

# THERE'S SOMETHING ABOUT MARY

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FADE IN:

1 EXT. CUMBERLAND, RHODE ISLAND HIGH SCHOOL - MORNING

1

It's the early 1980's and everyone is arriving at school. We push through the parking lot crowd to a nervous, lanky kid, TED PELOQUIN.

MAN'S VOICE (V.O.)

When I was sixteen years old I fell in love...

CLOSE ON - RENISE, a tough girl with stringy brown hair and a shiny forehead, as she turns toward the camera.

TED

Hey, Renise.

She barely looks at him as he approaches, just drags on her smoke.

RENISE

Hey.

TED

So what's up?

RENISE

Eh.

TED

Great. Great.

(beat)

So listen, uh, I was wondering if maybe you wanted to go to the prom...you know, with me.

Renise looks unenthused.

TED (cont'd)

It's no big deal, whatever...I mean, if you want.

RENISE

See, the thing is, I heard a rumor that this guy I like was gonna ask me.

TED

Uh-huh.

RENISE

Yeah, so...I'm gonna wait and see what happens there...But that sounds great, yeah.

Ted nods, confused.

TED

Okay.

(beat)

So is that a yes or a no?

RENISE

I think I was very clear, Ted. If everything else falls apart, maybe.

Renise throws down her butt and storms off.

TED

I'm gonna hold you to that.

CUT TO:

2 EXT. ANOTHER PART OF THE SCHOOL PARKING LOT

2

ANGLE ON - a pretty girl, MARY, climbing off a ten-speed in the school parking lot. She's athletic and tanned and doesn't have a bad bone in her body.

MAN'S VOICE (V.O.)

Her name was Mary. She'd moved to our little Rhode Island town from Minnesota two years earlier.

She locks up the bike and starts walking toward the school.

MAN'S VOICE (V.O.)

Mary was very smart, and very cool, and she had a faceful of eyes that promised you a better life if you could only know her.

As she approaches the camera, we PAN to see Ted watching her. He's sitting on a picnic table with two FRIENDS.

FRIEND #1

Hey, dirtbud, who you going to the prom with?

Finally Ted takes his eyes off Mary.

TED

Ah, I don't know if I'm even gonna. You know, not my style.

FRIEND #2

You have a style?

FRIEND #1

Why don't you be a gentleman and ask Rosey?

TED

(perks up)

Who?

Friend #1 makes a jerk-off motion.

FRIEND #1  
Rosey Palm, your girlfriend. God knows you  
spend enough fucking time with her.

The guys LAUGH.

TED  
(out of ammo but doesn't  
know it)  
Yeah, and who are you gonna take, your own  
palm?

His friends stare at him.

FRIEND #1  
Clever. I like the way you just spun that  
around on me.

Friend #2 notices Mary talking to her FRIENDS.

FRIEND #2  
I wonder who she's going with.

FRIEND #1  
Some guy named Woogie.

TED  
Who?

FRIEND #1  
Big guy--goes to Barrington high school.

This irks Ted.

TED  
Woogie from Borrington high? Sounds like  
a loser.

FRIEND #1  
Loser? Woogie was all-state football and  
and basketball and valedictorian of his  
class.

FRIEND #2  
I heard he got a scholarship to Princeton  
but he's going to Europe first to model.

This takes the wind out of Ted's sails.

FRIEND #3  
Yeah and he's got a huge cock.

Everyone looks at him.

FRIEND #3 (cont'd)  
I heard.

Suddenly Friend #1 NOTICES something.

FRIEND #1  
Hey, check it out.

THEIR POV - A large, goofy YOUNG MAN with an unfashionable crewcut comes walking up the street. He's in his early twenties and though the weather is mild he's WEARING EARMUFFS. He approaches a GROUP OF KIDS sitting on a car hood.

EAR-MUFF GUY  
You seen my baseball?

CAR HOOD KID #2  
No.

The kids watch as the Ear-Muff Guy approaches another group.

EAR-MUFF GUY  
You seen my baseball?

ON CAR HOOD KIDS

CAR HOOD KID #1  
(to his buddies)  
This guy must be in the 'tard squad.  
(to Ear-Muff Guy)  
Hey, buddy, come here, I think I know where your ball is.

The Ear-Muff Guy heads back to the car.

EAR-MUFF GUY  
You seen my baseball?

CAR HOOD KID #1  
Yeah, I seen it. That girl over there, she has it.

Car Hood Kid #1 points to a BUSTY GIRL leaning against another car talking to her large BOYFRIEND.

CAR HOOD KID #2 (cont'd)  
'Cept she doesn't call it a baseball. She has another name for it...

CUT TO:

3 ON BUSTY GIRL - The Ear-Muff Guy marches up to her and her boyfriend. 3

EAR-MUFF GUY  
You seen my pecker?

GIRL  
What?!

EAR-MUFF GUY

You seen my pecker?

The Boyfriend grabs him by the collar.

BOYFRIEND

You son-of-a-bitch, I'll kick your ass!

The Boyfriend throws the Ear-Muff Guy to the ground and is about to pummel him when Ted intervenes.

TED

Take it easy, Smokey.

BOYFRIEND/SMOKEY

This fucking pervert just came on to Nance!

TED

All right, just be cool.

(under breath)

He looks like he's not all there, you know what I mean?

A crowd starts to gather which only incites Smokey more.

BOYFRIEND/SMOKEY

Get the fuck out of my way, man!

Smokey tosses Ted out of the way and moves toward the Ear-Muff Guy. Just then Mary shows up and steps between them.

MARY

What's going on here?

She bends down and helps the Ear-Muff Guy off the ground.

MARY (cont'd)

Are you all right?

EAR-MUFF GUY

Mary, you seen my baseball?

MARY

No, I haven't seen your baseball. Jeez, Warren, you know you're not supposed to leave the yard by yourself.

BOYFRIEND/SMOKEY

(to Mary)

You know him?

MARY

He's my brother.

BOYFRIEND/SMOKEY

Oh.

(beat)

I didn't realize he was...you know...

At this, Smokey and his girlfriend reluctantly head toward the school, along with most of the crowd.

Mary turns her attention in the direction Ted was thrown.

MARY

You okay?

HER POV - Ted is sitting in a mud puddle. He stands and brushes himself off.

TED

Oh yeah. Fine.

MARY

Thanks a lot, Ted.

CLOSE ON - Ted. He can't believe what he's just heard. As Mary helps him up, she turns her attention to Warren.

MAN'S VOICE (V.O.)

That she knew my name blew my mind. Some of my best friends didn't know my name.

4 EXT. SUBURBAN STREET - MORNING

4

Mary and a muddied Ted are walking Warren home. Warren lags behind, mumbling to himself. Mary notices that Ted is limping.

MARY

Hey, you're limping. Did you just hurt yourself?

TED

No, it's an old football injury.

MARY

Oh, are you on the team?

TED

No, a couple of the players and me were joking around and, uh, I fell off the school.

Warren approaches and motions for Ted to hop on his back.

WARREN

Piggyback ride?

MARY

Warren, come on, leave Ted alone.

Warren pats his back again.

WARREN

Piggyback ride.

TED  
 (to Mary)  
 I don't mind. If you think he can hold me.

MARY  
 Oh he can hold you. He weighs  
 two-hundred-and-thirty pounds.

TED  
 A real clydesdale, huh Warren?

Ted hops onto Warren's back.

TED (cont'd)  
 Giddy-up.

Warren walks about five feet and stops.

WARREN  
 My turn now.  
 Off Ted's reaction, we

CUT TO:

5 EXT. MARY'S HOUSE - DAY

5

Muddy sweat is running down Ted's face as he struggles up a hill  
 with Warren on his back.

TED  
 (straining)  
 We're here, Warren. You wanna get off?

WARREN  
 Giddy-up.

Ted rolls his eyes and continues toward the front door. Mary looks  
 on, amused.

MARY  
 So who you taking to the prom?

TED  
 Huh?

MARY  
 The prom--you going?

TED  
 Oh, I don't know. I think proms are pretty  
 dumb.

MARY  
 'Cause I thought maybe you and I could go  
 if you weren't already taking someone.

TED  
I mean dumb in the sense that they only  
happen once a year.

She smiles at this.

MAN'S VOICE (V.O.)  
From that moment on the guys at school  
looked at me in a whole new light.

CUT TO:

6 CLOSE ON FRIEND #1

6

FRIEND #1  
You're a fucking liar!

EXT. CUMBERLAND HIGH SCHOOL - DAY

PULLBACK TO REVEAL - Ted is leaning against his locker  
surrounded by a group of guys.

FRIEND #2  
You expect us to believe you're going to  
the prom with Mary? What about Woogie?

TED  
They broke up. She said he started getting  
weird on her.

FRIEND #1  
I got twenty bucks says you're full of  
shit.

TED  
Oh come on, why would I lie?

FRIEND #1  
Because you're a loser, and in some warped  
way this gives you a momentary sense of  
worth.

FRIEND #2  
Put me down for fifty.

FRIEND #3  
I'm in.

As the others join in, we

CUT TO:

7 EXT. MARY'S HOUSE - TWILIGHT

7

A tuxedoed and smiling Ted drives up in his parent's station  
wagon.

8 EXT. MARY'S FRONT DOOR - TWILIGHT

8

Ted knocks on the door and Mary's gruff DAD answers.

MARY'S DAD

Yeah? What do you want?

TED

Um, hi, I'm Ted Peloquin. I'm here to take Mary to the prom.

MARY'S DAD

Prom? You're about twenty minutes late. She just left for the prom with her boyfriend Woogie.

Ted looks devastated. Suddenly the door swings open revealing MARY'S MOM.

MARY'S MOM

Charlie, that's mean. Come on in, Ted. Don't listen to Mr. Wise Guy here. He's a joke a minute.

TED

Oh.

(relieved)

Oh, that's a good one.

9 INT. MARY'S HOUSE - TWILIGHT

9

Ted nervously enters and sees Warren watching T.V. in the den.

TED

Hey, Warren.

Warren doesn't look his way.

Just then Mary comes down the stairs looking as if the directors had really taken their time casting this role. Ted can't believe his eyes.

MARY

Hi, Ted.

TED

Hi, Mary.

MARY'S MOM

Poor Teddy--he's been getting it both barrels from the Wisenheimer here.

MARY

Dad, have you been busting Ted's chops?

Mary's Dad shrugs.

MARY (cont'd)  
Warren, did you say hi to Ted?

WARREN  
(not looking up)  
'Bout ten times.

TED  
Hey, Warren, I think I know where your  
baseball is.

This finally gets Warren's attention.

WARREN  
You seen my baseball?

We see Ted discreetly pull a BRAND NEW BASEBALL out of his pocket  
and palm it in his hand.

TED  
Well, if it's a big white one with red  
stitching, I think I saw it right behind  
your ear....

Ted is reaching behind Warren's ear when suddenly Warren TAKES A  
SWIPE AT HIM, knocking him to the ground.

MARY  
Warren!!!

Ted HITS HIS HEAD on the coffee table.

ON THE BASEBALL - as it rolls under the couch, stopping right  
next to the OTHER MISSING BALL.

BACK TO SCENE - In a split second, Warren is up like a cat and  
DIVES ONTO TED. As MARY AND HER PARENTS SCREAM, Ted manages to  
free himself from the disabled man's clutches and GETS WARREN IN A  
HEADLOCK.

MARY'S DAD  
(to Ted)  
What the hell are you doing?!

MARY'S MOM  
Teddy, let him go!

TED  
(out of breath)  
I'm trying...tell him to...calm down.

The family jumps on Warren and finally break it up.

MARY'S DAD (cont'd)  
(to Ted)  
Jesus Christ, guy, what the hell were you  
doing?!

TED  
I was playing a trick. I-I-I had a  
baseball.

MARY'S MOM  
What baseball? Where's a baseball?

Ted looks around but there's no ball in sight.

TED  
There was a ball...I had a...honest.

As Mary helps Ted up, we see that his shirttail is out and his tie is hanging off. Mary's parents lead the frothing Warren back to the couch.

MARY  
(to Ted)  
I'm sorry. I should've told you, he's got a  
thing about his ears.

TED  
Oh. Okay. I gotcha.

MARY  
Are you all right?

TED  
Oh yeah.

MARY'S MOM  
(to Mary)  
Honey, now you're all wrinkled.

Mary looks down and frowns.

MARY  
Ted, will you just give me one more minute?  
I have to iron this thing.

Ted starts to tuck his pants in as Mary and her mother head back up the stairs. Mary's Dad and Ted are left alone. And Warren.

Ted rubs his head, sees a spot of blood.

TED  
(to Mary's Dad)  
May I use your bathroom?

10 INT. BATHROOM - TWILIGHT

10

Ted dabs his head with a tissue, then moves to the toilet. As he TAKES A LEAK he glances out the window to his left.

11 TED'S POV - two LOVEBIRDS are perched on a branch. 11

12 Ted smiles... 12

...at the SOUND of these beautiful tweeties singing their love song for themselves, for the spring, for Ted and Mary, and suddenly they fly away and we...

13 SNAP FOCUS... 13

...to reveal Mary in the bedroom window DIRECTLY BEHIND WHERE THE BIRDS WERE, in just a bra and panties, and just then her mother glances Ted's way and MAKES EYE-CONTACT with what she can only presume to be a leering Peeping Tom.

14 ON TED... 14

...he loses the smile and ducks his head back into the bathroom, HORRIFIED.

PANICKING NOW, he hastily zips up his fly and

TED  
YEEEEOOOOOWWWWWW!!!!!!!!!!!!

TED GETS HIS DICK STUCK IN THE ZIPPER!

CUT TO:

15 EXT. BATHROOM DOOR - NIGHT 15

A concerned Mary, her Mom, Dad, and Warren are huddled outside the bathroom.

MARY  
(knocking gently)  
Ted, are you okay?

TED (O.S.)  
(pained)  
Just a minute.

MARY'S MOM  
He's been in there over half an hour.  
(whispering)  
Charlie, I think he's masturbating.

MARY  
Mom!

MARY'S MOM  
Well he was watching you undress with a silly grin on his face.

TED (O.S.)  
 (pained)  
 I was watching the birds!

They all look at one another.

MARY'S MOM  
 Charlie, do something.

MARY'S DAD  
 All right, kid, that's it, I'm coming in.

16 INT. BATHROOM - CONTINUOUS

16

A whimpering Ted huddles in the corner as Mary's Dad enters.

MARY'S DAD (cont'd)  
 What seems to be the situation here? You  
 shit yourself or something?

TED  
 I wish.

Ted motions for him to close the door and Mary's Dad obliges.

TED (cont'd)  
 I, uh...I got it stuck.

MARY'S DAD  
 You got what stuck?

TED  
 It.

MARY'S DAD  
 It?  
 (beat)  
 Oh it. All right, these things happen,  
 let me have a look. It's not the end of the  
 world.

Mary's Dad moves closer and puts his reading glasses on.

17 EXT. BATHROOM DOOR - CONTINUOUS

17

As Mary, her Mom, and Warren listen in...

MARY'S DAD (O.S.)  
 OH FOR THE LOVE OF GOD!

TED (O.S.)  
 Shhhhhh!

18 INT. BATHROOM - CONTINUOUS

18

MARY'S DAD

(CALLS OUT)

Shirley, get in here! You gotta see this!

TED

What?! No please, sir--

MARY'S DAD

She's a dental hygienist. She'll know what to do.

Mary's Mom comes in and closes the door behind her.

MARY'S MOM

Teddy, hon, are you okay?

(moving closer, seeing the situation)

OH HEAVENS TO PETE!

TED

Would you shhh! Mary's gonna hear us.

MARY'S MOM

Just relax, dear. Now, um...what exactly are we looking at here?

TED

(dizzy)

What do you mean?

MARY'S MOM

(delicate)

I mean is it...is it...?

MARY'S DAD

(gruff)

Is it the frank or the beans?

TED

I think a little of both.

Suddenly we hear Warren from outside the door:

WARREN (O.S.)

Franks and beans!

Ted hangs his head.

19 EXT. BATHROOM DOOR - CONTINUOUS

19

Mary and Warren are huddled outside the door.

MARY

(to Warren)

Shhhh.

MARY'S DAD (O.S.)  
What the hell's that bubble?

Mary REACTS to this.

20 INT. BATHROOM - CONTINUOUS

20

TED

One guess.

MARY'S DAD

How the hell'd you get the beans all the way up top like that?

TED

I don't know. It's not like it was a well thought-out plan.

MARY'S MOM

Oh my, there sure is a lot of skin coming through there.

MARY'S DAD

I'm guessing that's what the soprano shriek was about, pumpkin.

MARY'S MOM

I'm going to get some Bactine.

TED

No, please!

Suddenly a POLICE OFFICER sticks his head in the bathroom window.

POLICE OFFICER

Ho there.

TED

(humiliated)

Oh God.

POLICE OFFICER

Everything okay here? Neighbors said they heard a lady scream.

MARY'S DAD

You're looking at him. C'mere and take a look at this beauty.

TED

No, that's really unneces--

But the Officer's already climbing in the window. Once inside, he turns his flashlight on Ted and WHISTLES.

POLICE OFFICER  
Now I've seen it all. What the hell were  
you thinking?

TED  
(frustrated)  
I wasn't trying--

POLICE OFFICER  
Is that bubble what I think it is?

Mary's parents nod.

POLICE OFFICER (cont'd)  
But...how...how'd you get the zipper all  
the way to the top?

MARY'S DAD  
Let's just say the kid's limber.

The Officer makes a face, then rolls up his sleeves.

POLICE OFFICER  
Well, there's only one thing to do.

TED  
No, no, no, I'll be fine. I'll just hang my  
shirttail out and work on it in the  
morning.

POLICE OFFICER  
Look, son, this'll only hurt for a second.

The Officer reaches down and takes hold of the zipper.

TED  
No, no, please!

MARY'S MOM  
Teddy, be brave.

WARREN (O.S.)  
Beans and franks!

MARY (O.S.)  
Warren, shhh.

Defeated, Ted holds his breath and braces for the worst.

POLICE OFFICER  
It's just like pulling off a Band-aid.  
A-one and a-two and...

CUT TO:

PARAMEDIC

We got a bleeder!

EXT. MARY'S HOUSE - NIGHT

TWO PARAMEDICS rush Ted out the front door on a stretcher. Mary runs alongside him holding a towel on his crotch. while a THIRD PARAMEDIC dabs at his crotch with a towel. Mary's Mom and Dad are out front along with two FIRETRUCKS, four POLICE CARS, and a crowd of about thirty NEIGHBORS.

PARAMEDIC

(to Mary)

Keep pressure on it!

Mary does as she's told.

MARY

(running along)

Ted, I'm so sorry. Are you going to be okay?

TED

(irrational cockiness)

You betcha!

He gives her two thumbs up as they slide him into the ambulance.

22 INT. AMBULANCE - CONTINUOUS

22

The doors SLAM shut and as the ambulance pulls away Ted starts to WHIMPER and we can see Mary fade into the night, as we

DISSOLVE TO:

23 INT. PSYCHIATRIST'S OFFICE - PRESENT DAY

23

Ted, now in his 30's, lays on his therapist's couch.

TED

...Anyway, school ended a few days later and that July her father got transferred to Florida.

The CAMERA PANS up to reveal that the CHAIR BEHIND HIM IS EMPTY. Ted has been telling all this to no one.

TED (cont'd)

It took me half the summer to pay off all those bets.

(sighs)

I never did see Mary again. That was about twelve years ago.

Just then the door quietly opens and Ted's PSYCHIATRIST tip-toes back into the room and takes his seat. (He has a dab of mustard on his chin and has forgotten about the cloth napkin tucked into his collar.)

PSYCHIATRIST

Uh-huh. Interesting.

The Psychiatrist notices the napkin and quickly wipes his chin, then tosses it aside.

TED

Anyway, it's not something you exactly forget about, but I guess I must've blocked it out of my head. Then about a week ago I'm driving on the highway and I got to thinking about Mary and suddenly I couldn't breathe...I couldn't keep up with the flow of traffic anymore...I felt like I was going to die. I pulled into a rest area, parked the car, and just started shaking.

The Psychiatrist scratches his chin.

PSYCHIATRIST

You know...rest areas are homosexual hang-outs.

TED

Huh?

PSYCHIATRIST

Highway rest areas--they're the bathhouses of the nineties for some gay men.

Ted thinks about this, then glances back at the shrink.

TED

What are you saying?

PSYCHIATRIST

(checking wristwatch)

Oops, time's up. We'll have to delve into that next week.

Off Ted's look, we

CUT TO:

24 EXT. DRIVING RANGE - DAY

24

Ted and his friend DOM are blasting a couple buckets.

DOM

Gay? He said you were gay?

TED  
He implied it.

DOM  
Well...you're a writer, and a lot of  
writers are gay. Look at Truman Capote.

TED  
Yeah, but he was successful.

DOM  
Let me ask you this: When you smoke a  
cigar, do you ever pretend it has balls?

Ted appears to think about this.

TED  
Come on, that wouldn't make me gay.

DOM  
I'm going to fix you up with my new  
assistant.

TED  
What's he like?

Dom LAUGHS, then watches as Ted hits a ball.

DOM  
You're leaving it out. Finish your swing.  
(beat)  
You're going to like this one--she's half  
Asian, half American.

TED  
Good-looking?

DOM  
I just told you, she's half Asian, half  
American. They're all good looking. You  
could mate Don Rickles and Yoko Ono and  
they're going to have a gorgeous kid. It's  
a foolproof combo.

Ted thinks about it.

TED  
What's the point? Let's face it, Dom, I'm  
in a slump.  
(SIGHS)  
Lately I've been feeling like...well...like  
a loser.

DOM  
Loser? You?

Ted shrugs.

DOM (cont'd)  
 Give me a break. Remember five years ago,  
 when your kidneys failed? If you were a  
 loser would they have been able to find a  
 donor with an exact tissue match? What are  
 the odds of that, one in a million?

TED  
 Oh, so I'm lucky because my brother got  
 killed in an explosion?

DOM  
 I never said that. I'm saying your lucky  
 those kids found his kidneys.  
 (beat)  
 Besides, your brother Jimmy never gave a  
 shit about you.

Ted gives him a look.

DOM (cont'd)  
 You know, you're a real glass-is-half-empty  
 guy. You got a fucking guardian angel, man.

Ted manages a small smile. Just then, Ted's cell phone RINGS.

TED  
 I gotta take this, it might be my boss.  
 (flips phone open)  
 Ted here.

GARBLED VOICE  
 (on phone)  
 You're a cocksucking motherfucking piece of  
 puke!

Whoever it is HANGS UP. Without reacting, Ted closes the phone and  
 puts it back in his pocket.

TED  
 Yep.

25 EXT. DOM'S HOUSE - DAY

25

Dom and Ted are drinking beer while sitting on Dom's front steps.  
 We see signs of kids everywhere: a tricycle, six-foot basketball  
 hoop, dolls, etc.

DOM'S WIFE comes out and hands them each a cigar.

DOM'S WIFE  
 I thought you guys might like these with  
 your beers.

DOM  
 Thanks, baby.

She goes back inside.

TED  
See, that's what I want. I don't need these  
bimbettes you got me chasing. I want what  
you have. A family....Someone to...you  
know...love.

These guys don't usually talk about this crap, and Ted gets a  
little embarrassed.

TED (cont'd)  
It must be great with a wife like that.

DOM  
Each day is better than the next.  
(beat)  
Have you ever been, you know...in love with  
someone?

TED  
Nah.

DOM  
Never?

TED  
Well...once. Mary.

Dom SIGHS.

DOM  
Mary again.

TED  
Look, I admit it was brief, but it was  
definitely love. Crushes don't last twelve  
years.

DOM  
Whatever happened to Mary?

TED  
I told you, her family moved to Miami.

DOM  
I mean since then.

TED  
I don't know.

DOM  
Well why don't you look her up?

TED  
(sarcastic)  
Yeah, right.

DOM

Why not?

TED

Because I guarantee she's married and has a couple kids. Girls like Mary don't stay single.

DOM

What if you're wrong? You just said she's the only girl you ever loved, what have you got to lose by calling her?

TED

I did try calling her.  
(sheepish)  
A few years ago. She wasn't listed.

DOM

So that was it? One bump in the road and you gave up?

TED

I also called Unsolved Mysteries.

DOM

You're kidding? What did they say?

TED

They told me they don't help out stalkers.  
(beat)  
Look, maybe they're right, it's been a long time.

DOM

I got it--you hire a private eye, fly him out there, he follows her around a couple days, she'll never know a thing.

Ted considers this.

TED

No. No fucking way. That's too creepy.

Dom thinks a moment, then SNAPS his fingers.

DOM

Wait a second. There's a guy named Healy in my office who might be able to help you out. He's a claims investigator and he goes to Miami every couple weeks.

As Ted thinks about this, we

CUT TO:

26 ESTABLISHING SHOT of a big insurance company - MORNING 26

27 INT. PROVIDENCE UNION INSURANCE COMPANY - HALLWAY - MORNING 27

Ted and Dom are walking down a hallway.

TED

I don't know about this, Dom.

DOM

Relax, this guy owes me a big one. A couple years ago he got in a jam up in the Boston office; some bullshit about padding his resume--like we haven't all done that. Anyway, they were going to let him go but his mother wrote a tear-jerker letter that ended up on my desk.

TED

His mother?

DOM

Yeah, I guess he still lives with her. Seemed like a sweet lady--got diabetes or something--so I went out on a limb and got him transferred down to Providence.

TED

And you think he could find out her number for me?

DOM

He'll do better than that. I'll send him down to Miami on business, you throw him a couple bucks on the side, and he'll track her down.

Ted thinks about this.

DOM (cont'd)

Just let me warn you--This guy runs a little hot, but he gets the job done.

CUT TO:

28 INT. HEALY'S CUBICLE - MORNING 28

Ted is seated inside a small cubicle across the desk from PATRICK HEALY, a shaggy-looking guy in a mis-matched three-piece suit. Healy looks more like a used-car salesman than an insurance investigator.

HEALY

So, Dom tells me you're looking for some lady-friend you knew in high school.

TED

Uh-huh.

HEALY

Any idea where I might start looking?

TED

She moved to Miami Beach twelve years ago. I checked directory assistance down there and she's not listed. She might've moved ten times since then.

HEALY

(skeptical)

All you want is a phone number?

TED

Well, I know you're busy...

HEALY

Don't play games with me, Ted.

TED

I don't know, maybe you could poke around for a half day and see if she has five kids and a labrador.

HEALY

I don't buy it.

TED

You don't buy what?

Suddenly Healy is in his face.

HEALY

Ted, I'm the kind of guy who shoots from the hip. Now I want you to level with me: Did you knock this skirt up?

TED

(indignant)

No.

HEALY

She's blackmailing you, right?

TED

(more indignant)

No.

HEALY

You want her dead, don't you?

TED

You can't be serious.

HEALY

Do you really expect me to believe this is a straight stalker case?

TED

I'm not a stalker! She's a friend of mine.

HEALY

Sure she is. That's why she got an unlisted number and you haven't heard squat from her in a dozen years. Oh you're good, Ted. You're a real piece of work.

TED

(stands)

Look, let's forget it. Let's forget the whole thing.

HEALY

I get one hundred a day plus expenses.

TED

(LAUGHS at Healy's nerve)

You get fifty a day, period. It's a business trip, they'll pay for your expenses.

Healy thinks about it.

HEALY

Okay, Ted, I'll do it. But if this chick turns up with a toe tag, I'm rolling over on you.

CUT TO:

29 ESTABLISHING SHOT - of Miami Beach

29

30 EXT. COLLINS AVENUE - DAY

30

Healy waits alone on a corner carrying one bag and a RACK OF BEERS. Suddenly a '89 Chrysler Lebaron convertible with a GREAT DANE in the back SCREECHES to a halt in front of him. The driver, SULLY, is a muscular, well-groomed man in his thirties.

SULLY

Healy you dog!

HEALY

(checking out car)

Fucking Sully! Look at you!

SULLY

(Boston accent)

You hot shit. Ya look fuckin' pissar.

31 INT. CHRYSLER LEBARON - DAY

31

The dog is catching wind in the backseat and Sully hands Healy a packet.

SULLY

Here's the info you asked for.

HEALY

Thanks.

SULLY

You should thank me--that girl was not easy to find. What'd she scam you out of some insurance dough?

HEALY

Nah, some guy threw me a few bucks to track down his high school girlfriend.

SULLY

Stalker, huh?

HEALY

Big time.

32 INT. SULLY'S APARTMENT - DAY

32

This place is modest and clean but it has a direct view of South Beach. Healy puts his bags down and looks around.

HEALY

Very nice.

SULLY

I'm doing okay.

(checks watch)

I gotta get ready for work.

Sully ducks into the bedroom and Healy looks around the apartment.

HEALY

Okay? With this pad, the killer wheels? Looks like you really cleaned up your act.

SULLY (O.S.)

What can I tell you? It's a healthier lifestyle down here, and it's easier to succeed when your head's clear. Those guys I worked with back in Boston, they were a bad influence.

HEALY

Fuckin' animals. Hey, what do you say we go grab a couple drinks.

SULLY (O.S.)  
Not for me, buddy. I don't drink anymore.

HEALY  
Yeah, and you don't drink any less, right?

Suddenly a huge Boa Constrictor slithers up on Healy's lap.

HEALY (cont'd)  
What the...?!

Sully comes back in the room wearing a police uniform.

SULLY  
Take it easy, that's Bill.

HEALY  
Tell Bill to get the fuck off!

SULLY  
(smiling)  
Relax, he just ate.

Healy just stares at his friend.

SULLY (cont'd)  
(proudly)  
Nineteen months I been sober.

HEALY  
What are you talking about? You were never  
an alky, you were a cokehead.

SULLY  
Yeah, well when you quit blow, you gotta  
quit the booze, too.

HEALY  
Is that right? Well good for you, Sull, I'm  
proud of you.

Healy pops open one of his beers and hands it to Sully.

HEALY (cont'd)  
Here, just have one of these then.

SULLY  
Healy, what I just tell you?

HEALY  
This is a light beer. You can't have a  
light beer?

SULLY  
No I can't.

Healy stares at him, baffled.

HEALY

Sully, it's one fuckin' beer for Christ sakes.

(holds up beer)

Ooh, the big bad beer's gonna get ya.

Sully stares at the beer, weakening.

HEALY (cont'd)

I'm worried about you, man. You better learn to have a pop once in a while or you're gonna fall off the wagon. You're being a fanatic and that ain't healthy.

SULLY

Am I?

HEALY

Bet your ass you are. Now I don't want to hear anymore of your happy horseshit. You gotta learn how to bend a little or believe me...you're gonna break.

Finally, Sully takes the beer. He stares at it a moment and then sips.

SULLY

Jesus, you know what? This shit doesn't even taste good to me anymore.

HEALY

Ah, fuck ya then, you big pussy. What are you, spotting?

Healy takes the beer from Sully and as he chugs it, we

CUT TO:

33 INT. CHRYSLER LEBARON - DAWN

33

Healy is on a stakeout. He's dozing. He's been here for hours, food wrappers litter Sully's car. He's wearing Walkman-type HEADPHONES which are connected to a RADIO SURVEILLANCE MICROPHONE attached to a pair of BINOCULARS.

Suddenly MUSIC explodes through his headphones--Healy's jolted awake. Who threw the grenade? Recovering, Healy aims the binoculars toward...

HEALY'S POV - MARY'S APARTMENT ACROSS THE STREET

Healy has a clear, unobstructed view into Mary's apartment. The music is coming from Mary's clock radio. MARY sits up in bed and shakes herself awake, like someone's just poured cold water over her. She cranks the music even LOUDER. Mary hops out of bed, wearing only her panties, and though she's a little older now, she still looks well cast.

CLOSE UP - ON HEALY - he's become extremely interested in his work. As much as Healy's enjoying the show, he's got a job to do--he speaks into a MICRO-CASSETTE RECORDER:

HEALY

(into recorder)

Okay, Ted, I found your Mary. Her current address, two-niner-eight Euclid Avenue, Miami Beach. Husband, negative. Children and labrador, negative. Extremely nice ass, affirmative.

34 INT. MARY'S APT. - DAY

34

Mary walks into the living room where we see an old woman, MAGDA, sitting on the couch LISTENING to a stack of RADIO SCANNERS.

MARY

Have you been up all night again?

MAGDA

Bet your ass I have. It's an important job, Neighborhood Watch is.

MARY

Neighborhood Watch? Is that what you call listening in on stranger's phone conversations?

MAGDA

These ain't strangers, they're neighbors. This ain't picks up signals in a half-mile radius.

MARY

Meaning?

MAGDA

Meaning these are the people you live amongst, you got a right to know if they're creeps. For instance, did you know there's a guy down the hall cheating on his wife?

MARY

(feigning shock)

You picked that up on the scanner. We gotta move.

MAGDA

I confirmed it on the scanner. I knew something was up because Puffy used to bark like hell whenever he saw him and you know Puffy only barks at bad people.

Magda pats her little dog 'PUFFY on the head.

MARY

Magda, Puffy barks at everybody.

MAGDA

That's because there's a lot of bad people out there. Hey, Puffy tried to warn you about that Steve guy you was seeing--he was a fucking asswipe--but you had to find out for yourself, didn't you?

MARY

Okay, you win. Now try to get some sleep, huh.

Mary gives Magda a kiss and heads to her bedroom.

CUT TO:

35 MUSIC MONTAGE - as Healy follows Mary around town. 35

EXT. EUCLID AVENUE - MORNING

Mary exits her apartment and bounces out into the world. There is a HOMELESS MAN sitting on the sidewalk. Mary flips him an apple, then jumps in her Honda Civic and drives off.

36 EXT. DRIVING RANGE - MORNING 36

Mary is at the range HITTING a couple buckets of balls.

ON HEALY - watching from the parking lot.

HEALY

(into mic)

Looks like we got an athlete on our hands.

37 EXT. MACDONALD'S DRIVE-THRU WINDOW - MORNING 37

Mary waits in the drive-thru lane reading the SPORTS PAGE. Finally the window opens and she is handed a HUGE BAG OF FOOD.

PAN TO Healy watching from his car.

HEALY

(into mic)

Well, from her figure and her appetite, I'm guessing she's either got a bowel disorder or we've got a hurler on our hands.

38 EXT. SPECIAL ED. CENTER - MORNING 38

Mary's brother Warren is wearing a walkman as he plays catch out front with a SPECIAL ED TEACHER while several other MENTALLY-DISABLED PATIENTS entertain themselves.

Mary pulls up, gets out, and starts handing out Egg McMuffins.

MARY  
Get in line. One at a time.

A fat patient, GARY, approaches.

GARY  
Can I have two, Mary?

MARY  
Yeah, you can have two halves, just like everyone else.

GARY  
Thanks.

Gary takes his and walks off. A couple more patients and then bucktoothed FREDDIE steps up to her.

FREDDIE  
Will you marry me, Mary?

MARY  
Oh yeah, pretty boy? And what about Dolores?

Mary points to another PATIENT staring bashfully at Freddie.

FREDDIE  
Would you marry us both, Mary?

MARY  
Yeah, that'd be a good deal for you, wouldn't it?

Freddie moves off and fat Gary is back, trying to be inconspicuous.

MARY (cont'd)  
Wow, this is weird. There was somebody who looked just like you here a minute ago.

Mary smiles and hands Gary another McMuffin.

CLOSE ON Healy.

HEALY  
(into mic)  
Ixnay on the big appetite.  
(beat)  
She's just got a big heart.

39 EXT. BEACH BAR - DAY

39

Neighborhood restaurant and bar. After-work crowd. Mary and her friends, BRENDA, LISA, and JOANIE are sitting at a table under an umbrella. Lisa reads from the PERSONALS COLUMN in South Beach Magazine.

LISA

Listen to this one--'Seeking sensitive Wasp doctor to share candle-lit dinners, long walks in Coconut Grove, marriage.'

BRENDA

What does this girl want, a corpse? You gotta be more specific: 'Seeking deaf mute with three pound cock and trust fund.'

JOANIE

No, it should be 'a hockey player with great pecs.'

MARY

Ugh, not pecs. Sounds like one of those guys with a fish-net shirt and a banana hammock.

PAN TO the bar where we see Healy eavesdropping on their conversation.

BRENDA (O.S.)

(to Mary)

I suppose you wouldn't like someone with a washboard stomach like Brad Pitt?

BACK ON Mary and friends.

MARY

I'm just saying I don't mind a guy with a bit of a beer belly. It means he's a guy. You can have those pretty boys who hang out in a gym all day staring at their reflections.

ON HEALY

HEALY

(quietly into mic)

A girl after your own heart, Ted.

BACK ON Mary and friends.

JOANIE

I can live with those reflections.

MARY

I'm sick of these calorie-countin' pansies. Give me a guy who likes kielbasa and beer and playing thirty-six holes and still has enough energy to take me and Warren out to a ballgame.

JOANIE

(sarcastic)

Jeez, I don't know where you're ever going to find a guy like that.

MARY

But here's the rub. The guy I'm talking about has got to be self-employed.

LISA

You mean, like an architect or something?

MARY

Architect, yeah.

BRENDA

You mean creative, but not poor.

MARY

No, it's not the money. Creative, yeah, that's good, but it's the freedom I'm talking about. See, this guy has to have a job he could do anywhere. That way we could just up and leave at the drop of a hat.

LISA

And where would you and your beer-bellied architect be leaving to?

MARY

I don't know. The Super Bowl, New Orleans Jazz Festival...maybe a couple months in Nepal.

JOANIE

Yeah, and you'd probably dump the poor guy halfway to Katmandu.

MARY

What's that supposed to mean?

JOANIE

It means you're too hard on guys.

MARY

No I'm not.

JOANIE

Oh come off it, Mare. What about what's-his-name...Steverino? You could've at least passed the baton on that one.

The girls LAUGH.

MARY

Yeah, Steve. Steve was all right for awhile.

JOANIE

All right for awhile? The guy's good-looking, rich, witty. He was a god.

LISA

At one point you were talking about marrying him. Come on, why'd you dump him?

Mary thinks about this.

MARY

I don't know, it was complicated. He's in San Francisco, I'm in Miami.  
(dodging question)  
Besides, Magda's psychic dog hated him.

JOANIE

Is that old crab still with you? Mary, you said you were putting her up for a month--it's been a year and a half.

MARY

Ah, she's okay.

LISA

Mary, cut the crap, what really happened with Steve?

MARY

Nothing. I mean, you know...my brother.  
(sighs)  
Warren.

JOANIE

What? Steve seemed to put up with Warren.

MARY

I don't want someone who'll put up with him. I want someone who will enjoy him, the way I do. Do you know what he told my friend Tucker? He said he would've popped the question a lot earlier if Warren wasn't in my life.

(beat)

Well he is in my life...and I'm goddamn lucky to have him. The hell with Steve.

Everyone is touched by this. Then:

BRENDA

Well, that's the last time I blow him behind your back.

As the girls LAUGH, we

CUT TO:

40 EXT. MARY'S APARTMENT - NIGHT

40

Healy sits out front in his car again waiting for Mary to get home. He picks up the phone, dials a number, and someone answers but doesn't speak.

HEALY  
Hello...? Sully...?  
(beat)  
Sully, that you?

SULLY (V.O.)  
(over phone)  
Who the fuck is it to you?

HEALY  
Sully, it's Healy. What's going on over there?

41 INT. SULLY'S APARTMENT - NIGHT

41

Sully is sitting on the kitchen floor in his police uniform, a ring of white around his nostrils. The room is littered with beer cans, he has another one in his hand, there's a pile of cocaine and a rolled-up bill on the breakfast table. The dog and the snake are in the doorway looking at him with concern.

SULLY  
(into phone, sloshed)  
Fuckin' Patrick Healy, you think your shit don't stink. Well I got news for you--you're goddamn right it don't! How the hell are ya?!

42 INT. HEALY'S CAR - NIGHT

42

Healy looks at the phone, concerned.

HEALY  
Uh, I'm fine. Just wanted to let you know I'll have your car back in a couple hours, I'm still staking out this girl's apartment.

SULLY (V.O.)  
You found my car?!

Just then Healy notices Mary pull up and park. He slides down in his seat.

ON MARY - she gets out carrying a bag and approaches the Homeless Man, who is still sitting on the sidewalk. She hands him the bag.

HOMELESS MAN

Thanks, Mary.

MARY

You watch out for yourself, Herb.

As Mary bounds up the steps of her building, we

HOLD ON the Homeless Man as he happily takes a sandwich and soda out of the bag.

43 INT. MARY'S APARTMENT - NIGHT

43

As Mary rushes into the apartment, Magda is glued to her radio scanner, listening intently.

MAGDA

Jesus, Mary, you gotta hear this--some cop's staking out this broad's apartment.

MARY

No time, Magda, my show's starting.

44 BACK ON HEALY...

44

...he can hear the conversation through the SURVEILLANCE EQUIPMENT pointed at Mary's place.

MAGDA (V.O.)

This is a good one, Mare. Sounds like his partner's all lubed up.

HEALY

(quietly into phone)

Call you back.

SULLY

(over phone)

God, I miss ya, ya fuck--

Healy hangs up abruptly.

45 INT. MARY'S APARTMENT - NIGHT

45

MAGDA

Ah, Christ, I lost 'em.

Mary runs into her bedroom, shuts the door and flips on the tube just as ESPN Sportscenter's OPENING THEME SONG is playing. Relieved, Mary lays back on her bed and starts watching.

DISSOLVE TO:

47 INT. MARY'S ROOM - NIGHT 47

Mary is now watching Andy Griffith while SMOKING A JOINT and GIGGLING away in bed.

48 48

ON HEALY - he's sitting in his car, GIGGLING, too.

HEALY

Fucking Barney...he never learns...

49 INT. MARY'S ROOM - NIGHT 49

As the show's end credits start to WHISTLE AWAY, Mary stands and starts to UNDRRESS for bed.

50 50

BACK ON HEALY - he sits up, very interested now.

HEALY

(into mic)

Here we go, Teddo. Here comes the money shot.

Healy quickly reaches in the back seat and pulls out a bigger, MORE POWERFUL PAIR OF BINOCULARS.

51 51

HEALY'S BINOCULAR POV - we're CLOSE ON the wrinkliest, saggiest, droopiest set of milkbags on the planet.

52 52

ON HEALY - he cringes.

HEALY (cont'd)

Oooof. First chink in the armor, Teddy Boy....

HEALY'S BINOCULAR POV - He moves his view up from the tits to reveal...MAGDA UNDRESSING for bed.

ON HEALY - He flinches, sickened by his mistake, then repositions the binoculars dead left to the next window.

HEALY'S BINOCULAR POV - moving over to the next window we see... Mary as she just finishes putting on some sexy t-shirt.

ON HEALY - as he starts to drool.

HEALY (cont'd)

Oh sweet Jesus...

DISSOLVE TO:

57 EXT. PROVIDENCE - THE HOT CLUB - DAY

Ted is sitting alone having a beer when a smiling Healy approaches.

HEALY

I've got some very, very good news for you, my friend.

TED

Really?

(perking up)

Very, very?

Healy sits down and motions for a beer.

HEALY

I think your life's about to change.

TED

So you found Mary?

HEALY

Right there in Liberty City. And you were right, she's really something.

TED

(smiles)

So she hasn't changed?

HEALY  
That I couldn't say. Let me ask you something: Was she a little...big-boned in high school?

TED  
No, not at all.

HEALY  
Well she must've packed on a few pounds over the years.

This doesn't dampen Ted's enthusiasm.

TED  
Mary's a little chubby, huh?

HEALY  
I'd say about a deuce, deuce and a half. Not bad.

Ted's smile starts to fade.

HEALY (cont'd)  
But you know, you shit out a bunch of kids, you're going to put on a few pounds.

TED  
So she's married?

HEALY  
Nope. Never been.

TED  
Huh?

HEALY  
Four kids, three different guys.

TED  
Three different guys?

DOM  
Well I'm guessing. There's a black kid, two whites, and a midget.

TED  
Oh my.

HEALY  
Hyperactive little fuckers, too. Tough to keep up with in a wheelchair, I bet.

TED  
She's in a wheelchair?!

Ted looks completely drained.

HEALY

Don't look so shocked, it's been a long time. I bet you've changed a lot over the last twelve years, haven't you?

TED

(shrugs)

It's just that...Mary. I wouldn't have thought...

HEALY

Anyway, the good news is I have all the information you need. Got it from her bookie--nice guy. You should definitely call her, Ted. I mean she's a real sparkplug, that one. She seems determined to get those rugrats off welfare and with your help I'll bet she does it.

Ted stands and starts moping away.

TED

Thanks, Healy. Good work.

HEALY

Ted...? Don't you want the name of the housing project?

TED

Uh, that's okay.

HEALY

You sure, big guy? I'll bet she'd love to hear from you before her mastectomy!

As Ted leaves, Healy puts his feet up on the table and sits back.

58 INT. TED'S APARTMENT - NIGHT

58

We PAN across the room of unopened boxes to Ted laying awake in bed. We hear HEAD-BANGER MUSIC coming from the apartment next door. Finally Ted gets up and walks over to his dresser. As he flips on a small light we see loose change, a balled-up Kleenex, a few golf tees, and Ted's wallet. Ted picks up the wallet and opens it.

TED'S POV - Inside is an an old high school photo of a smiling Mary.

As Ted looks at it, he can't help but smile, too.

59 INT. PROVIDENCE UNION INSURANCE COMPANY - DAY

59

ON HEALY'S CUBICLE - Healy's taking his last boxload of crap out of his cubicle when he spots Ted. He tries to duck back in but Ted sees him. Healy forces a smile as Ted approaches.

TED  
What are you doing?

HEALY  
Oh, uh, I resigned.

Ted picks up a plane ticket off the desk.

TED  
Miami?

HEALY  
Yeah, this insurance business is too slow for me. I'm going to go down and try my hand at jai alai.

TED  
Jai alai?

HEALY  
Yeah, I don't know why but I always felt at home in the fronton.

Healy starts walking out of the office and Ted follows. Healy is having a hard time looking him in the eye. So he doesn't.

TED  
Look, uh, I've been thinking about everything you told me.

HEALY  
Good good.

TED  
Well...I think you're right, I should look her up.

HEALY  
Rollerpig? Are you nuts?

TED  
But you said she was a sparkplug...?

HEALY  
I said buttplug. She's heinous.

Ted SIGHS and follows Healy out the front door.

60 EXT. PARKING LOT - DAY

60

They walk across the lot toward Healy's car.

TED

All the same, I still want to call her. I know it sounds crazy--Mary sure has a lot of troubles in her life--but, I don't know, maybe I can help her out.

(sighs)

The poor thing's had it tough--she's in a wheelchair for Godsakes.

HEALY

It's a goddamn bunion. It'll heal.

TED

Oh. I thought...

(beat)

That's not it anyway. I know this doesn't make any sense to you, but I just can't turn it off that fast. I still feel something for her.

Healy comes to his car and puts his stuff in the trunk.

HEALY

Okay, tell you what: I'll get her number for you just as soon as she gets back from Japan.

TED

Japan? What's she doing in Japan?

HEALY

You've heard of mail-order brides? Well they go that way, too.

Ted is devastated.

TED

Mary's a mail-order bride?

HEALY

Fetches a pretty penny, too. Don't forget, it's the Sumo culture, they pay by the pound there. Sort of like tuna.

Off Ted's look, we

CUT TO:

61 EXT. THE HOT CLUB - DAY

61

Ted and Dom are having a beer and a dog.

TED

That's it, I'm making an oath. I'll never procrastinate about anything again. Life is too fucking short.

DOM  
Hey, look on the bright side--

TED  
(interrupting)  
What's that, Dom? What's the bright side?

DOM  
Well...at least now you know.

TED  
I think it was better when I didn't. It was kind of inspiring to know there was someone so pure in the world.

As Ted dwells on this, Dom bursts out LAUGHING.

TED  
What's so funny?

DOM  
I'm sorry, it's just that you're taking this all wrong, pal. Don't you see? You're liberated. I feel liberated. I mean here you've been in therapy thinking you blew it with the greatest girl ever, and it turns out that getting your dick stuck in your zipper was the best thing that ever happened to you!

Ted flinches at this.

TED  
Wait a second, I never told you that.

DOM  
Christ, Ted, I was only four towns away.

Ted thinks it over.

TED  
Maybe you're right. I should look on the bright side. I mean, I've still got my health...

(checks watch)  
I'm out of here. I've got to get up at six a.m. to move my boss's brother into his apartment.

DOM  
What? On your day off? Do you even know the guy?

TED  
Never met him.

DOM  
 Jesus, Ted, you've got to finish that damn  
 novel so you can quit that stupid magazine.

TED  
 Amen to that.

CUT TO:

62 EXT. MIAMI - DRIVING RANGE - DAY 62

Healy pays for a bucket of balls, then takes his clubs and strolls  
 jauntily to...

63 63

A GOLF TEE NEXT TO MARY'S

Healy places a ball on the tee and takes a swing. He tops the ball  
 and it dribbles about ten yards.

HEALY  
 Hit a house! Bite bite!  
 (to Mary)  
 Haven't swung the wrenches in a while.

Mary nods. Healy takes another swing and duck-hooks one about  
 fifty yards. Mary addresses her ball, takes a smooth backswing,  
 and...

HEALY (cont'd)  
 Hey, can you give me some tips here?

She cracks her shot long and straight.

MARY  
 Yeah, don't talk in someone's backswing.

HEALY  
 Thanks.

Mary tees up another ball and Healy puts down his club.

HEALY (cont'd)  
 I'm gonna get a soda, you want one?

MARY  
 (annoyed)  
 No thanks.

Healy pulls out a huge wad of change from his pocket.

HEALY  
 Oh cripes. Do you have change for a dollar?  
 All I have is these stupid Nepalese coins.

MARY  
(interested)  
Nepal? Have you been?

HEALY  
Not in months. I don't even know why I  
bought the damn place.

MARY  
You own a home there?

HEALY  
Well...it's just a condo really. Right  
outside Katmandu.

MARY  
Wow. That's a place I've always wanted to  
go. Is it true the mountains are so tall  
you can't see the tops?

HEALY  
Not 'til you get about three hundred yards  
from the summit. That's been my experience  
anyway.

She looks impressed. Healy looks at his watch.

HEALY (cont'd)  
You know, I should just get going. I'll  
work on my game next week.

He flips her a coin.

HEALY (cont'd)  
Here. Spend it on your trip to Katmandu.

MARY  
(smiles)  
Thanks.

Healy starts to walk off. Mary doesn't know what to do. Will she  
ever see this guy again?

MARY (cont'd)  
(CALLS after him)  
It was nice meeting you!

Healy doesn't answer or turn around. He just raises his hand and  
gives her a little wave.

Mary shrugs her shoulders. Oh well...

4 EXT. DRIVING RANGE PARKING LOT - DAY

64

Healy is sitting in Sully's Chrysler LeBaron, right next to Mary's  
Honda Civic.

He watches the rear-view mirror, and the moment he sees Mary coming out from the driving range, he swings his legs out the door and starts changing out of his golf shoes. As Mary tosses her golf bag into the trunk, she notices Healy tying his shoes. A second chance.

MARY

Well, it was nice meeting you, again.

HEALY

Same here...again.

MARY

By the way, what's your name?

HEALY

Pat Healy.

There's an uncomfortable pause...Why doesn't this guy ask the usual questions?

MARY

Don't you want to know my name?

HEALY

I already know it, Mary.

MARY

(surprised)

How'd you know that?

HEALY

It's right there on your golf bag.

Healy opens the back door to put away his golf shoes. Suddenly, rolls and rolls of paper come tumbling out. Mary bends over to help Healy pick them up.

MARY

What are you doing with all these blueprints?

HEALY

Some buildings I'm working on.

MARY

Are you...an architect?

HEALY

Well, just until I get my PGA Tour card.

Mary stares at him, mouth agape.

HEALY (cont'd)

I'm kidding. Yeah, I guess you could call me an architect--it's just a job really, a way to keep me moving. My real passion is my hobby.

MARY

What's that?

HEALY

I work with retards.

MARY

(taken aback)

I beg your pardon?

HEALY

You know...

(flaps lips with fingers)

...the guys who ride the short bus.

MARY

(put off)

Isn't that a little politically incorrect?

HEALY

The hell with that. No one's gonna tell me who I can and can't work with.

MARY

No, I mean--

HEALY

--There's this one kid, we call him Mongo on account of he's a mongoloid. He got out of his cage once and--

MARY

--He's in a cage?!

HEALY

Well it's more of an enclosure really.

MARY

They keep him confined? That's bullshit!

HEALY

That's what I said, so I went out and got him a leash...you know, one of those clothesline runners for the backyard. He's got plenty of room out there to dig. The kid's really blossomed. Now I can take him to ball games, movies--you know, happy stuff.

MARY

That sounds like fun.

HEALY  
 Yeah, it's fun for them, but it's heaven  
 for me.  
 (getting emotional)  
 Those goofy bastards are just about the  
 best thing I have in this crazy old world.  
 (checks watch)  
 Ooh, hey, I gotta run.

MARY  
 (won back over)  
 Look, uh, I was thinking maybe we should go  
 have dinner sometime.

Healy smiles at this and we

CUT TO:

65 EXT. PROVIDENCE APARTMENT - 7:45 A.M.

65

A profusely sweating Ted has a DRESSER ON HIS BACK and EEKS his way toward the front door as his BOSS'S DISABLED BROTHER catches up to him IN A WHEELCHAIR. (The man is a quadraplegic who needs to use a MOUTHPIECE to operate his chair.)

BOSS'S DISABLED BROTHER  
 Hey, shit-for-brains, be careful not to  
 scratch that thing, huh?

TED  
 (straining)  
 What?

BOSS'S DISABLED BROTHER  
 You heard me. You already put a fucking  
 nick in my piano.

TED  
 (biting tongue)  
 I'll try to be more careful.

BOSS'S DISABLED BROTHER  
 S'matter with you? You look like you're  
 fading.

TED  
 The thing's kind of heavy.

BOSS'S DISABLED BROTHER  
 Heavy? Heavy?! What I wouldn't give to know  
 what heavy feels like, you insensitive  
 prick.

TED  
 No, I just meant...

## BOSS'S DISABLED BROTHER

Yeah yeah. I'm going to the corner to get a cup of coffee.

The Boss's Disabled Brother bites into the mouthpiece and ZIPS AWAY up the sidewalk. Ted takes a step. Rests. A step. Rests.

## ASSERTIVE WOMAN'S VOICE

Hey you!

Ted glances back toward the street to see a T.V. NEWS REPORTER from the CHANNEL 7 I-TEAM rushing toward him with a NEWS CREW on her heels.

## T.V. NEWS REPORTER (cont'd)

Do you know that you're parked in a handicapped spot?

CUT TO:

66 INT. DOCTOR'S OFFICE - DAY

66

Ted is splayed out on a table in obvious pain while DR. LALONDE, an old high school pal, palpates his spine.

DR. LALONDE

(smirking)

So...I see you made the news.

TED

(angry and embarrassed)

It wasn't my truck--I was helping out a guy in a wheelchair.

DR. LALONDE

(dubious)

Uh-huh. Where was he?

TED

Out getting coffee.

DR. LALONDE

Yeah, that's more or less what the others said, too. Out getting coffee...supposed to meet him here...picking up my grandma...

Ted turns and GLARES at him.

DR. LALONDE (cont'd)

I'm just saying...They sure made you look dumb.

Ted SIGHS. A couple big CRACKS of the neck.

TED

Bob, do you remember Mary?

DR. LALONDE  
Who?

TED  
Mary.

DR. LALONDE  
From high school Mary? Yeah, I saw her  
about six months ago at a convention in Las  
Vegas.

Ted sits up.

TED  
A convention? How'd you see her at a  
convention?

DR. LALONDE  
I'm an orthopedic surgeon, she's an  
orthopedic surgeon.

The Doc SIGHS, still able to recall the feeling.

DR. LALONDE (cont'd)  
What a babe...

Ted sits up on his elbows.

TED  
Babe?

CUT TO:

67 INT. PROVIDENCE MUTUAL INSURANCE COMPANY - DAY

67

A buckled-over Ted limps into Dom's office with a crazed look on  
his face.

TED  
Mary's a babe!

DOM  
What?

TED  
My Mary--she's not in Japan, she's single,  
and she's got no rug-rats. She does have a  
little gambling problem, she plays the  
football cards a bit too much, but she's a  
babe, a surgeon babe!

DOM  
Huh? But why did Healy...?

TED  
Well think about it.

Ted folds his arms.

DOM  
No...You mean...?

TED  
Uh-huh.

DOM  
The lazy fuck just didn't bother to look  
her up.

TED  
(nodding)  
That sneaky prick was probably practicing  
his jai alai.

Dom shakes his head. Then:

DOM  
Well then you've got to call her, man.

TED  
Fuck calling her. I'm going down there.

68 INT. MARY'S APARTMENT - NIGHT

68

While Mary gets ready for her date, Magda sits in front of the  
radio scanner in her bathrobe with her little dog Puffy on her  
lap.

MAGDA  
So who's the lucky guy?

MARY  
Name's Patrick, I met him at the driving  
range.

MAGDA  
Good lookin'?

MARY  
He's no Steve Young.

69 INT. HEALY'S CAR - NIGHT

69

Healy, listening through his headphones, reacts to this.

MAGDA (V.O.)  
What's he like?

MARY (V.O.)  
I don't know. He's kind of a mook.

MAGDA (V.O.)  
What's a mook?

MARY (V.O.)  
You know, a mookalone, a schlep.

70 INT. MARY'S APARTMENT - NIGHT

70

MAGDA  
Then why you going out with him if he's a schlep?

MARY  
Come on, Magda...  
(SIGHS)  
It's like that movie Harold and Maude.

MAGDA  
I don't watch the new ones.

MARY  
This one's almost thirty years old. It's about a young kid and an old lady who fall in love.

MAGDA  
That's exactly why I don't watch 'em anymore--it's bullshit! Why the hell would an old lady go for a young kid?

Mary smiles at this.

MARY  
The point is, love isn't about money or social standing or age, it's about connecting with someone, having things in common...kindred spirits.

MAGDA  
Fuck kindred spirits. My little Puffy here's gonna tell you all you need to know about this guy in about two seconds flat. If he starts yapping, he's a loser; if Puffy's relaxed...well, you got yourself a keeper.

71 INT. HEALY'S CAR - NIGHT

71

As Healy thinks about this, we

CUT TO:

72 EXT. MARY'S APARTMENT BUILDING - NIGHT

72

Healy enters the building.

73 INT. MARY'S APARTMENT BUILDING - HALLWAY - NIGHT

73

Healy tiptoes up to Mary's apartment door. He peeks through the mail slot.

74

74

HEALY'S POV - Puffy is staring at him and GROWLING.

75

75

Healy reaches in his pocket, pulls out a VALIUM and a DOGGY TREAT. Healy shoves the pill into the treat's soft center, examines it, then thinks what the hell and SHOVES IN ANOTHER ONE.

Puffy GROWLS LOUDER. Healy pops the treat through the mail slot and listens as the dog DEVOURS IT. Healy looks at his watch, then sneaks back outside to wait a few minutes for the drugs to kick in.

CUT TO:

76 INT. MARY'S LIVING ROOM - NIGHT

76

Healy is sitting on Mary's couch with Puffy spread-eagled upside-down on his lap, KNOCKED OUT COLD. Mary and Magda look on in amazement.

HEALY

(baby talk)

Oh, Pufferball likes his little tum-tum rubbed, doesn't he now?

MARY

Wow, I've never seen him like this. He doesn't usually like guys.

MAGDA

You mean he doesn't like bad guys.

HEALY

'That right?

MAGDA

He can tell you're an animal nut. You are, aren't ya?

HEALY

Truth is I usually get along better with animals than with people. In Nepal the villagers call me 'Kin-tan-tee', which means 'man who is loved by many animals...

(babbling)

...who love him a lot, too...and so on.'

Magda stares dreamily at Healy, smitten.

MAGDA  
Would you like a glass of tea or something?

HEALY  
You got a brew?

MARY  
Sure.  
(noticing Magda's trance)  
Uh, Magda, why don't you get some more  
cheese and crackers...?

MAGDA  
Oh, yeah, of course, dear.

The two women go into the kitchen and Healy is left to pet the  
MOTIONLESS DOG. Suddenly Healy notices that the dog is A LITTLE  
TOO MOTIONLESS. Healy checks Puffy's pulse. He looks at his watch  
to time the rate.

MARY (O.S.)  
(CALLING out)  
Sorry, Pat, out of beer. You like vodka?

HEALY  
(CALLING out)  
Great.

He starts SHAKING THE DOG, but Puffy doesn't move. Healy goes into  
action. He starts pressing on his heart, PERFORMING DOGGIE CPR.  
One-and-two-and-three, he continues trying to revive him.

MAGDA (O.S.)  
(CALLING out)  
Would you like a little clam-dip, honey?

HEALY  
(CALLING out)  
No, thanks.  
(panicking)  
Love a little bundt cake if you have some!

77 INT. MARY'S KITCHEN - SAME

77

Magda and Mary are on their way out the door when they stop.

MAGDA  
Bundt cake?

MARY  
(shrugs)  
Must have a sweet tooth. See if you can  
find some cookies.

As Magda starts to go through the cupboards...

INT. MARY'S FAMILY ROOM - SAME

78

A panicked Healy is giving the little mutt MOUTH-TO-MOUTH now. Then back to the heart, the mouth, the heart, the mouth....

HEALY

(quietly, desperately, to  
Puffy)

Come on, man, stay away from the light!

Healy resumes blowing into the dog's snout, pumping his chest, with no results. Desperate, he picks up the cheese knife and quickly SLICES THE WIRES ON TWO TABLE LAMPS.

Healy grabs the two wires and TOUCHES THEM TOGETHER LIKE A DEFIBRILLATOR on the little pooch's chest.

ZZZZZTTTTTT - the dog BOUNCES a couple feet off the couch as SPARKS FLY.

Healy takes his pulse again. Nothing. He ZAPS him once more with the LIVE WIRES.

ZZZZZTTTTT - Still nothing. Healy gets to his feet and peeks into the kitchen. When he turns his back, we see PUFFY IGNITE IN FLAMES.

When Healy turns back, he's horrified at what he sees. He grabs a vase of flowers and POURS THE WATER ON THE BURNING DOG.

With this, Puffy flinches and comes to, GASPING FOR AIR!

MAGDA

All I had was some Funny Bones--how does that sound, honey?

Healy picks up the stunned pooch and swaddles it in a blanket as Magda ENTERS the room followed by Mary.

HEALY

(petting dog)

Fine. Fine.

MARY

Here you go.

(sniffs)

What's that smell?

Mary hands Healy his vodka and as he downs it, we

CUT TO:

9 EXT. MIAMI MUSEUM - NIGHT

79

Healy looks slightly disoriented as Mary leads the way into the courtyard area by the main building.

HEALY  
The museum? I thought we were going out to dinner?

MARY  
We will, but first I have a surprise.

HEALY  
A surprise?

MARY  
The architecture exhibit! My friend Tucker is going to be here. He's an architect, too. You guys will have tons to talk about.

CLOSE ON HEALY'S FACE as he starts to panic.

80 INT. ARCHITECTURE EXHIBIT

80

Mary and Healy walk through the exhibit area. Mary scans the room for her friend. Healy's face is ashen.

MARY  
I know he's around here someplace.

HEALY  
(chipper)  
What say we get outta here and go crush a bucket?

MARY  
We just got here thirty seconds ago. Isn't this stuff great?

Mary points to an architectural model.

MARY (cont'd)  
Is this one art deco or art nouveau?

HEALY  
Deco.

MARY  
Would you call that a portico or a vestibule?

HEALY  
That...? Vestibule.

MARY  
How about--?

HEALY  
When you look at architecture, try not to concern yourself with the pieces--look at the building in its totalitarianism.

Mary gives him a look. Suddenly, Healy draws a couple of invisible six-shooters at her.

HEALY (cont'd)  
Stone crab time! Come on, let's get outta here, goofy.

He turns to go but Mary notices something O.S.

MARY  
Tucker!

Mary leads Healy over to her friend TUCKER, a distinguished-looking man in his fifties. Healy looks like a dog that's being dragged to the vet. Mary and Tucker embrace.

TUCKER  
(still hugging)  
Come on, like you mean it.

Mary LAUGHS and hugs Tucker tighter. Then:

MARY  
Tucker, this is my friend Pat Healy.

Healy and Tucker shake hands.

TUCKER  
Pleasure to meet you, Patrick.

HEALY  
Same here.

MARY  
Pat's an architect, too.

TUCKER  
Hey, no kidding? Where are your offices?

HEALY  
(keeping cool)  
Mainly I work out of Boston.

TUCKER  
Boston, huh? Did you get your degree up there?

HEALY  
Yes yes, I did get my degree up there.

TUCKER  
Harvard?

HEALY  
You bet.

TUCKER  
(pleased)  
Did you study under Kim Greene?

HEALY  
Among others.

TUCKER  
Kim and I are close friends!

HEALY  
Well, I'll tell her I ran into you.

TUCKER  
You mean him.

BEAT.

HEALY  
Well...that's debatable.

Healy makes a hand-gesture to imply that Kim's sexuality is in doubt.

TUCKER  
Really? But he's been married for twenty years--they've got six kids.

HEALY  
Nice smokescreen, isn't it?

Tucker can hardly believe his ears.

MARY  
Pat does projects all over the world.

TUCKER  
(impressed)  
Where would I have seen your work?

HEALY  
Have you been to...  
(thinking hard)  
Let's see--Santiago, Chile?

TUCKER  
Absolutely! I was there twice last year.  
Which building is yours?

HEALY  
Do you know the...soccer stadium?

TUCKER  
Did you build the Estadio Olimpico?

HEALY  
No...just down the street, the Amigo Tower.

TUCKER  
I'm sorry, I'm not familiar with it. What style?

HEALY  
Uh, sort of nouveau deco...with a big vestibule. Check it out next time you're up there.

Tucker starts to look a little suspicious.

TUCKER  
You know, I really should take your card.

HEALY  
(noticing something)  
Oh look, it's Doob! Will you excuse me a minute, Tucker?

Healy drags Mary across the room toward a MAN who's looking at an exhibit.

HEALY  
(to Man)  
Dooby, you old sheep-fucker! How the hell are ya?

MAN  
My name's Mel.

HEALY  
Oh, sorry. Anyone ever tell you you look just like Jim Dubois?

MAN  
The sheepfucker?

Healy shrugs and the man walks away angrily.

CUT TO:

81 EXT. HIGHWAY - NIGHT

81

A two-door Toyota Tercel flies by the camera.

82 INT. TOYOTA TERCEL

82

A determined Ted is cruising along the highway in his rent-a-car. He has a cup of coffee in his hand and a HITCHHIKER in the seat beside him. The Hitchhiker sits with a LARGE RED DUFFEL BAG between his legs.

HITCHHIKER  
Thanks for picking me up.

TED

No prob, I could use the company. I've been on the road going on fifteen hours straight.

HITCHHIKER

I know how you feel--I been standing in the same spot for the last five hours. You know it's against the law to pick up a hitchhiker in this state.

TED

That must make it tough.

HITCHHIKER

Sucks. So what's up? You some kind of salesman or something?

TED

Nah. I'm...I'm nothing.

HITCHHIKER

Oh. Well I am.

TED

Hm?

HITCHHIKER

A salesman--that's what I am. I mean, I'm gonna be anyway. I'm starting my own company--video sales--just as soon as I get enough seed money.

TED

'That right? Good for you.

HITCHHIKER

Yeah, you wouldn't believe my idea--it's a home run. You ever hear of Eight-Minute Abs?

TED

The exercise tape? Sure, I've seen it on T.V.

HITCHHIKER

Two million copies it sold last year. Two million, man. But not next year--my idea's gonna blow them outta the water. Get this:  
(dramatic pause)  
Seven-Minute Abs.

BEAT.

TED

I see where you're going.

HITCHHIKER

(big smile)

Think about it. You walk into a video store and you see Eight-Minute Abs and right next to it you see Seven-Minute Abs--which one you gonna spring for?

TED

I'd go with the seven.

HITCHHIKER

Bingo. Especially since we guarantee you'll get every bit as good a work-out.

TED

How do you guarantee that?

HITCHHIKER

Well it's the company motto: 'If you ain't happy we'll send you the extra minute.'

TED

Huh. That sounds great.

(beat)

Unless someone else comes out with Six-Minute Abs.

Ted CHUCKLES, but the Hitchhiker just GLARES at him, unamused.

TED (cont'd)

(unaware)

I'm gonna pull over. I gotta take a leak.

83 EXT. REST AREA - NIGHT

83

The Toyota Tercel pulls in and parks. Ted gets out and walks into the bushes to whiz.

ON TED - as he steps into the dark brush UNZIPPING his fly he TRIPS over something and FALLS TO THE GROUND.

TED

What the--?

Suddenly WHOOSH, WHOOSH, WHOOSH--several huge SPOTLIGHTS illuminate the area revealing...

TWO DOZEN FRIGHTENED MEN scurrying to pull their pants up all around him.

POLICE OFFICER (O.S.)

THIS IS A RAID!

ANGLE ON a startled Ted ON HIS KNEES directly in front of ANOTHER MAN, making it appear that he's been BLOWING THE GUY.

REVERSE ANGLE reveals a DOZEN POLICE OFFICERS holding the spotlights and moving in for the arrests followed by a CAMERA CREW.

TED  
(deer caught in headlights)  
Wait a second, it's not what you think.

A GUY with his pants at his ankles jumps on the bandwagon.

PANTS AT ANKLES GUY  
That's right! I-I-I was just pissing!

Ted glares at him.

TED  
No! I was pissing!

POLICE OFFICER  
Yeah, I'll bet you all were. Come on, in the truck.

As they grab Ted and the others and hustle them away, we

PAN TO the Hitchhiker sitting in the Toyota watching the raid unfold.

The Hitchhiker is clearly PANICKY at the sight of all the cops. Quietly he OPENS THE CAR DOOR, ducks down, and then SPRINTS AWAY INTO THE WOODS UNSEEN, LEAVING HIS BIG RED BAG BEHIND.

CUT TO:

84

84

CLOSE UP OF TELEVISION SCREEN as the bust continues. Each of the men COVER THEIR FACES as they pass by the camera, EXCEPT FOR TED who is extremely visible.

TED  
(to Cop)  
Okay, take it easy, you don't have to push.

REVERSE ANGLE REVEALS a shocked Dom and his wife watching this on their television.

DOM  
Oh...my...God. Is that...?

DOM'S WIFE  
(matter-of-fact)  
Told you he was gay.

BACK ON THE TELEVISION - The COPS struggle to get the feisty Ted into a police van.

TED  
I was taking a leak!

T.V. ANNOUNCER (V.O.)  
We'll be right back with more of our  
special edition of COPS - LIVE IN THE  
BIBLE BELT!

CUT TO:

85 EXT. MIAMI STREET - NIGHT

85

Healy and Mary are walking home at the end of their date. Healy is eating a big, wild cone of COTTON CANDY and drinking a beer.

HEALY  
That grandmother of yours--she's really something.

MARY  
Magda? She's not my grandmother--actually she rents the apartment right next to mine. Her husband passed away a couple years ago so she doesn't like to be alone.

HEALY  
And it doesn't cramp your style?

MARY  
Sadly, no. Well except for the lint.

HEALY  
Lint?

MARY  
Yeah, I think it's that dog of hers running around on the rug all day--just makes for a lot of lint. Look at this...

Mary lifts her shirt, revealing a BIG CLUMP OF COTTON CANDY STICKING OUT OF HER BELLY-BUTTON.

MARY (cont'd)  
See? That's just one day.

Healy CRACKS UP and then gazes at her. What a babe.

HEALY  
You know, sometimes I wish I could be like Magda and not go home. I'd like to just bounce around for awhile, do a little traveling...

MARY  
Why bounce when you have your own condo in Nepal to go to?

It's clear Healy forgot about that one.

HEALY

Ah, I'd sell that. Start fresh in a new place, quit the architect game, slow things down, read more books, see more movies...

MARY

You're a movie buff?

HEALY

Try to be. It's tough going with the crap they make today. If Dumb and Dumber's the best they've got to offer I say thanks but no thanks.

MARY

Have you seen it?

HEALY

No. But the Boston Globe critic Jay Carr hated it.

MARY

A fucking moron.

HEALY

Huh. I guess I just wish they made them like they used to. You know, something like The Heartbreak Kid...or Harold and Maude.

Mary can't believe her ears.

MARY

Harold and Maude is my all-time favorite movie.

HEALY

Ouch. Come on, don't bust my chops. I know it's corny, but I do love it.

MARY

Pat, I'm not kidding. I really think it's the greatest--

HEALY

--Love story of our time.

Mary smiles. Is this guy for real?

MARY

Yeah.

HEALY

Wow. I thought I was the only one.

They come to her apartment building and stop. It gets a little awkward.

MARY

So...

HEALY

Yeah...I guess this is it, huh?

MARY

I guess.

HEALY

Well, I'll see ya.

Healy turns to go but stops.

HEALY (cont'd)

Mary...ah, forget it.

MARY

What?

HEALY

No, forget it, it was stupid.

MARY

Come on, what were you going to say?

HEALY

Nah, really, it was moronic.

She grabs him by the shirt playfully.

MARY

Just say it.

Healy takes a deep breath.

HEALY

Could I feel your bosoms before I go?

Mary just stares at him.

MARY

(beat)

Knock yourself out.

Healy reaches out and cups her breasts. He doesn't kiss her, she doesn't kiss him, he just fondles her breasts. Then:

HEALY

Okey-dokey, so tomorrow night?

She smiles and as Healy walks away we

CUT TO:

87 INT. SOUTH CAROLINA PRISON - DAY

87

Ted is sitting alone at a table in a small interrogation room.

PULLBACK to reveal that he is being observed through a two-way mirror by two detectives, FRANEK and CAVALLO.

DETECTIVE FRANEK

Man, they never look like you'd expect.

DETECTIVE CAVALLO

That's probably how he got the victim to drop his guard.

DETECTIVE FRANEK

Where'd they find the body?

DETECTIVE CAVALLO

In a big red bag on the front passenger seat. All hacked up--fucking gruesome--a real psycho, this one.

The Detectives ENTER the room.

88 INT. INTERROGATION ROOM - DAY

88

Ted stands as the Detectives take a seat across from him.

TED

(agitated)

I'm telling you, I did not solicit sex! I was just stopping to go the bathroom, next thing I know I tripped over something--well someone--and, POOF, there's cops and lights and--

DETECTIVE FRANEK

Okay, calm down, Ted, we believe you.

(beat)

The problem is we found your friend in the car.

As Ted sits back down the Detectives just stare at him. Finally Ted thinks he gets it.

TED

Oh. The hitchhiker.

(CHUCKLES)

That's what this is all about.

Ted puts his head in his hands and smiles.

TED (cont'd)  
 Isn't that just my luck--I get caught for everything.

DETECTIVE CAVALLO  
 So you admit it?

TED  
 Guilty as charged. I'm not gonna play games with you. I could give you a song and dance but what's the point? I did it and we all know it.

(laughs)  
 The hitcher himself told me it's illegal...The irony.

The Detectives are surprised by his forthrightness.

DETECTIVE CAVALLO  
 Well, uh, can you tell us his name?

TED  
 Jeez, I didn't catch it.

The Detectives flinch at his glib demeanor.

DETECTIVE FRANEK  
 So he was a stranger? It was totally random?

TED  
 (confused)  
 He was the first hitcher I saw, what can I tell you? Now cut to the chase, how much trouble am I in?

The Detectives look at one another.

DETECTIVE FRANEK  
 First tell us why you did it.

TED  
Why I did it?  
 (scoffs)  
 I don't know. Boredom? I thought I was doing the guy a favor.

The Detectives look at each other.

DETECTIVE CAVALLO  
 This wasn't your first time, was it, Ted?  
 How many we talking?

TED  
 Hitchhikers? I don't know--fifty...a hundred maybe--Who keeps track?

Finally Detective Cavallo EXPLODES across the table and starts WAILING on a shocked Ted.

DETECTIVE CAVALLO  
You sonofabitch! You're gonna fry!!!!

CUT TO:

89 EXT. MARY'S OFFICE - MORNING 89

Mary pulls up in her Honda Civic. She parks out front and enters the building.

PAN ACROSS THE STREET TO REVEAL - Healy is parked in his car. His surveillance equipment is pointed toward Mary's office.

90 INT. MARY'S OFFICE - MORNING 90

Mary walks into the office and sees a MEDICAL ASSISTANT standing near the coffee maker.

MARY  
Mornin', Jane.

MEDICAL ASSISTANT #1  
Good morning, Doctor. Your friend Tucker's in your office to see you.

Mary nods and heads toward her office.

91 INT. MARY'S OFFICE - SAME 91

Mary walks into her office and sees Tucker seated at her desk. (SHOT FROM behind Tucker so we only see the back of his head.)

TUCKER  
What's up, Doc?

MARY  
Tucker, you look different some how. Did you do something with your hair?

MARY'S POV - Tucker's got two TONGUE DEPRESSORS under his upper lip making him look like a walrus.

TUCKER  
The teeth, the teeth. I got 'em capped.

ON MARY - smiles.

MARY  
Oh yeah, they look great.

INT. HEALY'S CAR - SAME

92

He's got his listening gun fixed on Mary's office.

TUCKER (V.O.)

You don't think they're too big?

MARY (V.O.)

No no, the bigger the better.

(beat)

But I must say, they could be a little brighter. Nothing's sexier than a mouthful of pearly whites.

Healy looks at his teeth in the mirror. Not exactly pearly.

93 INT. MARY'S OFFICE - CONTINUOUS

93

Tucker pulls the tongue depressors out of his teeth and laughs. He stands up, and when Mary tries to squeeze past him he gives her a kiss on the cheek.

TUCKER

You ever been laid in this office?

Mary pushes past him.

MARY

Behave yourself, Tucker.

(smiles)

Come on, what are you doing here?

She sits in her chair and leans against her desk.

TUCKER

I wanted to talk to you about your friend Patrick.

94 EXT. HEALY'S CAR - CONTINUOUS

94

Healy almost flies out of his seat.

MARY (O.S.)

He's a nice guy, isn't he?

TUCKER (O.S.)

Well...that's what I'm trying to figure out. How long have you known him?

95 INT. MARY'S OFFICE - CONTINUOUS

95

Tucker has a look of concern.

MARY

Not long at all, but I really like him.

(off Tucker's look)

Okay, I know he's a little different, Tucker, but that's what I like about him. He's a guy. A real guy. He dresses like a dork and eats corndogs and he isn't always politically correct and he probably farts, too. And that's okay with me.

TUCKER

That's what you've been looking for--a farter?

MARY

I've been looking for a guy--not one of these South Beach pussies.

TUCKER

(SIGHS)

Look, it's just that something about him struck me as odd last night. He gave me this funny vibe. Anyway, I called some friends back east. They don't know of any architect named Patrick Healy and he's not listed as a Harvard alumnus.

96 INT. HEALY'S CAR - SAME

96

Healy SLAMS his hand on the steering wheel.

HEALY

Fuck!!

MARY (O.S.)

Huh...that's strange.

97 INT. MARY'S OFFICE - SAME

97

TUCKER

I thought so. Anyway, I hope you don't think I'm being meddlesome. I just think you should be careful with this guy.

MARY

(concerned)

No no no, Tucker, thank you.

TUCKER

I mean let's face it, Mary, you're beautiful, you've got money, you trust people--I'm just saying, there's a lot of psychos out there.

MARY  
 (small smile)  
 I appreciate you looking out for me.

CUT TO:

98 INT. SOUTH CAROLINA PRISON - DAY

98

CLOSE ON - Detective Franek as he SPEAKS, sheepishly. His remorseful-looking partner Cavallo stands behind him.

DETECTIVE FRANEK  
 On behalf of the entire South Carolina law enforcement community, I would like to offer our heartfelt apologies for any pain or temporary inconvenience we may have caused you, Mr. Peloquin.

REVERSE ANGLE - reveals that Ted is lying on his prison bed being spooned by a 300-pound SLEEPING INMATE.

99 INT. PRISON HALLWAY

99

The two Detectives and an apoplectic Ted walk down the hallway.

DETECTIVE FRANEK  
 At exactly 10:48 this morning a man was apprehended not far from where you were arrested. He was identified as an escaped mental patient and subsequently confessed to the murder that you were being held for. Lab tests confirmed a fingerprint match on the bag.

TED  
 (fragile)  
 So...I'm free to go?

Detective Cavallo stops and holds out his hand.

DETECTIVE CAVALLO  
 No harm, no foul?

TED  
 (stunned)  
 I guess.

Still traumatized, Ted shakes the man's hand, then mopes toward the door.

DETECTIVE FRANEK  
 By the way, there's somebody here to see you.

CUT TO:

100 INT. TED'S CAR - DAY

100

Dom is driving; a bruised and somber Ted is in the passenger seat.

DOM  
You are one lucky sonofabitch, you know that?

TED  
I am?

DOM  
Didn't they tell you? That hitcher was just about to cut your throat when you stopped to take a leak. You got a fucking horseshoe up your ass, man.

TED  
Yeah...feels like it.

Ted grimaces and shifts in his seat.

TED (cont'd)  
How the hell did you get here anyway?

DOM  
Flew.  
(beat)  
Told my wife I was going to a Promise Keepers convention.

Ted gives him a look.

DOM (cont'd)  
I hate to ruin your day, Ted, but I have some bad news for you.

Ted SIGHS.

TED  
(resigned)  
Shoot.

DOM  
Remember our friend Healy? Well, I didn't know where to mail his last paycheck so I sent my assistant by his mother's apartment. Turns out there is no diabetic mom. Landlord said she's been dead for ten years.

TED  
And this adversely affects me how...?

DOM  
 Don't you see?--Healy lied to us about everything! The landlord said when he got back from Miami he kept talking about falling for some doctor named Mary!

Ted is stunned.

TED  
 Huh? What? No...My Mary? Mary wouldn't go for him....would she?

Dom hands Ted a SLIP OF PAPER.

DOM  
 His address in Miami. You know, when you think about it, we really don't know the first thing about this guy.

Finally the implications of this dawn on Ted.

TED  
 Jesus Christ...what have I done?

CUT TO:

01 INT. MARY'S APARTMENT - EVENING

101

A confused Mary and her girlfriends are in the apartment while Magda listens to the radio scanner in the b.g.

LISA  
 You're not seriously thinking about going out with this guy again?

JOANNIE  
 Mary, he sounds like a psycho!

MAGDA  
 Would you hens quit ya cackling and let her do what she wants to do. Puffy liked him and Puffy's never wrong.

The girlfriends roll their eyes.

BRENDA  
 Mary, the guy's full of shit.

MARY  
 What if he's not? What if Tucker just made an honest mistake?

LISA  
 What if he didn't?

It's clear that Mary is torn.

MARY

I don't know how I can bail now, he's going to be here any minute.

JOANNIE

Well then blow him off when he gets here.

MARY

But you didn't meet him. He seems so...I don't know...perfect...kind of.

BRENDA

He has a big cock, doesn't he?

Mary shoots Brenda a look.

MAGDA

Hey hey, what did you say Pat's last name was?

MARY

Healy.

Magda's eyes almost come out of her head.

MAGDA

I think you better listen to this.

Magda turns up the volume on her scanner and we can clearly hear Healy TALKING ON HIS CELLULAR PHONE. Mary and her girlfriends gather around.

SULLY (V.O.)

So where the hell are you, Healy?

HEALY (V.O.)

Ah, I got a date tonight with that Mary girl I told you about.

SULLY (V.O.)

The sawbones?

HEALY (V.O.)

Yep.

The girls all look at one another.

BRENDA

We hit the motherlode.

MARY

We shouldn't be listening to this.

LISA AND JOANNIE

Shhh.

SULLY (V.O.)

She still think you're a fucking architect?

HEALY (V.O.)  
Oh yeah.

SULLY (V.O.)  
Dumbshit.

LISA  
Mr. Perfect, huh?

Mary starts to feel like a fool.

MARY  
(edgy)  
Turn it up, Magda.

HEALY (V.O.)  
Hey, watch your mouth--she's a great gal.  
I'm the dumbshit for lying to her.

SULLY (V.O.)  
Why didn't you just tell her the truth?

HEALY (V.O.)  
I don't know. I guess...it just seems that  
women today are more impressed by the  
mighty buck than by some schmo who spent  
the last seventeen years scraping by on  
Peace Corp wages.

The girls all seem moved by this.

102 INT. HEALY'S CAR - NIGHT

102

Healy is parked out front, the phone in one hand, a SCRIPT in the other, as he listens to Sully read the following words:

SULLY (V.O.)  
But Jesus, Pat, if she's as special as you  
say, she's going to want to hear about  
the things you did.

HEALY  
(dismissing this)  
Ahh.

103 INT. SULLY'S APARTMENT - SAME

103

A disheveled and wired-looking Sully is sitting on the couch in his underwear READING FROM THE SAME SCRIPT. There's COKE on the table, DOG SHIT on the floor, and FLIES everywhere.

In the B.G. we see the Great Dane SNIFFING at his empty bowl and the Boa Constrictor sprawled out on the floor, barely moving.

SULLY  
 (reading)  
 Come on, you could tell her about the  
 irrigation ditches you dug in Sudan, the  
 orphan babies who cried in your arms in  
 Romania...  
 (does a line of blow)  
 ...the hope you gave Freddie the leper in  
 Calcutta...

Suddenly the dog snatches the page out of his hand and STARTS TO  
 EAT IT.

104

104

BACK ON Mary and friends.

JOANNIE  
 (welling up)  
 I love this man.

Magda folds her arms and gloats.

105 INT. HEALY'S CAR - NIGHT

105

HEALY  
 Look, I did all those things for myself.  
 I'll be honest with you, I'm a selfish  
 prick. I get a high from helping all of  
 God's creatures. An honest to goodness  
 high.

Just then, Healy sees a bug on the car window and instinctively  
 squashes it.

106

106

ON SULLY - he has the phone wedged between his cheek and  
 shoulder as he STRUGGLES with the dog to get the script.

Sully still can't retrieve the script, nor his next line.

SULLY  
 (winging it)  
 That's bullshit, man...you, uh, you were on  
 the front line. Remember the, uh,  
 malaria...the, uh, typhoon fever...that  
 vicious strain of genital herpes?

107

107

ON MARY AND FRIENDS - they flinch at this.

ON HEALY - he stares at the phone, horrified.

HEALY (V.O.)

Uh, sure. I cured a lot of nasty illnesses in third-world countries.

ON MARY AND FRIENDS - as they let out a sigh.

HEALY (V.O.) (cont'd)

The bottom line is, I'm not going to use my philanthropy as some form of currency...especially after what I did.

(SIGHS)

I lied to this poor girl. Lied, man. She deserved better.

SULLY (V.O.)

Hey, love will make you do fucked-up things.

HEALY (V.O.)

You said it, mister.  
(choking up)

I gotta go.

ON SULLY - as he HANGS UP the phone and does another line, we

PAN TO the Great Dane Hal as he looks around for something, anything to eat. He SNIFFS at a sock, then a beer bottle, before finally setting his sights on the Boa Constrictor Bill. Bill glances the dog's way nervously, SENSES TROUBLE, and wiggles his way into another room. As Hal TAKES OFF after the snake, we

CUT TO:

111 INT. MARY'S HALLWAY - NIGHT

Healy starts to knock on Mary's door, but, before he can, the door suddenly swings open revealing a beaming Mary.

HEALY  
(startled)

Oh....Mary. Look, there's something I have to tell you. I'm not--

Before he can finish, Mary steps forward and their mouths meet in a passionate KISS.

DISSOLVE TO:

112

112

MONTAGE OF MARY AND HEALY COURTING

--As Mary watches, Healy plays TOUCH FOOTBALL with Warren and a few of his friends. Healy catches a pass then, trying a little too hard to impress Mary, he delivers a forearm shiver to his defender and gives Warren a vicious STRAIGHT-ARM. When Healy gets into the end zone he spikes the ball and starts talking trash to another defender.

113

113

--Healy shows up at Mary's door sporting a set of OVERSIZED INCREDIBLY-WHITE CAPPED TEETH. He gives her a big horse smile and she reacts uncertainly.

114

114

--Healy is in Mary's apartment as Mary finishes dressing for a night on the town.

MARY

All set.

HEALY

You look great.

(beat)

Hey, Mare, do I have a rip in the back of these pants?

When she puts her head close to inspect his pants, he lets fly a THUNDEROUS FART. She pulls her head away, repulsed, but Healy just LAUGHS.

115

115

--Mary and the horse-toothed Healy are having dinner in a romantic restaurant. As he eats he tells an animated story but he's having trouble with the new choppers and chunks of food are spraying out of his mouth with every word. Mary has to BOB AND WEAVE to avoid being covered with debris.

116

116

--Healy and Warren are playing monopoly. When Warren isn't looking, Healy cheats and puts a couple hotels on Boardwalk. In the b.g. we see one of Warren's buddies fall out of a palm tree.

DISSOLVE TO:

EXT. MARY'S APARTMENT - DAY

117

A lovesick Healy is mauling Mary out on the sidewalk in front while Warren stands off to the side LISTENING TO A WALKMAN.

REVERSE ANGLE reveals a devastated Ted and Dom watching this from Ted's car.

TED

Fuck me.  
(sighs)  
Let's go home.

DOM

No! You've gone through way too much to back down now. Get over there and do something--I can't stand watching this.

BACK ON MARY AND HEALY as Healy starts OVER-DOING IT and Mary has to break it off.

MARY

Whoa, whoa, how's my stomach taste?

Healy LAUGHS.

HEALY

How's my stomach taste, she says.  
(shakes head)  
Hey thanks for picking up the lunch tab, Mare. Sorry I forgot my wallet. I feel like a dog.

MARY

Forget it. It was...fun.

ON TED AND DOM

Ted recognizes Warren.

TED

Holy shit, there's Warren.

BACK ON MARY, HEALY, AND WARREN

Suddenly we see Warren PERK UP at something.

WARREN

Franks and beans!

ON TED AND DOM

TED

Jesus, I think her brother spotted me.

They both duck down in their seats.

BACK ON MARY, HEALY, AND WARREN

WARREN  
Beans and franks.

MARY  
Give it a rest, War. You just ate.

HEALY  
Aw, leave him alone, he's just got a big  
appetite.  
(to Warren)  
Am I right?

Healy winks at Mary.

WARREN  
Huh?

Healy reaches over and lifts a headphone off Warren's ear.

HEALY  
I said you've got a big app--  
Suddenly Warren SUCKER-PUNCHES HEALY IN THE THROAT.

HEALY (cont'd)  
Urrggghh...

MARY  
Warren!

ON TED AND DOM - as they flinch.

DOM  
Attaboy!

BACK ON MARY et al - Healy holds his throat, clearly in pain.

MARY  
Are you okay?

HEALY (cont'd)  
(raspy, to Mary)  
Not to worry. So...see you tonight,  
right? Right?

MARY  
(cornered)  
Sure.

Mary watches with a look of concern as Healy gets in his car and drives off.

ON TED AND DOM

Ted stares gazily.

DOM  
Well? What are you waiting for?

TED

I don't know what to say.

DOM

Tell her the truth about Healy! Blow the schmuck out of the water.

TED

Are you crazy? I've unleashed a psycho on her. She's gonna be fucking pissed.

(stares at Mary)

She's even more beautiful than I remember.

THEIR POV - Mary and Warren start to go in the apartment.

DOM

Get over there, you pussy! She's leaving!

Suddenly Dom HONKS THE HORN, then ducks down. Mary turns around and sees Ted.

TED

You asshole, what are you--

(CALLING OUT CHEERILY)

Mary! Is that you?

MARY

(squinting)

Who's that?

Ted gets out of the car and hustles across the street toward Mary.

TED

It is you! It's me...Ted. From Rhode Island Ted.

Finally she recognizes him.

MARY

Oh my God...Ted.

(big smile)

What are you...? I can't believe this. I haven't seen you since--

TED

Yup, that's right. Junior prom...kinda.

MARY

And did everything--?

TED

Oh yeah, healed right up. No visible scars.

Mary LAUGHS.

TED (cont'd)

How are you doing, Warren?

WARREN

Good, Ted. Piggy back ride?

TED

I'm gonna take a rain check.

Mary is stunned.

MARY

I can't believe he remembered you. He never remembers anybody.

(beat)

You know I tried to call you for weeks after that.

TED

Really? I never got a message.

MARY

That's weird. I talked to your brother Jimmy five or six times.

Ted is devastated to hear this.

MARY (cont'd)

By the way, how's he doing?

TED

He's dead.

MARY

(taken aback)

Oh, Ted...I'm so sorry to hear that.

TED

(bitter)

No, it was a good thing.

(off her look)

I mean, good in that it was very quick.

Ted pantomimes an explosion.

MARY

Oh. So...what brings you down here?

TED

Funny story. You see, me and a buddy of mine decided to...ah...you know...just ...drive down.

She stares at him.

MARY

Well you look great. Are you married, do you have kids?

TED  
 Nope, nope--dodged a few bullets.  
 (smiles)  
 God, I cannot believe I'm standing here  
 with Mary Jenson.

MARY  
 Actually, it's Mary Brooks now.

TED  
 (taken aback)  
 Oh...are you...?

MARY  
 Nope, haven't walked the plank yet.  
 (off his look)  
 There was this guy back in college who was  
 bothering me...got kind of ugly--a  
 restraining order, the whole bit. Anyway,  
 when I got out of Princeton I changed my  
 name as a precaution.

TED  
 Jeez...that sounds awful. Hey, what do you  
 say we go out to dinner tonight, catch up  
 on old times?

BEAT.

MARY  
 Didn't we just do that?

Ted doesn't know how to respond to this and then she smiles.

MARY (cont'd)  
 I'm kidding. I'd really love to, Ted, but  
 the thing is I already have plans. How  
 about tomorrow night?

TED  
 Mary, we haven't seen each other in twelve  
 years.  
 (beat)  
 Don't make me wait another day.

Mary seems touched by this.

MARY  
 Tell me where you're staying. I'll pick you  
 up at eight.

Ted finally smiles and we

CUT TO:

INT. HEALY'S CAR - TWILIGHT

118

A content Healy is parked out front of Mary's apartment, absently listening to her spill her guts to Magda while he reads the newspaper.

MAGDA (V.O.)  
I'm buying bananas tonight.

MARY (V.O.)  
Why?

MAGDA (V.O.)  
Back when I was your age I always used to make myself a big banana split after sex. I think you're gonna need one tonight.

MARY (V.O.)  
Don't get ahead of yourself. You'll probably need it before I will.

119 INT. MARY'S APARTMENT - SAME

119

Mary is skipping around the apartment while Magda sits on the couch.

MAGDA  
Don't bet on it. Last time I had a pap smear the guy needed leather gloves and an oyster shucker.

MARY  
So maybe I could find a nice gentleman to take you to the movies.

MAGDA  
Knock it off, Pollyana, just 'cause you're in love doesn't mean everyone else has to be.

MARY  
Love? Come on, I wouldn't call it love.

MAGDA  
Oh no? I ain't seen you beaming like this since you broke ninety on the Blue Monster.

120

120

BACK ON HEALY - he's reveling in it all.

MARY (V.O.)  
Well...I am pretty psyched. I ran into a guy today I hadn't seen since high school.

Healy loses the smile and sits up.

MAGDA (V.O.)

An old flame?

MARY (V.O.)

Kind of. Ted Peloquin--one of the sweetest guys in the world.

Healy TURNS UP THE VOLUME.

121 ON MARY

121

MARY (cont'd)

He was so shy and clumsy...I had a major crush on him.

122

122

BACK ON HEALY as he nearly puts his head through the roof. He grabs hold of the steering wheel and pounds his head on it.

HEALY

No!!!!!!!!!!!!!!!!!!!!

MARY (V.O.) (cont'd)

We're gonna go out tonight. Oh, that reminds me, I've got to call what's-his-face and cancel.

123 ON MARY

123

MAGDA

Do I sense a chill in the air?

Mary sits down.

MARY

Oh, Magda, I let my head get in the way of my love life. I always pick guys on what I feel in here.

(pats heart)

But with this Pat guy my head kept saying "Grow up, Mary. You have a lot in common with this one, you'll grow to feel something for him." But it never happened.

124

124

ON HEALY - he couldn't look more crushed. Suddenly his cellular phone RINGS. He stares at it for TWO, THREE, FOUR RINGS. Panic-stricken. Then he answers it.

HEALY

(jovial voice)

Hey, Patty-boy here. Sorry I missed ya, but I'm out rustling up some champagne and roses in preparation for the greatest birthday of my life. Hope you and yours are having a good day, too.

Healy makes a BEEP sound and then holds his breath.

125

125

ON MARY - she stares at the phone, feeling cornered.

MARY

Uh, hi Pat, it's me, Mary. Just wanted to say I'm...looking forward to tonight.

She hangs up.

MAGDA

You vicious bitch, how do you sleep at night?

MARY

I can't do it--I just found out it's his birthday.

(sighs)

I guess I've gotta cancel on Ted.

126

126

ON HEALY - he blows imaginary smoke off an imaginary gun. Then he sits back and smugly listens to her DIAL THE PHONE. But then he hears something that concerns him--a KNOCK on the door and the dog YAPPING.

127

127

ON MARY - she puts down the phone and answers the door. It's Tucker, the architect.

MARY

(surprised)

Tucker...come on in.

128

128

BACK ON HEALY pulling his hair out. He's on an emotional roller coaster heading downhill.

MAGDA (V.O.)

Well look who's here.

BACK TO MARY'S APARTMENT - Tucker is carrying an unopened BOTTLE OF SCOTCH and absently flicking the YAPPING pooch off his ankles.

TUCKER

There she is--I brought you a little thirst-quencher, Mag.

MAGDA

Oh, you are sweet.

TUCKER

No, I'm not. I just want to get you drunk so you'll pass out and I can have my way with Mary.

Everyone LAUGHS.

MARY

Can I pour you one?

TUCKER

Thanks, but I've got to be going. Unfortunately, Doc, this isn't a social visit.

Tucker's tone shifts and Mary grows concerned.

MARY

What's up?

TUCKER

Well...I've got a little more news about your friend Healy.

Mary seems relieved.

MARY

I know what you're going to say, but he already told me everything. I know he's not an architect.

Tucker pulls out a piece of paper.

TUCKER (cont'd)

I think you'd better sit down.

MARY

Tucker, I appreciate you doing all this, but I'm really strapped for time here and--

TUCKER

Mary, the man's a killer.

ON HEALY - he can't believe his ears.

131

131

BACK ON MARY - as she lowers herself onto the couch.

MARY  
(stunned)

What...?

TUCKER

I've got a friend in the Boston police department. He faxed me this this morning. I'll just give you the highlights.  
(reading from rap sheet)

After a short stint as a petty thief, Patrick R. Healy graduated to armed robbery by the age of fourteen. At sixteen he committed his first murder--a pretty teacher's aid named Molly Pettygrove. He was incarcerated until age twenty-two when, despite a grim psychological profile, the state was forced to release him. In his mid-twenties and again in his early thirties he was suspected of homicides in the states of Utah and Washington. Unfortunately, the bodies were so badly decomposed that there wasn't enough evidence to hold him, and on and on and so forth and so on.

Mary looks like she's going to throw up.

132

132

ON HEALY - he listens intently, his face ashen.

MARY (V.O.)  
Holy shit...

MAGDA (V.O.)  
Puffy, get over here.

We hear the PITTER-PATTER of the dog's nails on the floor, then a LOUD THUMP followed by a YELP.

133

133

ON MARY

MARY  
Magda!

MAGDA

The little shit lied to me about that guy!

Mary picks up the startled dog and pets him.

MARY

(growing emotional)

I can't believe this is happening. I'm supposed to be meeting him in an hour.

TUCKER

Okay, just calm down. It's going to be okay.

Tucker puts his arms around her.

MAGDA

Why you two never hooked up is beyond me.

Mary looks fondly at Tucker.

MARY

Magda's right, I'm so lucky to have you in my life.

TUCKER

Don't get all gooey on me now, you'll give me a big head.

(smiles)

The important thing, Doctor, is you've got to distance yourself as much as possible without pissing this psycho off.

MARY

Yeah, yeah. Okay, I think I know what to do. I'll call him right now.

134

134

BACK ON HEALY - he looks stunned. His cellular PHONE RINGS. He stares at it, then picks it up.

HEALY

Hi, I'm out drinking champagne and roses...and I'm really happy. Leave a message. BEEP.

MARY (V.O.)

(nervous)

Uh, hey buddy. Oh boy, am I pissed. You're not going to believe this--well, you'll believe it, there's no reason not to--but I just got beeped for emergency surgery. Well, um, sorry, but I'm going to have to bail on you.

As we hear a CLICK, Healy stares at the cell phone, seething.

DISSOLVE TO:

135 EXT. MARY'S APARTMENT BUILDING - LATER

135

Tucker comes out the front door, looks around, then walks off down the sidewalk.

ANGLE ACROSS THE STREET - on Healy, his steely gaze fixed on Tucker.

HEALY  
(under breath)  
You're gonna pay, fucker.

Healy discreetly pulls out and slowly follows Tucker in his car.

BACK ON TUCKER - He continues down the sidewalk, looking back once or twice, apprehensive. He rounds a corner, then stops next to an OLD FORD PINTO. He looks around nervously again. Then Tucker DUCKS INTO THE DRIVER'S SEAT and DRIVES OFF. Healy pulls into traffic and follows.

CUT TO:

136 INT. HOTEL ROOM - NIGHT

136

Dom's mixing a drink while Ted paces nervously.

TED  
Oh God, I'm fucking nervous. I don't know if I'm ready for this, man.

DOM  
Just relax. Have you hit the cash machine?

TED  
(pats his back pocket)  
Got cash.

DOM  
Car clean? Plenty of gas?

TED  
Check.

DOM  
Mints?

TED  
Copped a tin of Altoids at the car wash.

Dom nods, satisfied.

DOM  
 Okay, sounds like you're all set. Just  
 clean the pipes and it's a go.

TED  
 Hm?

DOM  
 You know, clean the pipes.

TED  
 Pipes? What are you talking about?

DOM  
 You jerk off before all big dates, right?  
 Tell me you jerk off before your big dates.

Ted just stares at him.

DOM (cont'd)  
 (incredulous)  
 You don't jerk off before--?! Are you  
 crazy?! That's like going out there with a  
 loaded gun. No wonder you're nervous!

Ted considers this.

DOM (cont'd)  
 Think about it: After you've had sex with a  
 girl and the two of you are laying in bed,  
 are you nervous?

TED  
 No.

Dom shrugs...Duh.

DOM  
 Why's that?

TED  
 I'm usually too tired to be.

Dom makes a game-show BUZZER sound.

DOM  
 Wrong. It's because you ain't got the baby  
 batter in your brain any more. That'll fuck  
 with your head, that stuff will.

TED  
 (starting to believe)  
 Huh.

DOM

The most honest moment in a man's life is the five minutes after he's blown a load. That's a medical fact. And it's because you're no longer trying to get laid. You're actually thinking like a girl. They love that.

TED

Jesus Christ...you're right.

DOM

You bet your ass I'm right. You don't go out with a loaded gun, you empty the barrels!

TED

(shakes his head)

Holy shit, I've been going out with a loaded gun!

DOM

People get hurt that way.

CUT TO:

7 EXT. HOTEL - EVENING

137

Dom walks out of the lobby just as another cab arrives and Mary gets out. He sees her and ducks behind a bush as she walks past him.

138 INT. TED'S HOTEL BATHROOM - SAME

138

Ted has a newspaper splayed out on the counter (open to the bra ads) as he furiously FLOGS THE DOLPHIN (chest-high side view.) We see some balled-up tissue nearby. After several frantic strokes, he takes a deep breath and slowly and loudly EXHALES, clearly having COMPLETED HIS MISSION.

He draws a few more breaths, picks up a face cloth, and goes to clean up.

But something's missing: The Load. Ted looks down, checks his hands, pants, shoes, looks in the sink, finally glances at the ceiling, with no luck.

The Load IS MISSING!!!!

That's when the doorbell RINGS. Ted couldn't look more HORRIFIED. As he buckles his pants, he makes a last, panicky reconnaissance of the area. The doorbell RINGS AGAIN and Ted reluctantly goes to answer it.

INT. TED'S HOTEL ROOM - SAME

139

Ted opens the door and Mary is standing there looking as lovely as ever.

TED

Hey.

MARY

Hi, Ted.

TED

You look great.

MARY

Thanks.

She notices something.

MARY (cont'd)

What's that?

TED

Hm?

MARY

On your ear, you've got something.

MARY'S POV - a HUGE LOAD is hanging off of Ted's earlobe like a drop earring.

MARY (cont'd)

It looks like a gob of...

Mary leans forward for a closer look. Ted is terrified.

MARY (cont'd)

(making face)

Is that....hair gel?

BEAT.

TED

Sure.

MARY

Oh great, I ran out.

Before Ted can stop her, Mary grabs The Load off his ear and WIPES IT IN HER BANGS.

CUT TO:

EXT. UPSCALE NEIGHBORHOOD - NIGHT

140

Healy is still following Tucker in his car. Finally Tucker stops in front of a lavish Victorian home and gets out carrying a pizza and wearing a PIZZA DELIVERY HAT.

Healy SCREECHES to a sideways stop, jumps out and POUNCES ON HIM.

HEALY (cont'd)

You motherfucker, you're a dead man!

Tucker drops the pizza as Healy SLAMS HIM into a tree.

TUCKER

(cowering)

Okay, Pat, take it easy--don't do anything stupid.

HEALY

Who the fuck do you think you are making up that bullshit about me?!

Healy SLAMS HIM AGAINST THE TREE AGAIN.

TUCKER

Whoa, whoa--I don't know what you're talking about.

HEALY

Maybe this'll jog your memory.

Healy SLAPS him across the face.

HEALY (cont'd)

I'll give you a hint--it's got something to do with me being a murderer.

Healy raises his arm again and Tucker tries to shield himself.

TUCKER

Okay, okay, I might've gotten some bad information.

Healy grabs him by the collar.

HEALY

That stalker Ted got to you, right? You're working for him, aren't you, you little shit?

TUCKER

Who?

Healy throws Tucker to the ground and takes off his sport coat.

HEALY  
 This is your last chance, you fuck. Now  
 either you come clean or I'm going to kick  
 your ass from here to Tallahassee.

Healy grabs Tucker by the hair and cocks his arm.

TUCKER  
 I LOVE HER, OKAY?!

Tucker suddenly gets emotional. Healy stops and looks at him.

HEALY  
 You what?

TUCKER  
 You heard me, goddamnit. I...I love her.

Healy slowly lets go.

TUCKER (cont'd)  
 I'm a phony--just like you, man.

HEALY  
 What do you mean?

TUCKER  
 I mean I'm a fucking fraud. I'm no  
 architect. Don't be a putz--who's been to  
 Santiago twice in a year?  
 (scoffing)  
Estadio Olimpico--please!

HEALY  
 But...but you knew people at Harvard.

TUCKER  
 I knew shit. The only thing I knew was that  
 you were a fake and I made up everything  
 else.  
 (sighs)  
 My real name's Norm. I deliver pizzas.

HEALY  
 Bullshit!

Tucker rolls his eyes and pulls out his PIZZA DELIVERY BADGE, with  
 him pictured beside the name Norman Plante. As Healy let's this  
 sink in, we

CUT TO:

141 INT. BAR - NIGHT

141

Ted's rolling a little wine around in a glass. He takes a sip,  
 nods his approval.

TED  
Thanks, that's great.

The WAITER turns to Mary.

WAITER  
Madame?

ANGLE ON MARY - The light, puffy bangs that Mary started the night with are gone, replaced by a glazed, ACE VENTURA-STYLE WAVE up front.

MARY  
Thank you.

The waiter pours her a glass and leaves.

TED  
Now by killer, you mean...?

MARY  
I mean he murdered someone and did time back in Boston. The guy's a freak.

TED  
(stunned)  
Jeez, Mary...I'm...

MARY  
Well, lucky for me I found out. Thank God I have friends like Tucker.  
(beat)  
Look, I'm sick of talking about stalkers.  
(big smile)  
Let's talk about you.

CUT TO:

142 INT. ANOTHER BAR - NIGHT

142

Healy and Tucker are bonding over a beer.

TUCKER  
...So then in '94 I went back to Dade Community College for a semester and when the Wal-Mart cashier job fell through I hooked up with the Pizza Barn.

HEALY  
And you met Mary how?

TUCKER

Just dumb luck. I delivered a pie to her one night and she answered the door in her nightgown--that was it for me. I went home that night, shaved my beard, and a week later I was laid out in her office with a broken back.

HEALY

How'd you manage that one?

TUCKER

(matter-of-factly)  
Friend. Baseball bat.

HEALY

Nice.

TUCKER

Oh yeah, the plan was going along just fine until you showed up.

HEALY

Hey, hey, hey, I'm not the one who started telling bald-faced lies about the competition--that's crossing the line!

TUCKER

What line? The day you first laid your oily rap on my future wife you started a war!

HEALY

Future wife? Get real, man--you're nothing more than a glorified brother in her eyes.

TUCKER

Why you son of a---

Tucker grabs Healy by the jacket.

HEALY

Okay, calm down, calm down--the bottom line is neither of us are going to get her if we don't do something about that headcase she's with now.

As Tucker slowly releases him, we

CUT TO:

143 EXT. DRIVING RANGE - NIGHT

143

Ted and Mary are eating CORNDOGS at the snack bar.

MARY  
You hit the ball pretty good for a  
fourteen.

TED  
(shrugging)  
No short game.

She smiles.

MARY  
We should play some time...I mean, if you  
can afford to lose some money.

TED  
(smiling)  
What are you?

MARY  
Twenty-two.

TED  
Bullshit, a twenty-two doesn't carry a  
one-iron--don't sandbag me, lady.

Mary smiles coyly.

MARY  
Okay, sometimes I'm a nineteen.

TED  
That's more like it.  
(to Counter-Man)  
Two more nitrate-sicles please.

COUNTER-MAN  
You got it.

Mary is amused by this.

MARY  
Nitrate-sicles--I like that.

TED  
I say they should put more meats on a  
stick, you know? They got a lot of sweets  
on sticks--popsicles, fudgesicles,  
lollypops--but hardly any meat.

MARY  
I agree there should be more.

The Counter-Man hands each of them another corndog.

TED  
You know what I'd like to see? Meat in a  
cone. You could put corned beef hash in a  
cone, or chopped liver.

MARY  
I like it. And think of the  
toppings--cheese, mushrooms, mint jelly...

TED  
Not to mention ketchup and hot peppers.

They smile at one another.

MARY  
It's too bad you don't live down here, Ted.

TED  
(pleased)  
Yeah?

MARY  
We've got a lot in common.

Ted takes a chance.

TED  
Well...why don't you move back?

MARY  
Ah, my roots here are too deep. I love my  
practice, the people I work with, Warren's  
got a nice thing going...  
(joking)  
Why don't you just move down here and marry  
me?

Mary smiles and Ted LAUGHS...perhaps a little too hard.

CUT TO:

144 EXT. MARY'S APARTMENT - NIGHT

144

Ted and Mary are sitting on her front stoop SMOKING A BONE.

MARY  
So you're a writer?

TED  
Trying to be.

MARY  
Well good for you. I bet it works out for  
you.

TED  
We'll see. If it doesn't, what the hell, at  
least I gave it a shot.

MARY  
That's right. And the good thing is you can  
do it anywhere.

TED

What about you, Mare? How the hell'd you manage to stay single?

MARY

I don't know...My friends think I'm too picky. I think I'm just a weirdo magnet. I did come close once--just last year, in fact. There was this guy...he lived in San Francisco.

ANGLE ON the corner of building. We see Healy and Tucker SPYING ON THEM from the shadows.

TUCKER

(WHISPERING)

That stalkin' son-of-a-bitch!

HEALY

Fucking sickening.

Healy and Tucker duck back into the alley.

CUT TO:

145 EXT. MARY'S ALLEY - NIGHT

145

Healy is throwing DOGGIE TREATS through an open THIRD-FLOOR WINDOW.

146 INT. MARY'S APARTMENT - SAME

146

We hear the TELEVISION and see Magda DOZING on the couch with a watery COCKTAIL IN HER HAND and the dog Puffy at her feet.

Suddenly a DOGGIE TREAT flies through the window, landing on the rug. Puffy SNAPS TO ATTENTION and approaches the treat. He sniffs it, then GOBBLES IT UP. ANOTHER doggie treat lands beside him and he eats that, too. Then ANOTHER.

147 EXT. MARY'S ALLEY - SAME

147

Tucker keeps throwing the treats up and Healy looks concerned.

HEALY

How many is that?

TUCKER

Four.

HEALY

That seems like a lot of speed for a little pooch--you sure it won't kill him?

TUCKER  
I never said that.

As Tucker throws another...

148 INT. MARY'S APARTMENT - SAME

148

The doggie treat LANDS IN MAGDA'S COCKTAIL, waking her up. Magda looks around, gets her bearings, and then DOWNS THE DRINK!

CUT TO:

149 EXT. MARY'S APARTMENT BUILDING - SAME

149

Mary and Ted, still sitting on the stoop. Mary seems a little reflective.

MARY  
...and then it was all over.  
(SIGHS)  
We haven't spoken since.

TED  
(sincere)  
Wow. That's too bad. He sounds almost perfect.

MARY  
Yeah...almost.  
(beat)  
You want to come up and watch Sportscenter?

TED  
Uh...no. I think I'm gonna get out while I'm ahead.

Mary looks a little disappointed.

MARY  
Ted...you're not that far ahead.

TED  
Look, Mary, the truth is...I'll be in town for a while now but I don't think we should see each other for a few weeks.

MARY  
(alarmed)  
Why not?

TED

Well...to be honest....I'm really crazy about you and it's making me nervous and when I get nervous I'm not myself and I'm afraid I'm going to doing something really dumb before we get started so I think I should just lay back until I regain my composure.

Mary sort of smiles.

MARY

That's really sweet, Ted, but you should save it for one of your books.

TED

All right, let's go.

Ted jumps up and starts up the stairs two at a time.

150 INT. MARY'S APARTMENT - NIGHT

150

As Ted and Mary ENTER, we see Magda HOLDING UP THE COUCH with one hand and VACUUMING WITH THE OTHER.

Mary doesn't know what to make of it.

MARY

Magda, what are you doing?

Magda turns off the vacuum and we hear a BANGING SOUND coupled with the O.S. MUFFLED YAPPING of Puffy.

MAGDA

Oh, hi hon. Just straightening up.

MARY

Where's Puffy?

MAGDA

Ah, he was being a pest so I put him in the bathroom.

As the O.S. YAPPING AND BANGING continues, Magda PICKS UP THE TELEVISION and starts DUSTING the TV stand.

MARY

(to Ted, concerned)

Um, Ted, I need a moment with Magda--would you let the dog out of the bathroom.

TED

Yeah, sure.

1  
Ted walks down the hall, following the YAPPING AND BANGING SOUND until he comes to the bathroom door. The YAPPING is MUCH LOUDER now and he NOTICES SOMETHING THAT MAKES HIM HESITATE.

TED'S POV - the bottom part of the door is being DENTED OUTWARD from the force of something BATTERING IT FROM WITHIN.

TED  
(CALLING out)  
Uh, Mare, what kind of dog is Puffy?

MARY (O.S.)  
(CALLING out)  
Toy poodle!

Ted thinks about this, shrugs, and opens the door.

BARING HIS TEETH like a Rottweiler, Puffy SPRINGS at Ted's jugular!

152 INT. MARY'S LIVING ROOM - CONTINUOUS

152

Ted stumbles back into the living room with the hopped-up dog ON HIS FACE. He KNOCKS OVER A LAMP, tumbles onto the floor, and fights for his life.

Mary and Magda SCREAM as Ted and Puffy mix it up on the floor. Ted tries to CRAWL TOWARD THE DOOR but Puffy GRABS THE CUFF OF HIS PANTS.

DOOR POV of Ted's anguished face as he gets pulled back into the room.

Ted manages to GET THE DOG IN A HEADLOCK.

MAGDA  
Stop it, you're hurting him!

TED  
(out of breath)  
Tell him...to calm down.

Puffy gets a piece of Ted's wrist and Ted SCREAMS and drops him. Both man and toy poodle SPRING TO THEIR FEET.

They start CIRCLING ONE ANOTHER. Puffy leaps at Ted and Ted SMACKS HIM into a wall. Unfazed, the dog gets a running start and LEAPS AT TED'S NECK.

Ted manages to duck and PUFFY FLIES OUT THE OPEN WINDOW!

DISSOLVE TO:

1/20/1998 Revised blue

104.

153 EXT. MIAMI STREET - DAY

153

MONTAGE OF TED AND MARY FALLING IN LOVE

--Ted and Warren are at the top of a giant WATER SLIDE. Warren motions that he has decided this is not for him. Ted shoots him a look that makes Warren feel like a sissy. Convinced it's not too dangerous, Warren decides to go for it and Ted follows.

--At the bottom of the slide Ted splashes into the huge pool of water, laughing, having a blast. Then he looks around...no sign of Warren. Concerned, Ted dives underwater and a moment later Resurfaces clutching a GASPING Warren.

154 EXT. MIAMI STREET - DAY

154

--Mary pumps Warren's stomach as he coughs water out of his mouth. Ted looks on sheepishly.

A155 EXT. MIAMI STREET - DAY

A155

(X)

Ted and Warren walk down a city sidewalk. As they pass a shop Warren points to the window excitedly.

## THEIR POV

In the window there is a mannequin dressed in a Super-hero outfit, i.e. a generic superman.

Warren then pulls Ted into the store.

CUT TO:

B155 EXT. MIAMI STREET - DAY

B155

(X)

Ted comes out followed by a beaming Warren dressed in the Super-Hero outfit. They continue walking again and a few steps later Warren excitedly points to another shop window.

## THEIR POV

In the window is a mannequin dressed in a cowboy outfit, i.e. Lone Ranger (hat, badge, holster, chaps, vest, boots, spurs, etc.)

Again, Warren pulls Ted into the store.

CUT TO:

1/20/1998 Revised Blue

104A.

C155 EXT. MIAMI STREET - DAY

C155

(X)

Mary is window shopping with a few bags in hand. She turns and reacts amused.

HER POV

Warren is now dressed in the cowboy outfit and a humiliated Ted follows dressed in the loose fitting Super-hero outfit.

155 EXT. SCENIC PIER - MIAMI - DAY

155

--Ted and Mary are walking arm and arm on a SCENIC PIER where PEOPLE ARE FISHING. Right behind them are Magda and Herb (the Homeless guy) enjoying one another's company. Ted is on top of the world, feeling good, looking good--right up until he gets the HOOK IN HIS MOUTH. Suddenly he gets YANKED OUT OF FRAME.

156 EXT. SCENIC PIER - MIAMI - DAY

156

--Ted is FLOPPING AROUND on the pavement and a FISHERMAN has his FOOT ON HIS FACE as he STRUGGLES TO REMOVE THE HOOK. Mary looks on, concerned.

157 EXT. GROCERY STORE - MIAMI - DAY

157

--Ted and Mary come out of the grocery store each HOLDING A COUPLE BAGS. Ted also is CARRYING PUFFY, IN A BODYCAST. Ted PUTS PUFFY ON THE ROOF, then starts putting the groceries in the back seat.

158 EXT. MARY'S APARTMENT - DAY

158

--Mary pulls her car up in front of her apartment. As Ted gets out of the passenger's side, he notices that PUFFY IS STILL ON THE ROOF. He quickly GRABS PUFFY before Mary notices.

159 EXT. BATTING CAGE - MIAMI - DAY

159

--Warren is futilely taking swings in a BATTING CAGE while Mary looks on helplessly. Finally Ted goes into the cage, SIGNALS THE GUY TO STOP THE PITCHING MACHINE, and MOVES WARREN A LITTLE CLOSER TO THE PLATE.

--A distraught Ted SITS SOMBERLY on a bench. Beside him, Mary comforts Warren whose LEFT EYE IS BLACK AND BLUE AND COMPLETELY CLOSED.

DISSOLVE TO:

161 INT. MARY'S APARTMENT - DAY

161

Ted shows up at Mary's apartment door carrying a BOUQUET OF FLOWERS and a BASEBALL. When he KNOCKS, the door opens.

162 INT. MARY'S APARTMENT - CONTINUOUS

162

Ted peeks around the corner and sees a SOMBER Mary sitting on the couch.

TED  
(chipper)

Hey.

Mary doesn't look up. Ted ENTERS, revealing his gifts.

TED (cont'd)  
The flowers are for you and the ball's for Warren. I had a friend of mine Fedex it to me--it's signed by Tony Conigliaro.

Mary finally looks up but doesn't smile.

MARY  
Did you hire Pat Healy to follow me around?

Ted tries to hide his horror.

TED  
(lame)  
What do you mean?

Mary picks up a letter off the coffee table and hands it to him. Ted takes a quick look and then drops it on the table.

MARY  
It's not true...right, Ted?

Ted CLEARS HIS THROAT.

TED  
Well, funny story there. You see, uh, it started out as a uh...yeah...it's true.

Mary stands up.

MARY  
Get out.

TED  
Wait, hold on, Mary--it's not as bad as it sounds. I certainly didn't know--

MARY  
That you put a murderer on my trail?

TED  
Well yeah, I didn't know much about him. I just thought--

MARY  
What did you think, Ted? That you could spy on me and trick me into thinking you were someone I could...really go for?

Mary starts to get emotional.

TED  
Mary, I swear I wasn't trying to trick you.

MARY  
Then what the fuck did you do it for?

TED  
I did it because...because I'd never stopped thinking about you and if I didn't find you I knew my life would never be good again.

Mary looks away.

MARY  
(softly)  
Please leave.

TED  
(devastated)  
Mary, come on...

MARY  
Go!

TED  
(beat)  
Okay.

And so Ted does.

CUT TO:

163 EXT. MARY'S APARTMENT BUILDING - DAY

163

Ted comes out of the building, a broken man. He paces back and forth on the sidewalk, manic with despair. Then he seems to grow angry. He rifles through his pockets until he finds a SLIP OF PAPER.

TED'S POV - the paper reads: 'Healy's Miami address--229 Court Street, apt. 43.'

164 INT. APARTMENT BUILDING - DAY

164

Ted walks down a rather dark hallway until he comes to apartment 43. He KNOCKS on the door but no one answers. He tries the handle and THE DOOR OPENS.

165 INT. SULLY'S APARTMENT - CONTINUOUS

165

Ted ENTERS and immediately reacts to the STENCH.

REVERSE ANGLE reveals that the place is a fucking PIG-STY. DOG SHIT is everywhere, FLIES fill the room, a MOUSE scampers across the carpet.

TED

Hello...?

No answer. Suddenly he HEARS SOMEONE out in the hall, so he ducks behind the door.

Healy and Tucker ENTER the apartment and stop in their tracks when they see the MESS.

HEALY

Ho-ly shit.

TUCKER

Hey, this is a pretty nice place.

HEALY

Sully...! What the fuck happened here?!

Again, no answer. Suddenly Ted SLAMS THE DOOR shut and grabs Healy by the collar.

HEALY (cont'd)

(alarmed)

Hey, hey, hey!

TED

Surprised?

TUCKER

Hey, buddy, don't do anything rash now.

TED

(to Tucker)

Who the fuck are you?

HEALY

He's in love with Mary, too.

Ted releases Healy and glares at him.

TED  
You fucked me, man? Why would you do that?

HEALY  
(righteous)  
What do you mean 'why'?

TED  
Answer the question, shitball.

TUCKER  
I think everybody could use a drink.

Tucker goes into the kitchen.

HEALY  
Look, you asked me to follow your girl  
around, and I did and I started to like  
her, and then I realized I just couldn't in  
good conscience do it.

TED  
(amazed)  
Do what?

HEALY  
Turn her over to a stalker.

TED  
What?! You're calling me a stalker?

HEALY  
That's right--if you weren't you would've  
looked for her yourself!

Suddenly they hear a SOUND and turn to see Bill the Boa slithering  
into the room with A HUGE, GREAT-DANE-SIZE LUMP in his midsection.

HEALY (cont'd)  
(sickened)  
Oh Christ...poor dog.

TED  
You're a sick man, you know that?

HEALY  
Yeah well fuck you! You just can't stand  
the fact that it was my turn.

TED  
Your turn?

HEALY

(getting emotional)

That's right, hot shot! My turn. What's the matter with me, huh? Why can't I ever get the great girl? Give the big pig with the B.O. to Healy, right? Well I was sick of it, man! No more--it was my turn. It was time for me...time for me...to be happy.

This is so pathetic that it actually gets to Ted. He sits down, runs his fingers through his hair.

TED

Well you didn't have to blow us both out of the water. Jesus Christ, just because she found out about you, why'd you have to take me down with you?

HEALY

I don't know what you're talking about.

TED

I'm talking about the letter, asshole.

HEALY

What?

Ted stares at him.

TED

Are you telling me you didn't send Mary a letter outlining our deal?

HEALY

Why the fuck would I do that? I'd be screwing myself.

The guys stare at one another, then Tucker comes out the kitchen with a drink. They turn their attention to him.

HEALY (cont'd)

You little fuck.

TUCKER

What?

HEALY

You fucking prick, we had a deal--you said you wouldn't fuck me and I wouldn't fuck you until we had this fuck out of the fucking picture.

(moves in on Tucker)

You crossed the line, man.

Tucker backs away nervously.

TUCKER

Whoa, whoa, you're getting crazy now. Why would I cross the line--what do you think I got no pride?

Healy grabs Tucker by the neck.

TUCKER (cont'd)

I swear! I didn't tell her nothing! You probably did it yourself, you piece of shit.

HEALY

Oh that makes a lot of sense. Why would I rat myself out?

TUCKER

Like I'm going to try to figure out a guy who's idea of courting is blowing farts in the chick's face!

HEALY

You were following us?

TUCKER

Don't flatter yourself--I was following her, I always do. How the hell you think I got rid of Mary's boyfriend Steve?

This gets Ted's attention.

TED

You mean...Steve didn't say all that stuff about Warren?

TUCKER

Are you shitting me--Mr. Goody-Two-Shoes? He was like a fucking eagle scout. You two should be kissing my balls--if it wasn't for me, she might've married that schmuck!

Ted thinks about this.

TED

The hell with you both--I'm out of here.

Ted walks out the door leaving Healy and Tucker to stare each other down. Just then Hal the Great Dane walks out of the bedroom with a CEREAL BOX stuck on his head. Healy does a double-take, then looks back at the snake.

HEALY

(sadly)

Oh...Sully.

TUCKER

Look, if it wasn't you who sent the letter,  
and it wasn't me...who sent it?

CUT TO:

166 INT. MARY'S APARTMENT - DAY

166

CLOSE ON an alarmed Mary.

MARY

Woogie? What are...what are you doing here?

REVERSE ANGLE reveals Dom sitting on her bed.

DOM

Did you get my letter, Mare? The one about  
Ted?

MARY

You sent that?

DOM

Uh-huh. I was worried about you.

MARY

Well...thank you. But...you know you're not  
supposed to be within four hundred yards of  
me.

DOM

(excited)

That's what I want to tell ya. I've been  
through two years of extensive  
psychotherapy and you know what? You were  
right--I needed help.

MARY

(cautious)

That's great, Woogie, I'm happy you're  
better--you seem...good--but...you put me  
through quite an ordeal, you know.

Dom nods aggressively.

MARY (cont'd)

I had to move, go to court, change my last  
name--you stole all my shoes!

Dom stands up.

DOM

Look at me.

Mary turns her head.

DOM (cont'd)  
Look at me, Mary. On my mother's soul, on  
 God above, on everything that is holy to  
 me, I did not steal your shoes.

MARY  
 Woogie, I caught you red-handed.

DOM  
 All right, I did, but I was in a weird  
 place then.

He approaches her.

DOM (cont'd)  
 Give me a break, Mare, I was nuts!

Mary backs into the living room.

CUT TO:

167 INT. HEALY'S CAR - DAY

167

Healy and Tucker are parked right out front LISTENING TO THIS  
 CONVERSATION. They seem concerned.

MARY (V.O.)  
 Woogie, please, you're starting to scare  
 me.

HEALY  
 Who the hell's Woogie?

Tucker just shrugs.

168

168

BACK ON Mary and Dom.

MARY  
 I'm asking you to leave.

DOM  
 (gentle)  
 Oh, Mary, honey, you're taking this all  
 wrong.

(beat)  
 I'm not leaving...

169

169

BACK IN HEALY'S CAR

DOM (cont'd) (V.O.)  
...Not until I get a little something to  
remember you by.

MARY (V.O.)  
(clearly struggling)  
Stop that! No! Somebody help me!!!!

Healy and Tucker jump out of the car and RUN INTO THE BUILDING.

CUT TO:

170 INT. MARY'S APARTMENT - DAY

170

Healy and Tucker STORM INTO THE ROOM and freeze at what they see.

THEIR POV - Dom is cradling SEVERAL PAIRS OF SHOES in his arms  
and trying to crawl to the door while Mary holds him back.

MARY  
Stop it!

DOM  
Just one pair! You owe me that much, you  
heartless bitch!

Healy and Tucker grab Dom and throw him down on the couch.

HEALY  
Dom, you're pathetic, fucking over your  
friend Ted like that.

(X)  
(X)

DOM  
What? You fucked him over, too.

(X)  
(X)

HEALY  
He's no friend of mine.

(X)  
(X)

Suddenly Magda ENTERS from her bedroom. She's holding a half-eaten  
BANANA SPLIT. Herb, the Homeless Man, follows after her, sporting  
a Tom Jones and buttoning up his shirt.

(X)  
(X)

MAGDA  
What the hell's going on here?

At first no one knows what to say. Then:

HEALY  
We're in love with your roommate.

MAGDA  
Aw, Christ, I can't take it anymore. I'm  
gonna pack my bags and go back to my own  
place.

(X)  
(X)

Magda heads back into her bedroom and Herb follows.

(X)

MARY  
Tucker, where are your crutches?

(X)

Tucker is stumped for a second, then:

(X)

TUCKER  
(British accent)  
Interesting query, Mary...

(X)

(X)

Healy slaps Tucker in the back of the head.

(X)

HEALY  
Shut the fuck up and tell her the truth.

(X)

Before he can respond, Ted ENTERS.

(X)

TUCKER  
Well isn't this nice--now we've got the  
whole gang together.

Ted can hardly believe Dom is there.

CONTINUED

TED  
Dom...? What are you...?

DOM  
You stole her from me. Now I want her back.

MARY  
(rolling eyes)  
Woogie and I went out for awhile in high school.

TED  
(stunned)  
You're Woogie?

DOM  
Dom Wooganowski. Duh.

TED  
But...but you're married. You have kids...a great wife.

DOM  
If you're so happy with them, please, be my guest.

HEALY  
If I may...I have a proposal.

Everyone turns to Healy.

HEALY (cont'd)  
I say none of us leave this room until our young Mary here stops jerking us around and decides once and for all who she wants. Now Mary, I know this is difficult but you really will be doing them all a favor to tell them the truth about us.

MARY  
Are you crazy? Why would I pick you? You're a murderer.

Healy glares at Tucker.

TUCKER  
Uh, well...not exactly. You see, I exaggerated a little there.

MARY  
You mean he's not a criminal?

HEALY  
God no!  
(pleased)  
I'm just a pathological liar!

Mary looks at Tucker, confused.

(X)  
(X)

MARY  
Tucker...not you, too?

Tucker lowers his head and reluctantly nods.

TUCKER  
Name's Norm. I live up in Pompano with my  
folks.

MARY  
Oh Jesus...

Just then the door opens and BRETT FAVRE, the Packers quarterback (X)  
ENTERS, with Warren (wearing a walkman) beside him. Everyone is (X)  
stunned.

MARY (cont'd) (X)  
Brett...?

BRETT FAVRE (X)  
Hi, Mary.

HEALY (X)  
What the hell is Brett Favre doing here?

BRETT FAVRE (X)  
We're in town to play the Dolphins.

TED (X)  
I called him. I told him to pick up Warren  
and get over here.

Everyone turns their attention to Ted.

TED (cont'd) (X)  
Mary, I found out that your buddy Tucker  
there lied to you about Brett.

Tucker lowers his head.

TED (cont'd) (X)  
Brett never said anything bad about Warren.  
He loves Warren...and from what he just  
told me on the phone, he loves you, too.  
(beat)  
He's the guy you should be with.

BRETT FAVRE  
That's right, Mare. And you know I'll  
always be true to you.

DOM (X)  
Aw shit, this isn't fair.

Mary manages a smile.

TED  
(to Mary)  
I realized something tonight. I'm no better than any of these guys. None of them really love you...they just fixated on you because of how you made them feel. But that's not real love...Thank you for letting me see that. Now I can get on with the rest of my life.

Tucker, Healy, and Dom scoff.

(X)

TUCKER  
Oh please...

(X)

DOM  
Don't listen to him, Mary. It's a ploy.

(X)

(X)

HEALY  
You are so full of shit, Strohman. Are you going to stand here and tell us that you aren't in love with this girl?

(X)

Ted looks into Mary's eyes. She looks vulnerable.

TED  
Yeah...that's what I'm telling you.  
(winks)  
See you, Mare.

(X)

Ted looks Mary in the eye, then starts for the door.

(X)

TED (cont'd)  
(as he passes Warren)  
See you, Warren.

(X)

WARREN  
Huh...?

(X)

Ted lifts the earphones off Warren's ear.

TED  
See you, Warren.

(X)

WARREN  
Bye, Ted.

(X)

Ted then WALKS OUT OF THE ROOM. They all stand there in silence for a moment, then Dom turns to Brett Favre.

(X)

DOM  
Hey, Brett, any chance I can get you to autograph one of these pumps for me?

(X)

CUT TO:

171 EXT. MIAMI STREET - DAY

171

Ted is walking down the street BLUBBERING LIKE A SCHOOLGIRL. Everyone he passes stares at him. Suddenly Mary comes running down the OTHER SIDE OF THE STREET.

MARY

Ted!

Ted stops and looks across the street at her. He wipes his eyes, hopeful.

TED

What...what are you doing here?

MARY

You forgot your keys!

She holds up a RABBIT FOOT KEY-CHAIN.

TED

(deflated)

Oh. Thanks.

They remain across the street from one another.

MARY

Did you mean what you said back there, Ted?

Ted starts to well up again.

CONTINUED

MARY (cont'd)

Ted...?

TED

(looking down)

I...I just want you to be happy, Mary.

MARY

But I think I'd be happiest...with you.

Ted just stares at her.

TED

You're fucking with me, right?

Mary smiles.

TED (cont'd)

(wiping eyes)

But...but what about Steve?

MARY

Oh yeah, that'd make golf real fun--the guy doesn't even drink beer or gamble.

Now Ted smiles.

MARY (cont'd)

Get over here.

TED

Really?

MARY

Really.

The BEAMING Ted starts walking across the street. Suddenly a BUS WHIZZES BY AND SMACKS TED BROADSIDE. He bounces around under the bus like a rag doll, then finally squirts out the back end and TUMBLES TO A LIMP STOP.

Mary SCREAMS and runs toward the body as a CROWD begins to gather.

MARY

Ted, no, no....!

She starts giving him CPR. Somebody covers him with a blanket.

Just then, another CAR WHIZZES OVER HIS FEET like speedbumps. The crowd winces.

MARY (cont'd)

Somebody hold up traffic!

(beat)

Come on, Ted. Come on. Tell me you're going to be okay.

Then Ted takes a deep breath and his eyes flutter open.

TED

Mary....Oh Mary, I love you.

Mary's smile is as bright as the light from heaven.

MARY

I love you too, Ted.

(beat)

I think I always have.

As the two lovebirds kiss, a LADY CALLS OUT:

LADY

Over here! I found his foot! It was in the  
storm drain!ON THE LADY as she holds up a SEVERED FOOT in a cloth.

MARY

All right, everyone, let's fan out and look  
for the penis!

As Ted REACTS to this, we pull UP, UP, UP, and

FADE OUT.

THE END