GRABS HUME BY THE SHOULDERS AND sits him into position at
his microphone like she's manhandling a small child or Brian
Wilson.

Hume stares at the rally monkey, which still looks NERVOUS
SMILEY, and Hume's lower lip starts to quiver. Higgy and
Ethel watch Hume, worried.

BILLY (ON SPEAKER, THRU GLASS)

We have a call.

MEG

Did you screen it?

(CONTINUED)

CONTINUED:

BILLY

Yes.

HUME

Carefully?

BILLY

YES.

Georgia gives Hume the 'OK' sign through the glass. The theme song starts to play, then ends. Billy CUES HUME.

ETHEL THE SIDEKICK

How you feelin' today, Hume?

HUME

How am I feeling? [nervous laughter]

He stares at the nervous smiley rally monkey.

GEORGIA

Why did she ask him that? Don't ask him that!

HUME

I feel weird smiley nervousness from caller Hildy but before that I felt depressed like Dan from Barnes and Noble and before that --

HIGGY THE SIDEKICK

HEY, we have a call --

Georgia nods enthusiastically to Higg. THE TELETYPE READS: ARTHUR, MINNEAPOLIS.

HUME

Our first national call is from Minneapolis, hello Arthur.

CALLER ARTHUR

Welcome to the Twin Cities, Hume.

HUME

Thank you, sir.

CALLER ARTHUR

I can't tell you how glad I am to finally get you up here.

HUME

Isn't it a bit cold?

(CONTINUED)

CONTINUED: (2)

CALLER ARTHUR

Sure it's cold, but now all these
whiney bastards are gonna have to
cut the crap.

HUME

You got a lot of lame-o's up there
who need to cut the crap?

CALLER ARTHUR

To start with, you got the Vikings,
OK? I'm talking about Dante
Culpepper and GET THE JOB DONE
ALREADY.

HUME

The Vikings always get so close,
don't they?

CALLER ARTHUR

But they never get the job done.

HUME

Are you suggesting, Arthur, they
need to reach down a little deeper?

TIME TO RAL-LY plays.

CALLER ARTHUR

God bless you, Hume.

THROUGH THE STUDIO GLASS MARGE, MEG, GEORGIA, BILLY APPLAUD.

ETHEL THE SIDEKICK

Great way to kick it off.

HIGGY THE SIDEKICK

EXCELLENT call, H-man.

HUME

My glazed ceramic friend still
looks smiley worried.

HIGGY THE SIDEKICK

Give the monkey a chance.

HUME

I thought you didn't believe in the
monkey.

HIGGY THE SIDEKICK

I don't.

(CONTINUED)

CONTINUED: (3)

HUME

But you do.

MEG FRANTICALLY SIGNALS TO 'KEEP ROLLING.'

THE BIG ELECTRIC TELETYPE READS: RACHEL FROM PORTLAND,
OREGON.

ETHEL THE SIDEKICK

We got Rachel from Oregon.

HIGGY THE SIDEKICK

Way on the other side of our great
land.

TAPE plays the hooves of a galloping horse, then a train
whistle, then a jetliner taking off.

HUME

Rachel, how are ya?

CALLER RACHEL

WELCOME TO OREGON, HUME!

HUME

Thanks, sweetheart! How's the
weather today?

CALLER RACHEL

Cloudy like always.

HUME

That's not gonna bring you down, is
it, honey?

CALLER RACHEL

You think I'm like the other lame-
o's here on Prozac?

LAME-O FOG HORN SOUNDS.

HUME

NO 'H'n WAY. What's your secret, R-
Woman?

CALLER RACHEL

No pity party for poor little me.

HUME

Shut the pity party DOWN.
Get up off your brains and build
some character.

(CONTINUED)

CONTINUED: (4)

CALLER RACHEL
You rock, Hume.

HUME
YOU rock, Rachel.

Marge, MEG, GEORGIA applaud through the glass. Georgia motions for Hume to continue.

HUME (CONT'D)
Here's Evan from Billings, Montana
of all places --

A little COWBOY MUSIC PLAYS, as Georgia nods at Billy.

CALLER EVAN
I'm queer, and I want to talk about
gay marriage.

HIGGY THE SIDEKICK
Whoa.

ETHEL THE SIDEKICK
Whoa, cowboy.

GEORGIA
What are we doing with this call?

MEG
It's not an H-Man call.

Billy puts his hands up helplessly.

HUME
You're gay, Evan?

CALLER EVAN
That's right, Hume.

HUME
Two questions for you, Evan.

HUME SHIFTS IN HIS SEAT TO A NEW LOOSER POSITION.

CALLER EVAN
What are the questions?

HUME
What do you look like? And are you
a top or a bottom?

MEG
CUT IT.

(CONTINUED)

CONTINUED: (5)

ETHEL THE SIDEKICK
We have another call coming in.

HIGGY THE SIDEKICK
This is Jeremy from Atlanta.

CALLER JEREMY
Heyyyy H-man!

HUME (GENTLE)
Let me tell you a conflict I'm
having, Jeremy.

CALLER JEREMY
What's that, Hume?

HUME
There's someone I've worked with a
long time who I'm very attracted
to.

Georgia's jaw drops, TRANSFIXED. Meg is annoyed.

HUME (CONT'D)
And he's extremely cute, but I
don't know if it's appropriate to
say anything to him. I mean, is it
right to have romance at work?

Georgia looks confused, disappointed. Meg CHOPS HER ARM IN
THE AIR.

HIGGY THE SIDEKICK
We've got another call --

ETHEL THE SIDEKICK
Stuart from Dallas.

HUME
Are you calling about gay office
romance, Stuart?

CALLER STUART
Uhhhh, I'm calling to get bad
drivers to cut the crap --

A COMMERCIAL FOR 'PIZZA STOP' SUDDENLY COMES ON.

MEG
WHAT THE HELL ARE YOU DOING?

(CONTINUED)

CONTINUED: (6)

HUME
LET ME BE ME FOR ONCE.

MEG
YOU'RE NOT QUEER.

HUME
YOU'RE RIGHT, MR. MEG, WHAT AM I
SAYING? WHO LET THAT CALL THROUGH?
Can I get some air? It's like a
Turkish bath full of hotties in
here.

Georgia pulls Billy aside in the control room.

GEORGIA (HISSES)
You were supposed to pick a call to
get him to come back to ME --

BILLY
What about me?

GEORGIA
Hume was never interested in you!

BILLY
Until now.

GEORGIA
Billy!

BILLY
He's charismatic, I have needs.

MARGE
We can't use calls to manipulate
Hume for personal agendas!

MEG
What? What's going on?

MARGE
Billy got that call for himself.

ETHEL THE SIDEKICK
Why didn't we think of that? I want
a raise.

HIGGY THE SIDEKICK (TO GEORGIA)
Get a call from someone mistreated
and UNDERPAID. Do it, Billy.

(CONTINUED)

CONTINUED: (7)

ETHEL THE SIDEKICK

You can't say it right in front of
Hume.

HIGGY THE SIDEKICK

He doesn't care, he's a mess.

HUME

You're fired, Billy.

MARGE

We need him to finish the show.

HUME (BITCHY)

How's the revenue, Mr. Marge? Good
enough for you? How's your smelly
ass from sitting in that vinyl
chair 18 hours a day? I bet it
smells like fresh toe jam on a
cracker.

Everyone stares at Hume in shock. Marge wheels herself to
the studio door and Billy opens it for her. Everyone is
scared. MARGE WHEELS INTO THE STUDIO, GOES UP TO THE CERAMIC
RALLY MONKEY, RAISES HER WALKING STICK AND SMASHES THE MONKEY
WITH REPEATED BLOWS TIL IT IS A PILE OF SHARDS ON THE FLOOR.

Hume, Higgs, Ethel stare at the shattered remains of the
monkey.

HUME (CONT'D)

You definitely should not have done
that. Something bad is going to
happen.

MARGE

Something bad IS happening! I have
millions of dollars invested with
affiliates and you're blowing it
for all of us!

The classic opening to 'Wipe Out' plays again, then stops.
Everyone looks sharply at Billy, who shrugs like "I thought
it was a good idea."

MARGE (CONT'D)

You pull it together or I'll sue
you into oblivion, do you
understand?

(CONTINUED)

CONTINUED: (8)

HUME

I really don't think it's a good idea to take a call right now.

MEG

We have to take a call.

HUME

I'm telling you it's very dangerous to take a call right now.

MEG

Oooh, is the monkey gonna get us?

GEORGIA

We're back on the air.

TELETYPE READS: LIDIA, NORTH PHILLY.

ETHEL THE SIDEKICK

We have a local call.

HIGGY THE SIDEKICK

Our first of the night.

Hume looks SPOOKED and says nothing.

ETHEL THE SIDEKICK

Lidia from North Philly, what's up?

CALLER LIDIA

H-Man. You sound more open the last couple of days.

HUME

I've been a wreck the last couple of days.

CALLER LIDIA

You sound more realistic --

HIGGY THE SIDEKICK

Is this the lady with junk in her trunk?

HUME

Wait a minute, Missy, YOU'RE THE ONE WHO'S NOT REALISTIC. Empty the trunk.

(CONTINUED)

CONTINUED: (9)

CALLER LIDIA

I don't know how my daughter and I
will manage if I leave my husband--

HUME

I TOLD YOU TO TAKE RESPONSIBILITY,
you can vote with your feet!

SUDDENLY HUME IS STANDING IN AN APARTMENT. HE IS LIDIA, BUT
TO US HE STILL APPEARS AS HUME.

He looks at the phone in his hand, uncomprehending, and hangs
it up.

RAMON

Were you bothering Hume Stevens
again? Cuz he will break you down,
girl, and maybe that's what you
need, a jolt of the truth.

Hume looks up and faces RAMON, LIDIA'S HUSBAND, a handsome
Latin man with a thick head of hair combed back, wearing a
black shirt and a suit -- and lots of gold chains.

RAMON (CONT'D)

I hope you DO tangle with E-Man,
you've got a lot to learn.

HUME

What am I doing here?

RAMON

You're taking care of our daughter,
spending the money I make and you
SHOULD be making this ass smaller --

HE SMACKS HUME ON THE ASS THEN GRABS IT.

HUME

Hey.

He pushes Ramon's hand away. LOOKS UP AND SEES HIMSELF IN THE
MIRROR AS: LIDIA.

HUME (WITH A START) (CONT'D)

AEHH.

RAMON

Why do you push my hand away like
that?

He tries to touch Hume's ass again but Hume pulls away.

(CONTINUED)

CONTINUED: (10)

HUME

Hold it a second, you're the husband who says her ass is too big but she's afraid to leave you?

RAMON

That makes my interest all the more special.

He tries to kiss Hume, who pulls away and knocks over a table and a vase, which shatters on the floor.

RAMON (CONT'D)

Will you relax? Look what you did.

HUME

I need to make a very important call.

HE GRABS THE PHONE AND DIALS quickly.

RAMON

Yeah, you need to have your ass put into gear by E-Man. Go ahead.

INT. STUDIO

BILLY (PICKS UP PHONE)

Studio.

HUME (ON PHONE)

Billy it's Hume.

BILLY

You don't sound like Hume.

Meg grabs the phone.

MEG

You can't run out of the show like that.

INT. LIDIA'S APARTMENT - CONTINUOUS

HUME

I didn't run out of the show, I was teleported out of the show.

MEG

Who is this?

(CONTINUED)

CONTINUED:

HUME

It's HUME.

MEG

Why do you sound like a woman,
Hume?

HUME

Listen to me, Meg, I told you
something bad would happen when she
broke the monkey.

MEG

How do you know about the monkey?
Who is this?

HUME

Last night you put on the black
nightie then the white nightie
because I was depressed, right?
It's me, Hume.

MEG

How do you know all this? Have you
kidnapped Hume?

HUME

I AM Hume.

A FEISTY 8 YEAR OLD LATINA GIRL walks up with a watercolor
set.

MADONNA

Who's Hume, Mommy?

MEG

Where are you?

He sees some MAIL ON THE TABLE next to the phone. He picks
up a letter addressed to: LIDIA SANCHEZ.

HUME (READS LIDIA'S MAIL)

7674 Kensington Court, Apartment
3B, wherever that is. I'll get a
cab back to the studio right now.

He hangs up.

RAMON

Where do you think you're going?

(CONTINUED)

CONTINUED: (2)

HUME

To the studio, are you deaf?
Hopefully I'll turn back into Hume
Stevens the minute I get there.

RAMON

It would be a blessing if you
turned into Hume Stevens, you lazy
victim.

MADONNA

Mommy, where are you going?

HUME

I am not your Mommy.

RAMON

How could you say that to your
daughter? She's not mine, she's
your daughter.

MADONNA

We have to start the history
project, you promised.

HUME

I am Hume Stevens in the body of
your Mommy.

MADONNA

Then where's my mommy?

HUME

The Bermuda Triangle is my best
guess. I don't know.

RAMON

This is getting very sick.

HUME

Finally something we agree about. I
must call a taxi.

He picks up the phone, Ramon puts it back down.

RAMON

What about Madonna's history
project?

(CONTINUED)

CONTINUED: (3)

HUME

Well, you named her Madonna, so academics aren't going to be that important. Dance, child! Sing!

RAMON

YOU named her Madonna, not me.

MADONNA

Mommy! You're acting weird.

SHE STARTS CRYING.

RAMON

Now look what you did.

MADONNA (CRYING)

Mommy.

Hume rolls his eyes at this situation, goes for the door but Ramon slams it shut.

MADONNA (CONT'D)

Mommy!

She opens her arms to Hume.

HUME

I have to go, sorry.

MADONNA

You can't leave me alone, you promised.

RAMON

Hug your daughter. What's wrong with you? Show some COMMITMENT and INTEGRITY.

Hume bends and hugs the little girl.

HUME (HUGGING HER)

OK? Is that enough?

The little girl does not let go.

RAMON

I'm going to work. Mommy's not going anywhere.

HUME

WAIT.

(CONTINUED)

CONTINUED: (4)

Hume tries to stand with Madonna clinging to his neck, the door slams behind Ramon on his way out. Hume is alone with Madonna. He puts her down. They look at each other.

Cut to

INT. TAXI - NIGHT

Hume and Madonna sit in the back seat on the cab.

MADONNA

Where are we going? I have to do my history project and then I have to go to bed.

Hume doesn't answer.

MADONNA (CONT'D)

Mommy? Where are we going?

HUME

We're gonna stop at this place for one minute.

The cab stops in front of the office building where he works.

CABBIE

That's \$14.75.

Hume searches his pockets, no money.

HUME

Where's my wallet?

CABBIE

Uh oh.

HUME

Do you have any money?

Madonna shakes her head.

HUME (CONT'D)

Can you wait here while we go in?

CABBIE

I'm not falling for that.

Hume bolts out of the cab and runs into his office building.

MADONNA

Mommy!

(CONTINUED)

CONTINUED:

She runs after Hume.

CABBIE

HEY!

Hume runs into the building BUT IS STOPPED BY THE DOORMAN.

DOORMAN MARTY

Can I help you?

HUME

Marty, it's me.

DOORMAN MARTY

I don't know you, Miss. Do you have business in the building?

HUME

It's Hume! Something terrible has happened, you have to let me see Meg.

The doorman WHISTLES TO A COP across the street.

DOORMAN MARTY

Step away from the building please.

HUME

Take me upstairs to see Meg, we'll straighten this whole thing out.

COP

What's the problem, Miss?

DOORMAN MARTY

She's trying to get into the building.

CABBIE

She bolted on my fare.

MADONNA (GRABS HUME'S HAND)

Mommy!

COP

Did you pay for this cab?

HUME

Officer, if you let me speak to Meg Garrity on the 34th floor, I'll get the money to pay for the cab and everything will be fine.

(CONTINUED)

CONTINUED: (2)

COP

You know this woman?

DOORMAN MARTY

Never saw her before.

COP

Step away from the building.

HUME

Let me call upstairs--

COP

Move it.

HUME

One phone call, come on.

COP

Out. Now.

HUME PUSHES MADONNA OFF AND RUNS INTO THE BUILDING. THE COP AND THE DOORMAN CHASE AND TACKLE HIM IN THE LOBBY.

HUME

MEG! HELP! GEORGIA! BILLY!

The cop and doorman pick Hume up by his arms. Sonya is standing there.

SONYA

Hello, Lidia.

HUME (HELD BY COP & DOORMAN)

Sonya! It's me! Please help.

SONYA

It wasn't smart to run into the building like that.

DOORMAN

You know this person, Sonya?

SONYA (SMILES AND NODS)

Yes.

HUME

It's me in here, Sonya.

SONYA

Yes, I know. I see you.

(CONTINUED)

CONTINUED: (3)

HUME

Tell them who I am.

SONYA (CHUCKLING)

Oh, I can't do that.

HUME

THIS ISN'T FUNNY, TELL THEM!

SONYA (CHUCKLING)

You better calm down, Lidia.

HUME

DON'T CALL ME LIDIA.

COP

That's enough.

The cop and doorman start dragging him out. Sonya walks with them.

HUME

Sonya, what's happening? You have to fix it.

SONYA

Only you can fix it.

HUME

How?

SONYA

I'd start by taking your daughter home.

HUME

What?!

MADONNA

Let's go home, Mommy.

THEY ARE CURBSIDE AGAIN.

SONYA

I believe you need cab fare.

She puts cash into Hume's hand.

COP

I'm not taking you in on account you know Sonya, so get in your taxi and go home, Ma'am.

(CONTINUED)

CONTINUED: (4)

SONYA

It's the only way to make it good,
H-man. Take her home.

Hume stands there stunned as Madonna pulls his hand gently
and gets him into the cab.

INT. TAXI - NIGHT

Hume sits in shock as the cab door closes.

SONYA

Take care of your daughter.

Hume looks at her blankly as the cab pulls out.

CABBIE (PULLING OUT)

Back we go.

MADONNA

I like that old lady.

HUME

You just met her.

MADONNA

Is she your friend?

HUME

She hangs around the building.

MADONNA

Are you gonna work there?

HUME

Am I gonna -- yeah, I'm gonna work
there. I hope.

INT. LIDIA'S APARTMENT - NIGHT

Hume sits defeated on the sofa with the phone on his lap.

HUME

Nobody will help me cuz they think
I'm some woman.

MADONNA

You ARE a woman.

HUME

Why are you still up?

(CONTINUED)

CONTINUED:

MADONNA

I have to start my history project.

HUME

We'll do it tomorrow.

MADONNA

We have to start it today, you
promised promised promised promised-

HUME

OK! Take it easy. Where's the
bathroom?

MADONNA

You know where the bathroom is.

CUT TO

INT. LIDIA'S BATHROOM - NIGHT

Hume as Lidia looks at himself in a full-length wall mirror; he looks like Hume to us, but in the mirror he looks like Lidia wearing her own clothes. He plays with his breasts and woman's body as if it were a strange prosthesis. He strikes various girlie poses, sashays. Looks down his shirt. Rubs his butt.

HUME

I like the junk in this trunk.

MADONNA SPIES THROUGH THE SLIVER OF OPEN DOOR, PUZZLED.

MADONNA

What are you doing?

HUME (SHUTS DOOR)

Privacy please!

CUT TO

HUME'S HAND PASTES A CRAYON DRAWING OF A NAPOLEON DANCING
INTO A HANDMADE DIORAMA.

MADONNA

Are you sure Napoleon danced the
flamenco for his troops before
Waterloo?

She and Hume sit together at a child's small table with glue,
scissors, colored paper, crayons. They've been working.

(CONTINUED)

CONTINUED:

HUME

I thought that was your idea,
Madonna.

MADONNA

It was but I want to check it.

HUME

Oh, now you want to check facts, it
took twenty minutes to draw
Napoleon dancing the flamenco.

MADONNA

It's more fun if he's dancing.

HUME

Hey, careful with the glue.

He wipes some glue off the diorama.

MADONNA

Napoleon was bossy like Daddy.

HUME

Napoleon inspired a lot of people
to be strong and daddy makes money
and takes care of us, doesn't he? I
don't believe this, listen to me.

MADONNA

I AM listening to you.

HUME

I mean for ME to listen to me.

MADONNA

You mean like practice what you
preach?

HUME

Forget it.

MADONNA

Daddy's no fun.

HUME

Life's not all about fun, cupcake.

MADONNA

Why not?

(CONTINUED)

CONTINUED: (2)

HUME

It's hard, you need to take care of yourself and other people, have character and conscience, take a stand.

MADONNA

You sound like the radio show man.

HUME

What a funny coincidence. Shouldn't you be in bed? It's 11 o'clock.

THERE'S A KNOCK AT THE DOOR. Hume gets up, starts to unlock the door, Madonna stops him.

MADONNA

Ask first, Mommy, that's what you say.

HUME (TO FRONT DOOR)

Who is it?

MEG

Meg Garrity from KFCR with the police. Is Hume Stevens there?

Hume opens the door.

HUME

I'm so glad you're here.

He hugs Meg who looks weirded out that Lidia is hugging her.

Four policemen and a detective walk in and commence searching the apartment.

MADONNA

Why are the police here?

HUME

It's OK, they're here to save me, but how are they gonna do that, Meg? Take me to science lab so they can figure this out.

MEG

Have we met?

HUME

Yeah. We're engaged to be married.

(CONTINUED)

CONTINUED: (3)

Meg and the detective look at Hume, freaked out. Hume rolls his eyes in frustration.

MEG

Is Hume here? Where are you keeping him?

HUME

Could we not discuss this in front of Madonna?

MEG

Madonna who? The singer?

HUME

My daughter, I mean this girl. I got sent here when Marge broke the monkey. Do you see what I'm saying, Meg?

He takes her hands. Meg looks scared.

MEG

You're Hume, but she's your daughter, explain that.

HUME

I am TRYING to explain that, Meg, but you're not listening.

DETECTIVE

We're taking her in, the little girl, too.

He takes Hume by the arm.

HUME (BEING TAKEN OUT)

Sonya said I have to be here,
Madonna has to get to bed --

Meg stands there very upset as the police hustle Hume and Madonna out of the apartment.

INT. JAIL CELL - NEXT MORNING

Hume lies on a cot with Madonna sleeping cuddled up next to him.

MADONNA

I'm cold.

(CONTINUED)

CONTINUED:

Hume takes the blanket off him and puts it all on Madonna. They lay there a little while. A door opens outside, a cop walks up to the cell.

COP

We finally got hold of your husband and they're questioning him.

RAMON BURSTS OUT OF A DOOR.

RAMON

Lidia, this is what happens when you don't listen. Look at me when I talk to you!

HUME

This guy again. Great.

RAMON

You need integrity, Lidia.

Hume's watch starts to beep, he looks at it, PUZZLED, and it says 6:04 AM.

SUDDENLY HUME IS STANDING IN THE ELEVATOR AT WORK, ALONE.

The elevator doors open and he gets out at his radio station.

RECEPTIONIST

He's back!

People clamor around Hume. PHOTOGRAPHERS TAKE PHOTOS OF HIM WITH FLASHES.

RECEPTIONIST (CONT'D)

He smells like burnt popcorn.

HUME PAUSES AT A MIRROR AND LOOKS AT HIMSELF, AS HIMSELF AGAIN.

REPORTER

Is it true you did this as a publicity stunt that backfired?

HUME

Absolutely not.

REPORTER

Are you having a nervous breakdown?

HUME

Can I get back to you on that?

(CONTINUED)

CONTINUED: (2)

MEG GRABS HUME and PULLS HIM FROM THE PRESS and into the inner office near the studio.

MEG
Are you all right? You smell like burnt popcorn.

HUME
I'm fine, except for the part about my life falling apart.

GEORGIA
Where have you been?

HUME
Meg knows exactly where I've been because she had me arrested last night.

GEORGIA
What?

MEG
Are you having an affair with that Lidia woman?

GEORGIA
You're having an affair with ANOTHER woman?

HUME
I have been trying to tell you I BECAME that Lidia woman who was the call I had after Marge broke the monkey.

Meg, Georgia, Billy stare at Hume blankly.

BILLY
Something like this happened to Montgomery Clift in 1966.

MARGE (WHEELING IN)
You've got a helluva nerve to stand up, sing 'Freak Out' and run out of here in the middle of our first national show!

HUME
I did not do that.

(CONTINUED)

CONTINUED: (3)

MEG

Yeah, you did. The whole country
heard it. We have it on tape.

CUT TO

VIDEO MONITOR plays a tape in which Hume suddenly stands up
in the middle of the previous evening's call to Lidia --

HUME (ON MONITOR, SINGS WITH ARMS
AKIMBO)

'Awww, FREAK OUT, yeahh, Le Freak,
C'est Chic! FREAK OUT, yeahhh, Le
Freak, C'est Chic! FREAK OUT!'

AND HE BOLTS from the studio and disappears into the elevator
as Billy, Georgia, Meg, Marge look SHOCKED and the press
corps snaps photos furiously.

HUME (CONT'D)

I don't even know the WORDS to that
song.

MEG

Yeah, you do.

HUME

I DO NOT.

MEG

YOU SANG 'FREAK OUT!' YOU SANG IT!

GEORGIA

What's that smell? Do you remember
being Lidia?

HUME

Yes.

MEG

I am really worried about you.

MARGE

I want him to see a neurologist.

MEG

He SAW a neurologist.

MARGE

Then I want him to see ANOTHER
neurologist! And a psychiatrist!

(CONTINUED)

CONTINUED: (4)

HUME
That won't help.

BILLY
We go on the air in five minutes.

HUME
Don't make me do the show, please.

MEG
They'll be very easy calls.

MARGE
We can't do another day of re-runs,
so get your ass in there.

INT. STUDIO -

The THEME SONG hits its final boisterous chord and then --

TAPED VOICE
H-H-H-H Man Man Man Man ---

ETHEL THE SIDEKICK
Good morning America.

HIGGY THE SIDEKICK
Our first MORNING nationwide --

ETHEL THE SIDEKICK
We started with our special last
night, DRAMATICALLY cut short by
the H-Man's nutty exit.

HIGGY THE SIDEKICK
But he's here now. H-Man!

ETHEL THE SIDEKICK
H-Man!

Hume looks glum like he doesn't want to say anything, but
they all glare at him.

HUME (WITH TREPIDATION)
Good morning everybody, sorry to
cut out last night, it's kind of
hard to explain what went down, but
I'm back now and we are ready to
roll --

HIGGY THE SIDEKICK
Should we take our first call?

(CONTINUED)

CONTINUED:

ETHEL THE SIDEKICK
Here it comes, local call, Ted.

HUME WINCES, AFRAID OF WHAT WILL HAPPEN IF HE TAKES THE CALL.

HIGGY THE SIDEKICK
Hume, we've got TED --

TED
Hello, Hume, you told me to take
karate, remember?

ETHEL THE SIDEKICK
It's the chubby kid.

TED
You told me to go on a diet, Hume,
are you there?

Hume leans toward the mic with trepidation--

HUME
Did you uhh cut the crap and...
rally?

Hume winces. WHAM. Suddenly he's standing in a SUBURBAN
KITCHEN holding the phone, which he hangs up. He has a cast
on one arm that is in a sling.

HUME (CONT'D)
AHHHHHHHHHHH.

MOTHER
Don't shout at me.

She gives Hume a smack across the top of the head as she
hurries through the kitchen, pulling Hume outside to the car.

INT. TAURUS STATION WAGON - DAY

He sits in the back seat of the car as it drives through a
suburban neighborhood. THE CAR RADIO PLAYS:

CAR RADIO NEWS
Hume Stevens botched his second
national day with another
unscripted exit from the studio
that no longer seems like a
humorous stunt --

(CONTINUED)

CONTINUED:

TAPE OF HUME

'Awww, FREAK OUT, yeahh, Le Freak,
C'est Chic, FREAK OUT, yeahhh, Le
Freak, C'est Chic, FREAK OUT!'

MOTHER

What's happening to your friend,
Teddy?

HUME

Let's call the station and find
out. Can I borrow your phone?

MOTHER

Hume's not at the station.

HUME

Gee I wonder where he is.

Hume reaches into the front seat and searches her purse.

MOTHER

Don't make me stop this car.

Hume grabs her cell phone and dials frantically as the car
SWERVES TO THE SIDE, HALTS and the phone is ripped from his
hands.

MOTHER(CONT'D)

Don't you EVER do that. Hume
Stevens is falling apart, I don't
want you calling him anymore.

The mother stares at him, confused.

EXT. PUBLIC SCHOOL - DAY

Hume walks with his 'mother' who holds his hand, which he
keeps shaking loose, and she keeps grabbing again. He holds
his school backpack in the other hand.

INT. PUBLIC SCHOOL HALL - DAY

HUME

I don't feel so good, take me home.

MOTHER

You're fine.

He collapses to the floor holding his stomach as kids pass.

(CONTINUED)

CONTINUED:

HUME

Ohh, I'm dying, my stomach.

MOTHER

You don't have a temperature. Knock it off.

She leaves him lying on the floor.

HUME

Wait!

HE LEAPS UP TO RUN AFTER HER, BUT A KID TRIPS HIM AND HE FALLS FLAT ON HIS STOMACH.

TALLER BOY

Too slow, Fatso!

Hume stands, and points to the bully's crotch.

HUME (POINTS TO BOY'S CROTCH)

Gross!

The boy looks down and HUME KICKS HIM HARD IN THE NUTS. The larger boy falls to the floor clutching his groin. Hume kicks the kid all over while he's down, til Hume's grabbed by the arm and yanked away.

INT. SCHOOL OFFICE - DAY

A WOMAN PRINCIPAL, 60, with reddish dyed hair and large framed glasses, sits behind her desk.

WOMAN PRINCIPAL

I want you boys to shake hands and agree not to fight again.

Hume and the Taller Boy look at each other with their arms folded defiantly across their chests.

WOMAN PRINCIPAL (CONT'D)

Show some character. Conscience. Integrity.

She points to a list of Hume's phrases on the wall.

HUME

How 'bout a school policy that makes it wrong for kids to call names, tease, trip and bully? You call a kid fatso and YOU'RE in trouble.

(CONTINUED)

CONTINUED:

WOMAN PRINCIPAL

We can't pamper everyone, Ted. The world is not a gentle place, you need to take a stand.

HUME

But you're pampering the mean kids. Where's the conscience in that?

WOMAN PRINCIPAL

Cut the crap, Ted. It's time to rally.

HUME

I think you're misinterpreting E-Man.

WOMAN PRINCIPAL

E-Man bullies for what's right.

HUME

That's a contradiction.

WOMAN PRINCIPAL

Don't tell me what E-man thinks.

HUME

I KNOW WHAT E-MAN THINKS.

WOMAN PRINCIPAL

THIS CONVERSATION IS OVER.

CUT TO

EXT. PRINCIPAL'S OFFICE -

Hume and the larger kid are put out of the principal's office and the door is shut. They walk three steps and the larger kid pounces on Ted and pounds him.

INT. TED'S BEDROOM - MORNING

Hume lies under Ted's kid covers. He has a bandage on his face in addition to the cast that was already on his arm. He turns slowly to look at the bedside clock and it says 6:04 AM. HIS WATCH STARTS BEEPING, HE LIES ON HIS BACK, SQUEEZES HIS EYES SHUT AND WHAM --

INT. ELEVATOR AT HUME'S OFFICE - MORNING

Hume is alone in the elevator at work. The doors open and, WEARILY, he once again steps into the reception area.

(CONTINUED)

CONTINUED:

RECEPTIONIST

He's back!

Reporters swarm a beleaguered Hume and take photos.

RECEPTIONIST (CONT'D)

He smells like burnt popcorn again.

Cut to

INT. CONTROL ROOM OUTSIDE STUDIO - DAY

Meg paces, VERY UPSET, with tears in her eyes.

MEG (FREAKING OUT)

HOW CAN WE PLAN A WEDDING, HOW CAN
WE LAUNCH A SHOW, IF YOU ARE
CONSTANTLY GETTING UP, SINGING
'FREAK OUT' AND RUNNING AWAY?

Hume looks from Meg to Georgia, who raises her eyebrows at him seductively; Marge shakes her head at him; and so does Billy. HUME POINTS AT BILLY.

HUME (LOOKING DEFEATED)

You shouldn't even be working here
after the way you screen calls. How
is a fat 11 year old an H-man call?

Billy puts his hands up helplessly.

BILLY

I do the best I can, I'm only
human.

MEG (TREMBLING, TEARFUL)

Why is this even happening?

MARGE

Easy honey, we got through the FCC,
we'll get through this.

Marge takes Meg's hand to comfort her once again.

HUME

I need to speak to Sonya.

MEG

Who?

GEORGIA

Sonya? The homeless lady?

(CONTINUED)

CONTINUED:

HUME

I need to speak to Sonya right now.

MEG

That's ridiculous.

HUME

Does anybody have a better idea?

MARGE

Let's chain you to your desk so you can't leave, we haven't tried that.

MEG

He won't let us chain him.

HUME

I'll do it if I can speak to Sonya.

MARGE

You'll do it now! You have a 2 million dollar contract!

HUME

No Sonya, no chains.

MARGE

Aargghh--

MEG

YOU STOP IT RIGHT NOW, HUME. Look what you're doing to Marge.

GEORGIA

Let him talk to Sonya.

She throws a look of support to Hume.

MARGE

It better be quick.

INT. LOBBY OF BUILDING - DAY

They all get off the elevator.

HUME

Hey, Marty, do me a favor?

DOORMAN MARTY

You name it, H-Man.

(CONTINUED)

CONTINUED:

HUME

If I ever show up here as a woman
or as ANYBODY and say I need your
help, help me.

The doorman looks confused. THE RADIO GROUP ALL HEAD TO THE
FRONT OF THE LOBBY: Meg pushes Marge's wheelchair, Billy
walks with them. Hume follows behind with Georgia, who
whispers conspiratorially.

GEORGIA (WHISPERS)

If you're involved with this Lidia,
I'm ready to file suit. If not, I
know you're going through a lot and
you need time, baby, I'm here for
you, OK?

Hume gives Georgia a sidelong look that says she scares him.

MEG

Here's Sonya, do your talking.

HUME

Sonya, I brought you a sandwich.

SONYA

Ohh, thank you, H-man.

She goes to an alcove and sits and Hume sits with her.

BILLY

I'm gonna write a book about this
when it's over. It'll be called "H-
Bomb, Implosion of a Radio Legend."

MEG

That's not helpful, Billy.

Cut to

CLOSE ON HUME AND SONYA as Sonya eats a turkey sandwich.

HUME

How long is this going to go on?

SONYA

How's the girl?

HUME

Madonna? I don't know, she's not my
little girl.

(CONTINUED)

CONTINUED: (2)

SONYA

You give advice like she's your little girl. You give orders like you're part of all these families.

HUME

It's supply and demand! THEY call ME.

SONYA

People are confused, that's no reason to take advantage. You're making this harder on yourself, that's why it got worse.

HUME

What are you saying?

SONYA

You didn't pay attention, so it got worse.

HUME

Are you an angel? A devil? A relative I didn't call back? What are you?

OLD SONYA (GRINNING AS SHE EATS)

It was a mistake to break the monkey.

HUME

I knew it.

OLD SONYA

That didn't make the show good like you promised.

SHE PULLS OUT TWO OLD WHITE PLASTIC GROCERY BAGS FILLED WITH CERAMIC SHARDS, THEY CLINK AS SHE THROWS THEM ON THE FLOOR. HUME OPENS ONE, SEES THE YELLOW CERAMIC PIECES OF THE MONKEY.

HUME

OK, I'll fix the monkey.

OLD SONYA

That will take patience.

Hume gets up and runs past Georgia, Meg, Billy and into the building.

INT. STUDIO OFFICE - DAY

The shards of the monkey are spread over two large desktops that have been pushed together. Hume and the others stare at the hundreds of shards.

HUME

Let's get some PAs started in here.

GEORGIA (ON PA SYSTEM)

I need every PA we've got in the studio right now.

MEG

And we can't keep running tapes, I'm going to lose every affiliate we made a deal with -- we are in breach, do you understand?

MARGE

Hume's about to hold up his end of the bargain right now.

CUT TO

MAINTENANCE MEN FINISH LOCKING CHAINS AROUND HUME'S ANKLES AND THE CONSOLE WHERE HE DOES THE SHOW.

CUT TO:

INT. STUDIO -

The THEME SONG hits its final boisterous chord and then --

TAPED VOICE

H-H-H-H Man Man Man Man ---

ETHEL THE SIDEKICK

Good morning America.

HIGGY THE SIDEKICK

Our second MORNING nationwide --

HIGGY THE SIDEKICK (CONT'D)

If ya count the insane mornings we've had.

ETHEL THE SIDEKICK

Freak Out.

Higgy and Ethel chuckle amiably.

(CONTINUED)

CONTINUED:

HUME

I'd like to tell my listeners what's really been happening here, which involves the magic rally monkey, but lawyers from KFCR say UH-UH, that will bring all the crazies out, so let's just say H-Man went extreme for the cause of cutting the -- making the show good, OK, Sonya?

ETHEL THE SIDEKICK

We have our first call.

HUME

Good morning, you have the H-Man.

CALLER RAMON

Hume Stevens, I'm your number one fan, Ramon Sanchez. I wanna thank you for sending your people to teach my wife a lesson. She needs to appreciate what she has, she needs character --

GEORGIA

CUT IT.

MEG

Too late.

Hume stands and sings --

HUME

'Awww, FREAK OUT, C'est Chic, Le
Freak! FREAK OUT, C'est Chic, Le
Freak! FREAK OUT!'

He BREAKS THE CHAINS as if they were nothing and runs to the elevator.

MARGE

STOP HIM.

Security guards try to tackle him, but Hume is unstoppable, he disappears into the elevators.

MEG

NO, NO, NO.

INT. LIDIA'S APARTMENT -

Hume stands holding the phone.

LIDIA

You thanked him for putting your wife in jail?

Hume looks at Lidia.

HUME

Why am I back in this apartment?

LIDIA

Excuse me, you're never here but it IS your home.

HUME

I've been here twice which is two more times than I ever expected.

LIDIA

What's your plan for today?

HUME

Uhh, not sure, I wasn't your husband two minutes ago, but it appears he was speaking to Hume.

LIDIA

You refer to yourself as 'he'? This is a new low.

HUME

He, me, you, she, what's the difference? I'm everybody.

LIDIA

You are so full of yourself!

HUME

Actually, I wish I could stay in myself.

LIDIA

You can't get enough of yourself, like your hero, the self-righteous bully.

HUME

Maybe I'M a self-righteous bully, but HUME is wise and generous.

(CONTINUED)

CONTINUED:

LIDIA

No I don't think so.

HUME

Oh yes I think so.

LIDIA

He's you with a radio show. That's why I went to him, like going back to the poison to get the cure.

HUME

Poison? Strong medicine, maybe, but not poison.

LIDIA

I asked one jackass how to leave another jackass. That's my mistake.

HUME

Believe me, Lidia, Hume and I are very different. I wouldn't turn on him so fast.

LIDIA

That guy preyed on my weakness, Ramon! He gets rich on the weakness of millions of people. Just like you prey on my weakness.

HUME

I am a better person than that!

LIDIA

Too late, Papacito, I'm done. Get out, and take Hume Stevens with you.

She SHOVES Hume out, throws a small radio after him, and SLAMS the door.

HUME

I am not a self-righteous bully!

Pause. The door opens.

LIDIA

But you're too important to take Madonna to school, right? Or are you gonna remind me that she's technically not yours?

(CONTINUED)

CONTINUED: (2)

Madonna comes out.

MADONNA
Are you taking me to school?

HUME
No, Mommy's taking you.

MADONNA
I want you BOTH to take me 'cause
if you're breaking up, it could be
my last chance for you both to take
me to school.

Hume looks at her. She takes his hand. He looks pissed.

EXT. CITY STREET - DAY

Hume and Lidia walk Madonna down the street, she's in the
middle holding each of their hands.

EXT. MADONNA'S SCHOOL - DAY

Lidia and Hume stand with Madonna in front of the school.

HUME
Have a good day.

LIDIA
Yeah, have a good day.

HUME WATCHES AS LIDIA KISSES HER DAUGHTER, AND HE NOTICES HOW
BEAUTIFUL AND SEXY LIDIA IS FOR THE FIRST TIME, looking her
up and down a beat too long. Madonna runs off.

MADONNA
Are you gonna help me finish the
Napoleon project?

HUME
Of course, because I like to help
people.

LIDIA
You don't like to help people, you
like to boss people.

HUME
Sometimes people need bossing in
the name of what's right.

(CONTINUED)

CONTINUED:

LIDIA

How would you know what's right?

HUME

Not in front of Madonna, please. Go to school, go.

Madonna takes off to the school.

HUME (CONT'D)

Hume's much smarter than me and he's got much more character. And he's much sexier.

LIDIA (WEIRDED OUT)

Maybe you should marry him.

HUME

Have the courage to challenge your husband and see him change. That's what Hume would say.

LIDIA

No, Hume would say: Cut the crap, love your husband or leave him, it's simple, everything's black and white. And I'm leaving.

Hume stands there looking at her, humbled and SILENT for once. She looks away uncomfortably.

LIDIA (A BIT SAD) (CONT'D)

I gotta go clean the house, and I guess I should start looking for a job.

They look at each other sadly for a moment before she turns and walks away. Hume watches her disappear down the block as pedestrians pass all around him.

HUME

Why should I care about a marriage that's not mine?

EXT. ANOTHER CITY STREET - DAY

Hume walks anonymously among pedestrians, he looks kind of sad. He passes a bookstore window featuring his book and doesn't notice.

INT. CUBAN DINER - DAY

Hume sits at the crowded counter with a cup of coffee and some toast. He's about to bite into his toast when the RADIO IS SWITCHED TO PLAY HUME'S SHOW. It is a taped show.

TAPED HIGGY THE SIDEKICK (ON RADIO)
HA-HAAA LAME-OOOO.

TAPED ETHEL THE SIDEKICK (ON RADIO)
We got a LAME-OOO here for sure.

HUME
Could you turn that off please?

WAITER AT COUNTER
No.

HUME
It's not even live, it's taped.

WAITER AT COUNTER
How would you know?

HUME
I'm very close to someone who works there.

GUY SITTING AT COUNTER
I love this guy.

LADY AT COUNTER
Love the H-Man.

HUME
What do you love about him?

GUY SITTING AT COUNTER
He's MORAL, he's got BACKBONE.

He FINISHES OFF A BEER.

LADY AT COUNTER
If you don't take a stand, people will stand on you.

GUY SITTING AT COUNTER
He's harsh, he knows how to stick it to people where it hurts.

(CONTINUED)

CONTINUED:

LADY AT COUNTER

Get those whiney cowards to take
some responsibility.

WAITER AT COUNTER

Kick 'em good, man, it's hilarious.

A few people at the counter laugh in a SLIGHTLY MEAN WAY.

TAPED HUME (ON RADIO)

Waaaaah, stop your blubbering, be a
man!

TAPED HIGGY THE SIDEKICK

Be a MAN!

TAPED HUME (ON RADIO)

Show some character.

TAPED CALLER GUY

I want to, Hume, it's just not
clear to me what I--

TAPED HUME

I told you what to do, Lame-O.

Several people LAUGH at the counter.

GUY SITTING AT COUNTER

Lammee-0000.

HUME

Shut up.

GUY SITTING AT COUNTER

You shut up.

LADY AT COUNTER

Waaaaahh, he's the sensitive type.

WAITER AT COUNTER

Make the choice. It's your life.

GUY SITTING AT COUNTER

Vote with your feet, guy.

Hume gets up and leaves as a few people at the counter LAUGH
AND APPLAUD.

WAITER AT COUNTER

LAMEE-0000.

EXT. STREET - DAY

Hume runs down the street.

INT. HALLWAY OF LIDIA'S APARTMENT BUILDING - DAY

Hume bangs on Lidia's door. It opens. She's sweaty with the vacuum cleaner in her hand. Hume walks in and sits on the couch, depressed.

LIDIA

Did you come to get your things?

HUME (DEPRESSED)

Would you let me sit here for a minute?

LIDIA

What for?

HUME

Can I just sit here please? Is that asking too much? I just want to sit here, I promise I won't say anything.

She looks at him, a bit puzzled, then turns the vacuum back on. Hume sits watching her vacuum.

Cut to

Hume sits in the same position in the empty room.

Cut to

Hume sits watching Lidia dust.

Cut to

Hume lies on the sofa, depressed.

Lidia walks through the room on her way out, wearing fresh clothes, and opens the door to go.

HUME (CONT'D)

Hold it.

She pauses with the door open.

HUME (CONT'D)

Maybe we could do something nice.

(CONTINUED)

CONTINUED:

LIDIA
Vacuuming for me would've been
nice.

HUME
Good idea, oh, I guess you already
did that, too late.

LIDIA
Very funny.

HUME
Let's go downtown and just hang out
and do nothing.

LIDIA
Why?

HUME
I need to clear my head.

LIDIA
Clear your head by yourself.

HUME
I already spent the morning alone.
If we're gonna split up we should
at least be friends, right?

She thinks a moment, studies him.

EXT. STREET - DAY

Hume and Lidia walk in silence.

LIDIA
This is so weird.

HUME
Believe me, it's weird for me too.

LIDIA
What should we do?

HUME
I don't know.

They keep walking.

LIDIA
Let's go to the Bourse Building,
that's fun.

(CONTINUED)

CONTINUED:

HUME

OK - no, we should go to the Car
Museum, THAT'S really fun. Come on!

He runs to catch a bus, and she jogs but lets the doors close
once he's on, and she watches the bus pull away -- HUME looks
at her through the window frantic.

HUME (THRU BUS WINDOW) (CONT'D)

COME ON! What are you doing?

He stares at her on the sidewalk as the bus pulls away.

Cut to

EXT. BOUTIQUES DOWNTOWN -- LATER

Lidia window shops at a leisurely pace. Hume runs up, sweaty.

HUME

Let's go to the Bourse Building.

LIDIA

Not if the Bourse Building isn't
the BEST idea in your expert
opinion.

HUME

IT'S A FANTASTIC IDEA, LET'S GO.

He takes her hand and runs across the street.

INT. BOURSE BUILDING - DAY

They walk into the old fashioned galleria, filled with the
sound of an old fashioned merry-go-round. They walk past
open shops selling toys, candy, caramel corn.

HUME

I love the smell of caramel corn.

LIDIA

Me too. Remember?

HUME

Not really, but I get the general
idea.

He buys a bag. They share, watching the colorful merry-go-
round stop. They walk to the ticket box.

(CONTINUED)

CONTINUED:

HUME (CONT'D)

Two, please.

LIDIA

You hate this.

HUME

Hume got me to open my mind.

He and Georgia walk onto the old wooden calliope. They get onto different horses.

The calliope starts with its old organ music, and they ride the horses going up and down, surrounded by kids with an occasional parent or two.

Lidia jumps off the merry go round as it's moving and Hume jumps off. He loses her in the crowd, stops and looks around, sits on a bench.

Lidia appears with two PINK ICE CREAM CONES.

HUME (CONT'D)

Is that peppermint?

LIDIA

But it smells like gasoline, maybe
I should return it.

HUME LEANS DOWN TO SMELL THE ICE CREAM CONE LIDIA AND SHE SHOVES IT IN HIS FACE. He sits with ice cream on his face and she sits next to him contentedly eating.

INT. LIDIA'S APARTMENT - NIGHT

Close up: the Napoleon crayon drawing is pulled off the diorama.

HUME

Did you check if Napoleon danced a flamenco before Waterloo?

MADONNA

Yes I did, Daddy, and it's not true.

HUME

I'm shocked. It seemed like such a natural thing for a general to do before a battle.

(CONTINUED)

CONTINUED:

MADONNA

I know, but he just gave them a speech.

HUME

Like this?

He holds up a cut out drawing of Napoleon, she takes it and pastes it into the diorama.

MADONNA

Then he got put on Elba.

HUME

Elba coming up.

He finishes cutting out the crayon drawing of Elba, puts glue on it and pastes it into another section of the diorama.

MADONNA

And here is Napoleon on his time out island.

She pastes a sad crayoned Napoleon onto Elba.

LIDIA

Bed time.

MADONNA

Nooo, we have to get to the comeback --

LIDIA

Napoleon's comeback will wait til tomorrow.

MADONNA

Will you stay home again to help me, Daddy?

HUME

I'll try.

MADONNA (LEAVING THE ROOM)

No trying, do it for real.

LIDIA (LEAVING THE ROOM)

Time to rally, Ramon.

HUME (CALLS AFTER HER)

Would you mind not saying that to me?

(CONTINUED)

CONTINUED: (2)

LIDIA (OS)
Cut the crap.

HUME (CALLS OUT TO HER)
Not that either.

INT. LIDIA'S BEDROOM - NIGHT

Hume buttons Ramon's black satin pajamas and sees, through the partially opened bathroom door, sexy glimpses of Lidia changing.

LIDIA (FROM BATHROOM)
If the H-Man's helping you, why
don't you wanna hear his slogans?

HUME
He's amending his approach.

She exits the bathroom in worn yellow flannel pajamas and a pony tail. She is rubbing lotion on her face.

LIDIA
How come?

HUME
Maybe it's a little bullying.

LIDIA
Is that right? What will he think
of next?

Hume gets under the covers and lies on his back. Lidia gets under the covers and lies on her back, apart from Hume.

HUME
After a long day, I'm sure you
could use a nice full body massage.
Do you prefer shiatsu or Swedish?

He slides next to her.

LIDIA (PUSHING HIM OFF)
Get over on your side, please.
You're acting so different.

HUME
I just want to be more giving.

LIDIA
Uh huh.

(CONTINUED)

CONTINUED:

Cut to

Hume sleeping -- opens his eyes WIDE suddenly, sits up in bed, grabs the bedside clock: IT SAYS 6:02 AM.

He shakes Lidia to wake her up.

HUME
Lidia, wake up.

LIDIA (HALF ASLEEP)
What is it?

HUME
Are you awake?

LIDIA
Sort of.

HUME
This is very important. I want you to call me this morning at 7:45.

LIDIA
That's why you woke me up?

HUME
It's very important you call me at exactly 7:45 am.

LIDIA
Why?

HUME
Because it is.

She looks at him.

LIDIA
OK, I'll call you.

HUME
Good.

He lies back down.

HUME (CONT'D)
WAIT, call Hume's show, you got that?

(CONTINUED)

CONTINUED: (2)

LIDIA

Hume's show?

HUME

It's very important you call Hume's show at 7:45.

LIDIA

What are you talking about?

HUME

That's not right either, hold it--

She yawns.

HUME (THINKING) (CONT'D)

I got it, make ME call Hume's show.

LIDIA

Make YOU call Hume's show?

HUME

Today I'm going to act like a jackass again, so MAKE ME CALL HIM.

LIDIA

Why? I don't like Hume Stevens.

HUME

How do you expect me to change?

LIDIA

Hume's not helping you to change.

RAMON

You liked today, didn't you? That's because of Hume.

LIDIA

OK.

HUME

Even if I say no, make me call him.

LIDIA

You never need me to make you call that radio show.

HUME

But now it's harder for me because Hume is changing and I'm changing.

(CONTINUED)

CONTINUED: (3)

LIDIA

Leave me out of it.

HUME

Sometimes people go backwards,
Lidia, and they need some help,
right? So make me call him.

LIDIA

This is so crazy --

HUME

Lidia!

LIDIA

OK I promise.

HUME

Thank you.

HUME'S WATCH STARTS BEEPING.

INT. ELEVATOR AT HUME'S OFFICE - DAY

Hume stands alone in the elevator again, and SIGHS as the
doors open on the KFCR floor.

RECEPTIONIST

He's back!

MEG, GEORGIA, AND MARGE -- ANGRY AND AGITATED -- stand at the
elevator doors.

HUME

And I smell like burnt popcorn.

MARGE

Affiliates are pulling out. We've
lost seven, and the press is
turning on us.

MEG

We really need to talk. This isn't
working.

Hume turns to Georgia, who looks at him seductively, the
annoying alternative. HUME SHUDDERS, walks past all three of
them and into the station offices.

INT. STUDIO OFFICE - DAY

HUME

Billy, my first call has to be
Ramon, a local guy, at exactly
7:45, OK?

BILLY

What?

8 PAS MATCH TINY SHARDS OF CERAMICS AT A BIG TABLE; THE
MONKEY IS HALFWAY RECONSTRUCTED.

HUME

Keep working on that monkey.

Ethel and Higgs look at Hume, concerned. Hume's AGENT, 40,
nice suit and tie, stands there with a "This is trouble"
face.

HUME'S AGENT (ON SPEAKER)

We gotta turn this around, my
friend.

HUME

Heyy, my agent came down to the
show. That's a first.

THEME SONG KICKS ON.

HUME'S AGENT

We gotta pull it together, right?
It took years to build, right?

Hume gives him the THUMBS UP. The agent nods.

TAPED VOICE

E-E-E-Man-Man-Man-Man-E-Mannnn.

ETHEL THE SIDEKICK

We got the E-Man.

HIGGY THE SIDEKICK

In the house.

HUME

Hello brothers and sisters, let's
get started with a kinder, gentler
show -- after all, why be mean and
pushy?

(CONTINUED)

CONTINUED:

MEG, GEORGIA, MARGE, BILLY LOOK AT HIM WITH DISGUST. GEORGIA SIGNALS BILLY WHO SIGNALS HUME.

HIGGY THE SIDEKICK
We got our first call from Tom in
Georgia.

Hume shakes his head and looks at the clock, which says 7:42.

CALLER TOM
H-Man, I need to do something about
my dad who's runnin' me ragged --

Everyone looks to Hume, who pantomimes zipping his mouth shut
and signals to ROLL ANOTHER CALL.

MEG
What is he doing?

MARGE
Take the call, dickhead.

Hume shakes his head and signals for another call.

ETHEL THE SIDEKICK
We got Eddie from Wisconsin --

Hume shakes his head and signals for another call.

HIGGY THE SIDEKICK
H-Man says no to Eddie from
Wisconsin, what does H-Man want?

ETHEL THE SIDEKICK
Nobody knows.

HUME
Give me the local call.

ETHEL THE SIDEKICK
The LOCAL CALL.

Hume looks at his watch: 7:44.

BILLY
We have Ramon, North Philly.

HUME
YESSS.

ETHEL THE SIDEKICK
We got local.

(CONTINUED)

CONTINUED: (2)

HIGGY THE SIDEKICK

Go Ramon.

RAMON

My crazy wife says you're changing,
BUT DON'T CHANGE E-MAN!

HUME

Thank you, Ramon.

INT. LIDIA'S APARTMENT - DAY

Hume stands in Lidia's kitchen, holding the phone. He SMILES broadly, hangs up the phone, and turns to Lidia, grabs her face and SMOOCHES HER ON THE FOREHEAD.

LIDIA

Wow. That call turned your mood
around.

HUME

Do you think?

LIDIA

You were only on for like two
seconds.

HUME

Sometimes you're given a chance to
escape and you grab it. Now what
do you think we should do today?

LIDIA

You gotta call work cuz they wanna
know where you been --

HUME

Madonna, good morning, Sunshine.

MADONNA

Are you drunk, Daddy?

He bends and lets her smell his breath, then hugs her.

EXT. CITY STREET - DAY

Hume holds one of Madonna's hands while Lidia holds the
other. Lidia and Madonna look at him, then sneak a look at
each other.

LIDIA

Are you ever going back to work?

(CONTINUED)

CONTINUED:

HUME

I haven't figured that out yet.
Where do I work again?

LIDIA

What are you going to do?

HUME

I haven't figured that out, either.

LIDIA

What are we doing?

HUME

I don't know, but it's OK for right now.

They arrive at the school.

EXT. MADONNA'S SCHOOL - CONTINUOUS

HUME

See you at five. Maybe we'll get something special to take home for dessert.

She hugs Hume, then runs off to the school.

HUME (CONT'D)

Where should we go?

LIDIA

I have to study for my real estate test.

HUME

No way. Let's go back to the Bourse Building. Come on!

HE RUNS AND JUMPS ONTO THE BUS and once again she lets the doors close and he watches her stand there as the bus pulls away.

Cut to

Lidia walking down the street as Hume, sweaty, runs to catch up from behind. She smiles as he walks alongside her.

HUME (CONT'D)

I was just thinking this is a great day to study for your real estate exam.

INT. LIDIA'S APARTMENT - DAY

HUME (HOLDS A BOOK)
Risk due to the use of debt
financing is referred to as:

LIDIA
Leverage risk.

HUME
Correct. The legal seizure of
property for debt before judgement
is:

LIDIA
Writ of estate?

HUME
Writ of attachment.

Cut to

LIDIA RUNS IN PLACE AS HUME CIRCLES HER WITH A PILLOW,
WHACKING HER all over.

HUME (CONT'D)
An easement is --

LIDIA
Building on the land of another.

HUME
A wrap around loan is --

LIDIA
A reverse annuity loan.

He starts whacking her in the face.

HUME
Appraiser's chief concern is--

LIDIA
Marketability and acceptability.

CUT TO

Lidia whacks Hume in the face as he runs in place.

LIDIA (CONT'D)
Right of first refusal --

(CONTINUED)

CONTINUED:

HUME
Isosceles triangle --

LIDIA
Wrong. Reverts to owner. How about
property damaged after sale?

HUME
Remain at least fifty feet behind a
truck going downhill, right on red
unless otherwise noted.

She cracks him in the face HARD.

Cut to

They sit on the sofa slightly out of breath sharing a carton
of orange juice.

HUME
You're gonna ace that test.

LIDIA
What?!

HUME
You don't think so?

LIDIA
You said I was wasting my time and
I'd never pass!

HUME
That's crazy, you're smart as a
whip. I bet you could do anything.

She shakes her head incredulously, takes the OJ carton and
takes a swig.

LIDIA
What's going on with you?

HUME
What's going on with YOU?

LIDIA
Why are you being like this?

HUME
Like what?

(CONTINUED)

CONTINUED: (2)

LIDIA
So relaxed. What's wrong with you?

HUME
I'm fine.

LIDIA
You're not bored?

Hume reflects for a moment.

HUME
I think I was bored before.

She nods, they stare at each other.

PHONE RINGS.

LIDIA (PICKS UP PHONE)
Hello? . . . Hold on.

She hands the phone to Ramon.

LIDIA (CONT'D)
Your brother.

HUME (TAKES PHONE)
Hello?

Cut to

INT. SEEDY TAKE OUT FOOD PLACE - DAY

HECTOR, Ramon's older, bald brother with a mustache, speaks on a pay phone. He's tense, and HAS A STRANGE HIGH PITCHED VOICE, almost like a cartoon character.

HECTOR (WEIRD HIGH VOICE)
Where are you?

INT. LIDIA'S APARTMENT

HUME
At Lidia's apartment, I mean our apartment. I mean home.

HECTOR
We have to meet Tito, what's wrong with you?

HUME
I don't feel like meeting Tito.

(CONTINUED)

CONTINUED:

HECTOR
Are you crazy? You can't back out now.

HUME
Sure I can.

Hume hangs up.

INT. SEEDY TAKE OUT FOOD PLACE

HECTOR
Hello?

Hector turns to face TITO, A ROUGH-LOOKING guy in a suit, 30.

TITO
Where is he?

INT. LIDIA'S APARTMENT

LIDIA
You're not meeting Tito?

HUME
Nope.

LIDIA
I thought it was such a big thing today.

Hume looks at his watch.

HUME
We gotta get Madonna.

He jumps up. She looks surprised as he tosses her coat to her.

EXT. ICE CREAM STORE- NIGHT

Hume, Lidia and Madonna exit; Hume holds a bag with a couple of pints of ice cream in it.

HUME
I never felt you were the mint chocolate chip type, Madonna.

MADONNA
What did you feel?

(CONTINUED)

CONTINUED:

HUME

Heath Bar Crunch, Rocky Road.

Suddenly a THREE LATIN MEN accost Hume.

HECTOR

Here he is, just like I said.

TITO

We thought you were backing out,
but Hector said no.

HUME

Which one of you is Hector?

The men laugh roughly.

HUME (CONT'D)

Seriously, which one is Hector?

HECTOR

You don't remember your own
brother?

PACO

You remember brother number two?

HUME (HUGS PACO)

Of course not!

HUME (CONT'D)

Listen, bro, I gotta get this ice
cream home and then we have to
finish the Napoleon project --

HECTOR

No, no, no --

HUME

Yes, yes, yes. Hey --

PACO STANDS STRAIGHT AND MIMICS RAMON.

PACO (IMITATES RAMON)

If you don't stand for something,
you'll fall for anything. Honor,
Integrity, Commitment.

Tito and Paco CRACK UP.

TITO

He does you so well.

(CONTINUED)

CONTINUED: (2)

HECTOR (SALUTES AT ATTENTION)
Reporting to rally, sir!

HUME
That's funny, right now I have a
commitment to the Napoleon project--

Lidia takes the ice cream bag from Hume.

LIDIA
We'll see you at home.

HECTOR
He'll see you at home, Lidia.

Hume PULLS AWAY FROM THE MEN.

HUME
I'm going home with Lidia.

HECTOR
This is your gig, we have to get
our money back.

PACO
Rally!

HUME
You guys rally without me, I really
need some family time.

He grabs Lidia and Madonna's hands and jogs off down the
street, leaving the THREE MEN PERPLEXED.

HECTOR
What was that?

INT. LIDIA'S BEDROOM - NIGHT

Hume spies Lidia changing in the bathroom again through the
slightly cracked door.

Cut to

They lie in bed together, definitely on opposite sides of the
bed, with the bedside lamps on.

HUME
Thanks for making me call Hume this
morning.

(CONTINUED)

CONTINUED:

LIDIA

Am I supposed to do it again
tomorrow?

HUME

It's working isn't it?

LIDIA

I never saw this coming.

HUME

Me either. Will you take me
somewhere tomorrow?

LIDIA

Where?

HUME

Anywhere. I like being with you. I
like how you just do things and
you're... I don't know, just here
or something, it makes me think,
'of course, what else is there?'

LIDIA

I've felt that about you the last
couple of days.

HUME

Because you bring it out in me.

LIDIA

You sure waited til the last
minute.

HUME

Better late than never.

They look at each other.

HUME (CONT'D)

You're something special.

LIDIA

What about my big can?

HUME

Oh, I'd have to say it's perfect.

LIDIA

Now I've heard everything.

(CONTINUED)

CONTINUED: (2)

HUME

But the really important question
is: Do you prefer Swedish or
Shiatsu full body massage?

LIDIA

Tonight, neither, thank you, this
is changing so fast, give me a
chance. You can hold my hand.

She reaches over and takes his hand. They hold hands on top
of the covers.

CUT TO LATER

They lie in bed together, same positions side by side, apart,
holding hands on top of the covers. Hume watches Lidia sleep.
HIS WATCH STARTS BEEPING. He SIGHS.

INT. ELEVATOR AT HUME'S OFFICE

Hume stands once again in the elevator at work. The doors
open.

RECEPTIONIST (BORED BY NOW)

He's back...Again.

MEG, GEORGIA, MARGE, BILLY GREET HUME WITH EXHAUSTED, DEAD
FISH FACES.

HUME LETS THE ELEVATOR DOOR CLOSE ON THEM. HE RIDES THE
ELEVATOR DOWN TO THE GROUND FLOOR. HE GETS OFF.

HUME

Hello, Marty.

DOORMAN (WINKS)

On the look out for you to show up
as that woman again, H-Man.

HUME

Thanks, Marty. Sonya!

SONYA

You're looking well, H-Man.

HUME

I want to stay out there, how can I
do that?

(CONTINUED)

CONTINUED:

SONYA

Out there in general or out there
in a specific place?

HUME

In a specific place.

SONYA

You're ready to say goodbye to
everything you have?

HUME

Yes.

SONYA

I suppose that's a good
development. Is the monkey fixed?

HUME

The monkey! I forgot all about it.

Hume's agent walks up.

HUME'S AGENT

Bubbie we need to talk.

HUME

Just a minute, Arthur, hey, the
lawyer's here, too.

Hume's lawyer is 60, with grey hair, horn rimmed glasses.

HUME'S LAWYER

It's getting hard to avoid
litigation here, champ. The station
is holding you in breach and
they've got a pretty tight case --

HUME

It may not matter because I'm out
of here-- where's Sonya? Where did
she go?

She is gone.

HUME'S AGENT

Let's not burn any bridges, big
guy. Let's keep our options open.

Hume is oblivious and goes to the elevator.

INT. STATION OFFICE - DAY

PAs finish putting one more ceramic shard into the monkey -- which is almost perfectly reconstituted.

HUME WALKS IN. MEG LOOKS AT HIM WITH HER ARMS FOLDED ANGRILY ACROSS HER CHEST.

MEG

I don't know what to say.

HUME

Don't worry, Meggy, everything's working out fine.

MEG

How can you be so happy? You are the most self-destructive person I know.

HUME

Sometimes self-destruction is a good thing, depending on the self. Good luck with the show, as of tomorrow, or even today, I'll be out of here, and I wish you all the best.

MARGE

I'll clean you out of every last dime you cost me, Stevens.

HUME'S LAWYER

We're all friends here, let's stay positive, folks.

Hume turns to the PAs completing the monkey.

HUME

Great job, it looks almost the same.

HE PICKS UP THE THREE FOOT TALL CERAMIC MONKEY.

PA

The glue's still wet so you might want to AAHHH --

HUME SMASHES THE MONKEY TO THE FLOOR.

PA (CONT'D)

WHY DID YOU DO THAT?

(CONTINUED)

CONTINUED:

HUME

New assignment. Smash this so fine
it can never be put together again.

The devastated PAs stare at the shards of monkey on the floor
as Hume crushes them to DUST under his heels.

MEG

I'd kill you if you weren't so sad,
Hume.

GEORGIA

We have to get him into his chair --

She escorts Hume to his console.

GEORGIA (WHISPERS) (CONT'D)

I didn't think you'd flush Meg AND
the show, that's a real turn off
for me, don't worry we'll talk
later.

She leans her breasts into his shoulder as he sits there.

HUME

In another life, maybe.

She winks at him.

HUME (CONT'D)

Or maybe never. In fact, why don't
you go ahead and sue me, you big
skank? Everyone else is.

She looks furious.

HUME'S LAWYER

Not a good strategy, Hume.

HUME

Yeah, you angry little assassin, go
ahead and sue me.

GEORGIA

I will, Hume, it's no joke.

HUME

It is to me. Ta ta, psycho girl.

Cut to

(CONTINUED)

CONTINUED: (2)

TAPED VOICE
H-H-H-H-MAN-MAN-MANNNNNN.

HIGGY THE SIDEKICK
H-Man is IN THE HOUSE.

ETHEL THE SIDEKICK
Aww yeahh, we got Hume back in the saddle.

Billy plays horses hooves again.

HUME
Hello everyone, I'll be signing off today.

HUME'S LAWYER
Oh boy.

HUME
Things haven't worked out for me here at KFCR because I'm not into being the swaggering expert dickwad I was before.

HIGGY THE SIDEKICK (CONFUSED)
Rally. . .

HUME
Everybody loves certainty, and we all wish there was someone who could tell us exactly what the answer is, but of course, what makes us human is that this simply doesn't exist, we have to live the answers ourselves in some way that nobody can do for us. But one thing is certain: it sure is easy to make money by giving people so called answers, especially if it's mean-spirited for some reason. People think the harsher it is, the more right it must be. I'd like to say to our listeners, wake up, and to everyone here at the station, you are going straight to the home of Satan when you die, especially you, Marge. I hope in the meantime someone will put lots of tacks on your chair for you to sit on.

(MORE)

(CONTINUED)

CONTINUED: (3)

HUME (CONT'D)

Meg, I'm sure you'll find some other poor shill to ride like a pony into media money. Billy, may you find love, but not through manipulation.

Billy, perplexed, signals they have a call.

ETHEL THE SIDEKICK

And we... have... our first call.

TELETYPE READS: RAMON, NORTH PHILLY.

HIGGY THE SIDEKICK

Ramon, from North Philly.

HUME

So long, suckers. Please go ahead, Ramon.

RAMON

I can't believe you're really changing into Wimp-Man, H-Man.

Hume looks around.

HUME

Am I still here?

RAMON

But Lidia is all over me, I haven't felt this kind of love from her in so long, maybe I can keep it going. She claims I said and did all these new H-Man things but they're so wimpy.

HUME

What am I still doing here? 'Freak Out!'

He stands up and does the little dance, but it is forced.

HUME (CONT'D)

It's chic, it's freak, what are the words? Freak Out, C'est chic! Is that it? How does it go? Freak...

Nothing happens. Everyone looks at him, deadpan.

HUME (CONT'D)

This can't be happening.

(CONTINUED)

CONTINUED: (4)

RAMON

I can thank you for maybe getting Lidia to be more appreciative of me-

HUME

NO! Lidia's appreciative of ME! Not you, you big lug!

RAMON

Watch it, H-Man, I'll come down there and kick your butt good. I'm gonna listen to Dr. Laura or Imus now, loser.

He hangs up.

HIGGY THE SIDEKICK

We have Marie from St. Louis, hello Marie.

HUME

I don't wanna turn into Marie.

MEG

Shut up, Hume.

ETHEL THE SIDEKICK

Greetings Marie.

MARIE

I don't like how weak the H-man is, what's up with that?

HUME

You think this is weak, Marie? This is much stronger than being a bully, let me tell you. Live for yourself, make your own decisions.

MARIE

You're a loser, H-Man. Go work for NPR or something.

HUME

I didn't turn into Marie, did I? What's happening?

MEG

I'll tell you what's happening, YOU SUCK. I'm through with you.

(CONTINUED)

CONTINUED: (5)

MARGE
GET THE HELL OUT, H-BAG.

HUME
Freak Out, c'est chic --

MARGE
OUT! You'll be hearing from my
lawyers.

HUME
Can we please get Sonya up here?

INT. LOBBY OF BUILDING

SECURITY GUARDS THROW HUME FROM THE ELEVATOR onto the lobby
floor.

HUME'S AGENT
We won't stand for this abuse.

Hume's jacket and papers are thrown on top of him.

HUME'S LAWYER
This is libelous.

MEC (GIVING THE FINGER)
Libel this.

GEORGIA (SUPER ANGRY)
You horrible man, you'll be sorry.

The elevator doors close and they're gone, with the security
guards.

HUME'S LAWYER
You don't want to provoke her,
Hume.

HUME
This is all a mistake. Where's
Sonya, Marty?

DOORMAN MARTY
She's right out here, H-Man --

He takes Hume by the arm, leads him out of the building.

HUME'S AGENT
I'll ring you, Hume, we'll figure
this out, everything that goes down
must go up, baby.

(CONTINUED)

CONTINUED:

He and the lawyer walk off briskly. Hume finds Sonya sitting in an alcove between buildings.

HUME
What happened?

SONYA
What do you think happened?

HUME
I'm ready to become Lidia's husband.

SONYA
As Ramon?

HUME
Yes, as Ramon.

SONYA (CHUCKLES)
You can't do that.

HUME
What do you mean I can't do that?
I've already been doing it.

SONYA
Not permanently. You think people can just go inside and take over someone's life like that?

HUME
I told you I was all set to say goodbye to everything.

SONYA
You've done a splendid job of that.

She chuckles.

SONYA (CONT'D)
I don't think you'll be coming back here anytime soon.

HUME
What am I supposed to do now?

SONYA
What were you gonna do before?

HUME
I was going to be married to Lidia.

(CONTINUED)

CONTINUED: (2)

SONYA
You can see Lidia.

HUME
She's in love with her husband.

SONYA
She's in love with you.

HUME
As her husband. And that's all done
now, I'm not gonna be Ramon, is
that what you're saying?

SONYA
Yes, I think so.

HUME
Great. Thanks a lot.

SONYA
Cut the crap. Rally.

HUME
That was uncalled for.

SONYA
Integrity.

HUME
You're kind of evil, aren't you?
She chuckles and shakes her head.

SONYA
No.

HUME (MIMICS HER CHUCKLE)
Yes.

He LUNGES AND GRABS SONYA BY THE NECK AND SHAKES HER
COMICALLY.

HUME (SHAKING SONYA) (CONT'D)
I THREW MY LIFE AWAY FOR LIDIA AND
NOW YOU'RE TORTURING ME!

THE COP runs up and pulls Hume off.

COP
Shame on you, beating up on old
Sonya, E-man.

(CONTINUED)

CONTINUED: (3)

Pedestrians stop and stare.

WOMAN PEDESTRIAN

He's off his rocker.

HUME

SHE HAS ALL THE POWER. She says I
can't be Ramon anymore.

MAN PEDESTRIAN

He's crazy.

HUME

Tell them, Sonya, I'm not crazy.

She just puts her corncob pipe back in her mouth.

COP

You need help, my friend.

Hume looks crazed at the cop and the pedestrians. He RUNS
down the street. The cop and the others stare as he
disappears into the crowd.

COP (CONT'D)

How the mighty have fallen.

People stare and nod.

FADE OUT

FADE IN - INT. HUME'S NEW APARTMENT - DAY

A fourth floor pre-war walk up. The small living room is
jammed with boxes and unarranged furniture.

MOVING GUY

That's everything.

HUME

Where's the grey couch?

MOVING GUY

She said that was hers.

HUME

Wasn't the lawsuit enough?

Hume signs the manifest. The movers leave. Hume stands
looking at all the boxes. HIS WATCH STARTS TO BEEP. He
looks at it and RUNS FROM THE APARTMENT.

EXT. HUME'S NEW APARTMENT - DAY

Hume exits his building in a lower middle class neighborhood.
He runs down the street, turns a corner, jogs down another
street and STOPS just to the side of a building AS

Madonna emerges, followed by Lidia and Ramon.

MADONNA

Why can't you walk with us, daddy?

RAMON

The general is a busy man, and you
don't question what the general
says.

MADONNA

You're going back to the old daddy.

RAMON

Hey, don't question the general.
And you, don't eat so much today --

He SMACKS Lidia on the bottom.

RAMON (CONT'D)

Get out and exercise, don't sit
around studying for a test that's
beyond you anyway.

LIDIA

You said I'd do great on the test.

RAMON

Baby, I would never lie to you like
that. Stop fooling yourself, you
can't handle a job like that. Maybe
I'll see you later.

RAMON TURNS around and STOPS as he faces Hume.

HUME

What a coincidence.

RAMON

You shouldn't show your face around
here. I know eight ways to kill you
with a rolled up newspaper --

He SMACKS and POKES Hume with a rolled up newspaper.

(CONTINUED)

CONTINUED:

RAMON (CONT'D)

Don't let this coincidence happen again.

He shoves Hume to the ground and walks off. Lidia looks at Hume.

LIDIA

I heard you're starting another show.

HUME

Yeah, it's very small. Could we get some coffee or something? You really had an impact on me, I mean I left my show and everything.

LIDIA

Because of me? I doubt that.

HUME

It's true actually.

LIDIA

It's not a good time for me to get coffee, things are getting better with my husband right now, the marriage could work.

HUME

OK. I give it five days, tops.

LIDIA

Excuse me?

HUME

Nothing. I'll check back with you another time.

Madonna stares at Hume and he stares back, they share a look for a moment. Lidia pulls her away -

LIDIA

It's not polite to stare.

Madonna keeps looking back over her shoulder at Hume as she walks down the sidewalk.

INT. SIRIUS SATELLITE RADIO STATION -- DAY

HUME WALKS DOWN A CORRIDOR OF SMALL GLASS RADIO STATIONS, EACH WITH ANOTHER PERSON DOING A SHOW -- OVER A DOZEN. HE WALKS WITH HIS AGENT.

HUME'S AGENT (WALKING)
Satellite is different, you can see it's a much smaller audience right now, and there's lots of people with shows --

HUME (WALKING)
So I'm doing a tiny local access cable show.

HUME'S AGENT (WALKING)
No, no, it's more of a niche marketing approach to radio --

HUME
Niche sounds better, Art, work it.

INT. HUME'S SIRIUS SATELLITE RADIO BOOTH -- DAY

He sits in his glass booth, one among many, doing his show.

HUME
Welcome to the Hume Stevens show, where no answers are guaranteed, we can talk, but we won't have answers, folks. We have a caller from Florida, I'm not sure how to pronounce this --

CALLER ROGER (FUNNY HIGH VOICE)
Uvana, Uvana Sock.

HUME
Uvana Sock. What's up?

CALLER ROGER
Uvana Sock My Dick?

HUME
I'm getting crank calls from kids, that's what it's come to. We got Roger from Illinois, what's up?

INT. HUME'S APARTMENT - DAY

Hume sits eating toast and reading the paper at a kitchen table in his apartment. A TIMER RINGS. He gets up, goes to the timer, and CROSSES OFF THE FIFTH DAY OF A FIVE DAY CALENDAR HE MADE.

He grabs a briefcase and leaves his apartment.

EXT. HUME'S APARTMENT BUILDING - DAY

Hume exits his apartment building and walks down the street, glancing at his watch. He starts walking faster, as if to stay on schedule. HE TURNS THE CORNER --

EXT. LIDIA'S APARTMENT - DAY

Hume runs then suddenly SLOWS TO A WALK just as he gets to Lidia's building -- where Hector and Paco are loading Ramon's things onto a flatbed truck.

HUME

Hey, another coincidence. Are you moving?

RAMON

Yeah, we're splitting up. I'm pretty happy about it, to tell you the truth. She's not my daughter you know.

HUME

Yeah, you mentioned that.

RAMON

I got a lot of things I want to do. And I have a girlfriend.

HUME

Already? How nice.

RAMON

If you don't stand for something, people will stand on you. No moss grows over here.

HUME

You got a real way with words, Ramon.

Lidia comes out with Madonna to take her to school.

(CONTINUED)

CONTINUED:

LIDIA

What are you doing here?

HUME

I happened to be walking by and I noticed the truck.

LIDIA

I wish you could get Ramon back to how he was when he was into you, just before you lost your show.

HUME

I wish I could. That was a strange time and it's over now.

Madonna pulls her mother's hand.

LIDIA

I'm talking, hold on.

HUME

She needs to get to school, I'm going that way, too, unless you'd rather be alone.

LIDIA

I don't mind.

They walk down the sidewalk.

LIDIA (CONT'D)

I like your new show.

HUME

Do you really? I think you're my only listener.

LIDIA

You'll get some fans. It's a good idea for a show.

HUME

It's because of you, and the things you said to me.

LIDIA

Get out of here.

(CONTINUED)

CONTINUED: (2)

HUME

Come on, you heard it happen -- I took what you said to heart, and the E-Man went down, and now I'm here.

LIDIA

Sorry about that.

HUME

No, I'm just here, and what else is there, right?

She looks at him, recognizing their earlier conversation somewhere in her mind.

LIDIA

Then I take it back, I'm not sorry.

HUME

I'm not sorry, either.

MADONNA

Maybe you can help me finish the Napoleon project.

LIDIA

He doesn't know what that is, Madonna.

MADONNA

It's a diorama, I started at Waterloo.

HUME

With Napoleon dancing the flamenco and everything.

Madonna suddenly looks at him and smiles.

MADONNA

But I didn't finish the Elba part.

HUME

Yeah, we could finish the Elba part.

They look at each other a moment, then face forward as they keep walking. Camera cranes up as they walk down the street away from us. END.