

TOMMY BOY

A MID-WESTERN

by

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and

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and

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Shooting Script

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OPEN ON:

A INT. HOUSE-MORNING*

1A*

Through a large riot of green tree branches, we can see the bottom 5 RUNGS of a tree house.

we SEE a kid's feet descend the rungs. They belong to 11 YEAR OLD TOMMY CALLAHAN. He turns and runs through the OPEN SLIDING GLASS DOOR, HOWEVER --

The sliding glass door is CLOSED, so with a LOUD "BONK", young Tommy runs straight into it. Staggering back in brief shock, he orients himself, throws open the glass door, and runs inside the house.

2A EXT. FRONT OF HOUSE*

2A*

Young Tommy bursts out the front door, now in school clothes. He is carrying several books and a BRADY BUNCH LUNCH BOX.

3A HIGH ANGLE ON FRONT YARD*

3A*

It is a huge front yard, and as the little figure of Tommy cut across the lawn, the sprinklers come on. We HEAR Tommy yell a faint "shit!"

4A EXT. SIDEWALK*

4A*

Tommy runs along, then veers off through a neighbor's yard.

5A EXT. YARD*

5A*

As Tommy, not slowing, bursts through a tall row of hedges, he loses one of his school books. As it hits the ground we SEE it's his HISTORY BOOK.

6A EXT. GRASS ALLEY*

6A*

We TRACK DOLLY along side the running Tommy, only seeing his churning legs. SUDDENLY BLAZING PAST HIM ARE TWO OTHER ELEVEN YEAR OLD LEGS, CLAD IN LEG BRACES. It's Forrest Gump.

7A EXT. ANOTHER YARD*

7A*

Tommy jumps over some low hedges and into another neighbor's yard As he barrels along, he suddenly begins to run at an odd-looking angle, his head nearly at waist level. Though he doesn't slow down, he stare intently at something OFF CAMERA. We WIDEN to reveal a SHAPELY MID-THIRTIES WOMAN on her porch, in a night gown, bending over to pick up the morning paper.

7A CONTINUED: 7A

(OMIT SCENE 8A) *

9A EXT. ANOTHER YARD 9A

Tommy crashes through a tall hedge. Immediately a LARGE DOG, free of leash, lunges after him. Panicked, Tommy claws open his lunch box and empties its contents behind him as he runs. The dog, appeased by the offering, gives up the chase. *

10A EXT. STREET 10A

As Tommy rounds a corner, he SEES the SCHOOL BUS slowly departing the curb. A small blond kid cycles past him on a bicycle. He his Richard Hayden. *

YOUNG RICHARD
You're pathetic. *

YOUNG TOMMY
Shut up, Richard. *

11A ANGLE ON BUS 11A

Many kids crowd to the back window, cheering Tommy on.

12A EXT. SCHOOL BUS 12A

13 CLOUD OF EXHAUST SMOKE 13

screams after the departing CAMPUS TRAM BUS.

TOMMY
DAMN!!

Coughing, he begins to RUN towards his COLLEGE CAMPUS.

14 EXT. PARKING LOT-DAY 14

As Tommy runs a zig-zag pattern through the crowded parking lot, manages to hit nearly every single car. As he bumps each one, a car alarm goes off.

15 EXT. CAMPUS WALK 15

slows to a walk, putting on a distant approximation of a "cool walk". We see why, as 2 PRETTY FEMALE STUDENTS ENTER FRAME. As they EXIT FRAME, Tommy glances up at the CAMPUS CLOCK TOWER

16 ANGLE ON CLOCK TOWER

16

It is 1 minute to 11 a.m. With a groan, Tommy begins his dash again.

17 EXT. GRASS QUAD

17

Tommy barrels towards a tall row of hedges. Just as he is about to burst through them, we...

CUT TO:

18 OTHER SIDE OF HEDGES

18

...A worker is building a wood fence right up against the back side of the hedges. As the worker bends to pick up another board, we HEAR an enormous 'WHUMP', AND WE SEE several of the fence boards bulge with the pressure of Tommy's huge impact. We...

CUT TO:

- 19 ANGLE ON TOMMY 19
 He staggers almost cartoon like as he reels from the impact. In a few moments he again bursts into a top speed run.
- 20 EXT. ACADEMIC BUILDING-DAY 20
 Tommy runs to a set of double steel doors and grabs the handle. It won't open. He pulls on it. Pounds on it. Screams at it. Body slams it.
- TOMMY
 No! No! Sweet Jesus No!
- A girl walks up and pulls open the other door. She holds it open and looks at Tommy. He sheepishly walks inside.
- 21 INT. CLASSROOM-DAY 21
 We SEE the LEGS OF A PROFESSOR as she hands the FINALS TEST out to the FRONT ROW OF STUDENTS. The CAMERA PANS the front row until it COMES UPON Tommy. He is sweating buckets, his chest heaving. He is a complete, disheveled, nervous, mess.
- 22 ANGLE ON FIRST QUESTION ON HISTORY FINAL 22
 It is a fill-in-the-blank question that reads: "Thomas Jefferson, James Madison, and _____ Hancock were all framers of the Constitution."
 Chris carefully writes in "HERBIE".
- 23 THE MONTAGE MUSIC ENDS 23
 INT. COLLEGE HALLWAY PLATE GLASS WINDOW-DAY
 We find a sea of young faces intently searching THE LONG STRIP OF COMPUTER PAPER. Nobody moves. It looks like a painting. The CAMERA PANS across the group until it lands on Tommy's frozen face.
- TOMMY
 (finally)
 "D Plus?" Oh My God, I passed!
 (to a stranger)
 I got a god dam "D" Plus. Not just a "D".
 I'm a college graduate!
- 24 INT. LIVING ROOM OF OLD HOUSE - NIGHT* 24*
 A big party is in progress. The music is loud.

25 ANGLE ON*

25*

Tommy and several of his college friends sitting on the floor.

TOMMY

Wombat! Wheew! Hey guys, do I look different now that I'm a college grad?

FRIEND #1

Not really.

TOMMY

Apparently they give out a lot fewer D pluses than they do D minuses. It's not a grade they like to give out. Believe me.

FRIEND #2

Uh huh, Yeah, you'd mentioned that....

FRIEND #1

So that's it for school. Now what?

TOMMY

No idea... but for now I'm gonna work on my Dad's loading dock, like always. After that I gotta figure it out.

FRIEND #3

(to Tommy)

I'm gonna miss you, man. You were the best.

TOMMY

(sloppily)

Uh, uh, you were the best.

(to group)

I love all you guys. Especially you -- I wanna make a toast...

He stands. The others follow. Tommy raises up his bear.

TOMMY

To the best bunch of Rugby freaks ever born. Okay, maybe we weren't the smartest guys on campus. And maybe we didn't form little clubs that deliver hot lunches to really old people. And maybe we spend a little too much time puking off balconies. But at least we had fun.

(takes a huge bong hit, then talks while trying to keep his breath in)

(MORE)

(CONTINUED)

25 CONTINUED:

25

TOMMY (cont'd)

Now some of us are leaving and that is
sad. But this isn't the end. No way.
We're gonna show this world a thing or
two. We're gonna show--

He passes out and falls through the coffee table.

Tommy and several of his college friends sitting on the floor.

TOMMY

Apparently they give out a lot fewer D pluses than they do D minuses. It's not a grade they like to give out. Believe me.

FRIEND #1

Uh huh, Yeah, you'd mentioned that....

FRIEND #2

So that's it for school. Now what? what about your future?

TOMMY

No idea... but for the summer I'm gonna work on my Dad's loading dock, like always. After that I gotta figure it out.

FRIEND #1

(to Tommy)

I'm gonna miss you, man. You were the best.

TOMMY

(sloppily)

No, man, you were the best.

(to group)

I love all you guys. And I swear I'm not queer. I wanna make a toast...

He stands. The others follow. Tommy raises up his beer.

TOMMY

To the best most beautiful bunch of freaks ever born. Okay, maybe we weren't the smartest guys on campus. And maybe we never paid our parking tickets or formed little clubs that deliver hot lunches to really old people. but at least we had fun.

(takes a huge bong hit, then talks while trying to keep his breath in)

Now some of us are leaving and that is sad. But this isn't the end. so sir. We're gonna show this world a thing or two. We're gonna show--

(CONTINUED)

26 SHOT OF A PLANE LANDING AT AN AIRPORT.

26

27 EXT. TARMAC, SANDUSKY AIRPORT

27

The baggage is being off-loaded the old-fashioned way: onto the Tarmac. Tommy ad-libs HELLOS TO RICHARD HAYDEN, the older version of the little boy on the bus. They're watching the bags come off the plane.

TOMMY

So Richard, where's my Dad? I thought he was gonna meet me at the airport.

RICHARD

He was at the airport. This morning. But you weren't on the plane.

TOMMY

Oh. He said he had a surprise for me?

RICHARD

Maybe. I guess you should have called

TOMMY

(clearly lying)

Well, I...I did call. Earlier...using the phone..

RICHARD

Earlier? When?

TOMMY

Uh...later when I...I left a message.

RICHARD

A message. What number did you call?

TOMMY

652 Niner 4....(trails off)

RICHARD

I can't hear you, you're trailing off. Plus, did I hear "niner" in there? Were you callin on a walkie-talkie?

TOMMY

No, it was a cordless.

RICHARD

You know what? Don't. Not here, not now.

They look at the bags a beat.

(CONTINUED)

TOMMY
So did you hear I finally graduated?

RICHARD
Yea, in a shade under a decade, too.

TOMMY
Hey, a lot of people go to school seven years--

RICHARD
Yeah. They're called "doctors."
(then)
That has to be you.

28 ANGLE ON BAG COMING DOWN CONVEYOR BELT

28

A hefty trash bag filled with clothes and wire hangers sticking out the sides, a beat up brown paper sack closed with duck tape, and an open box with a blender and a desk lamp, are all rigged together with airline tape.

29 EXT. HIGHWAY INTO SANDUSKY-DAY

29

Richard's Cherried out Plymouth GTX passes a closed factory with pad-locked gates and a FOR SALE sign.

30 INT. RICHARD'S CAR-DAY

30

Tommy eats from a large bag of M&M's as he looks out the window.

TOMMY
Hey, what happened to the muffler plant....?

*
*
*

RICHARD
Shut down last month. Would you mind not eating in the car? It's kind of a rule...

*
*
*

Tommy sets the bag down on the dashboard.

TOMMY
So you still got your GTX car, huh?

*

RICHARD
Yep. And I've dropped in a 440 magnum with a Six-Pack. You hang onto a car this cherry. Kinda like your suit case.

*
*
*
*

(CONTINUED)

TOMMY

(laughs)

Kinda like your suitcase.

(then)

So what's new with the old gang from high school?

RICHARD

I don't know. I didn't really like the old gang from high school. *

Tommy looks out the window and sees another closed plant.

TOMMY

Jesus. The tire plant's gone too...

The M&M's start rolling out of the bag into the defrost vents. As they hit the BLOWER FANS inside the dash, we HEAR CLATTERING SOUNDS.

RICHARD

(angry)

Come on man...oh, that sounds good. Melted chocolate inside the dash--it really ups the resale value.

Tommy leans over and inspects the vents.

TOMMY

I think you're gonna be okay here. They have a thin candy shell. I'm surprised you didn't know that.

31 EXT. HIGHWAY-DAY

31

The car pulls into CALLAHAN AUTO PARTS, a sprawling complex of large brick buildings built in the '20's. A water tower with the Callahan name sits in the background.

32 EXT. GUARD SHACK-DAY

32

Frankie, the middle-aged guard, steps out to meet the car. Richard smiles at him politely.

RICHARD

Passing through. Thank you.

Frankie sees Tommy and lights up.

FRANKIE

Tommy! Good to see you! Hey, congratulations on that D Plus.

(CONTINUED)

TOMMY

It wasn't easy, Frankie...I'm not gonna lie to ya.

FRANKIE

Good to have you back, Tommy. We're all proud of you.

As he waves them through:

RICHARD

(muttering)

This is pathetic...

33 INT. A HALLWAY, CALLAHAN AUTO PARTS-DAY

33

The hall is mid 50's industrial. Posters on the wall remind workers that "Safety Is Number One". From the far end of a hall, a large and dynamic MAN IN HIS LATE FIFTIES turns the corner and strides toward the lens. Big TOM CALLAHAN. He leads: FRANK RITTENHAUER, Callahan's fiftyish V.P.; TED REILLY, company lawyer, and RON GILMORE, a sixty year old bank corporate loan officer.

BIG TOM

Ron, don't tell me that the bank thinks we need to "wait it out". Any business that tries to wait it out will be just that: "out". You're either growing or you're dying. There ain't no third direction.

GILMORE

Tom, you're talking about a huge loan. Maybe instead of borrowing you should take on a partner. Lord knows you've had plenty of offers.

Big Tom is walking along a wall of oil portraits: a big man in a 1920's suit, another in a 40's suit, a large woman in a 40's woman's suit. And, one of Big Tom. They all look like Tommy.

BIG TOM

Our employees are our partners. My grandfather founded the company in '21, my father kept it running during the depression, my Aunt Eileen ran it when he went to war, and someday, when I'm gone, my son will run it.

Big Tom comes to the empty spot where Tommy's portrait would be. Instead, Tommy is standing there. The gene pool looks low.

(CONTINUED)

TOMMY

Hi, Dad.

BIG TOM

Tommyboy!

They suddenly charge and hug, trying to lift each other off the ground.

BIG TOM

Damn I'm proud of ya, son! Big time college graduate...

TOMMY

Thanks, Dad...

RITTENHAUER

Ha! You're looking good, kid.

TOMMY

(rolling up a sleeve)

Yeah, I've been workin' on the guns.

(then)

How ya doing, Mr. Reilly?

REILLY

Real good. Had a kidney removed in April, but, ah, real good.

Big Tom throws an arm around Gilmore.

BIG TOM

Son, you remember Mr. Gilmore from the bank.

They shake and ad-lib hello's.

BIG TOM

Come out to the floor with us, son. Gilmore here needs to be reminded why he does business with us!

(holding up a file)

Richard, could you--

RICHARD

(taking file)

--run these figures by accounting and send them out. No problem. My fellow nerds and I will retire to the nerdery with our calculators. We'll have something for you by the four o'clock staff meeting.

(CONTINUED)

Richard leaves as the group moves towards the factory floor. Near the SWINGING DOUBLE DOOR entrance sits a RACK OF HARD HATS. Big Tom grabs one.

BIG TOM

Hard hats, gentlemen...

(to Gilmore)

You get hit in the head without this, they take your brains out with a goddamn soup ladle.

34 INT. FACTORY FLOOR-DAY

34

An enormous room filled with workers running various auto parts machinery. Our group are all wearing their safety helmets, except for Tommy who, looking down, tries to adjust the helmet's headband. Big Tom yells, 'low bridge', allowing everyone to duck underneath the large tongs of a fork lift-- except Tommy who, with a LOUD 'CLANG', smacks his head. *

Big Tom yells to a worker.

BIG TOM

Hey, danny! How's the new son-in-law?

DANNY

A real pain in the ass.

(then)

Tommy, you're back! Way to go on that D Plus...

Tommy shrugs it off modestly and gives him a wave. The group keeps walking. As they continue, workers look up and wave at Tommy, ad-libbing hellos and congratulations on the D Plus. Tommy spots his buddy LOUIS working on the line. Tommy crosses to him as the group keeps moving forward.

TOMMY

Louis! What are you doing on the floor?

They slap each other on the back.

LOUIS

I was going nuts on the loading dock so they moved me in here.

TOMMY

What's this thing?

He points to a high-speed, cylindrical, rotating sander that is bolted to the floor. Louis grabs an oil filter from a crate.

(CONTINUED)

LOUIS
I take oil filters that need smoothing
and give 'em a quick zap.

He demonstrates. Tommy picks up another oil filter.

BIG TOM
Can I try one?

LOUIS
Help yourself.

Tommy holds the filter with both hands and eases it down on the sander. It **ROCKETS OUT OF HIS HANDS** and shoots up like a baseball jumping off a bat. As it flies into the distance, it breaks through a ceiling-high window with a tiny **POP**. A beat as they stare.

LOUIS
(impressed)
Nice distance.

TOMMY
If it comes up, could we say lightning
broke the window?

BIG TOM
TOMMY! LET'S GO, SON!

35 ANOTHER ANGLE

35

We see Big Tom and group at the far end of the floor near a set of steel double-doors.

36 INT. BRAKE PAD DIVISION-SAME TIME

36*

Close on Big Tom and the group as they enter.

BIG TOM
Here she is, Ron...my dream. This, my
friend, is our new brake pad division.
It's the future of Callahan Auto.

37 ANGLE ON

37*

The huge room is filled with giant machinery. It is quiet.
Tommy enters out of breath.

GILMORE
Quite a sight, Tom.

(CONTINUED)

TOMMY

Hey, dad, this is awesome!

GILMORE

You say these brake pads are going to revolutionize the industry?

REILLY

Composed of high-grade steel and graphite.

As the group stops near a machine, Tommy WANDERS OVER to another part of the room. Seeing a series of large HOOKS, SPACED SIX FEET APART, AND HANGING FROM AN OVERHEAD CONVEYOR LINE, he presses the switch that gets them moving.

RITTENHAUER

They're the goddam Rolls-Royce of brake pads, that's what they are. I get tears in my eyes just thinking about it!

BIG TOM

I'll need fresh capital for materials and a new work force before I can turn on the machines...

ANGLE ON

Tommy begins playfully ducking and weaving under the large heavy hooks.

TOMMY

What is that, hook? I'm sorry, did you say something about my chick? No, I'm cool, I don't want no trouble. Oh, but I do want to show you something...oh, where is it? (GIVES THE HOOK A VICIOUS SPIN KICK) HERE YOU GO, HOOK. WHO'S LAUGHING NOW?

ANGLE ON

Big Tom continues to plead his case with Gilmore. IN THE BACKGROUND Tommy continues dodging the hooks, completely unnoticed by the group.

(CONTINUED)

CONTINUED:

BIG TOM

Ron, my annual sales trip is coming up. Now you know there's no one who can push a new product better than me. You'll get your money. And, hell, I'll be able to hire half the damn town...

38 ANGLE ON TOMMY

38

He's now completely in his own world.

TOMMY

(dropping away from a hook)

AH HA! I move like a panther--every tendon tight like steel wire!! AND YET YOU SPINELESS WHELP KEEP COMING?! BAH!!

ANGLE ON BIG TOM

Tommy continues in the background, still unnoticed.

BIG TOM

It's the biggest move I've ever made... and I want your help. Talk to me.

GILMORE

Well...let me go back and crunch some numbers. In twenty three years, have I ever said no to you? Huh?

BIG TOM

Why say no when it feels so good saying yes?

ANGLE ON TOMMY

His back is to another approaching hook. At the last second he bobs his head away from the impact. Then he runs alongside the hook screaming like a drill sergeant.

TOMMY

NOT GOOD ENOUGH HOOK!!! DO YOU HEAR ME HOOK?!!! SAY 'YES DRILL SARGEANT SIR'-- DO YOU HEAR ME MAGGOT HOOK?!! What's that? Oh, you want some of this, huh?

They have now turned toward Tommy - watching silently.

He bobs to one side of another hook, then swings underneath it, and, with his back to it, fakes a back hand karate punch, a la BRUCE LEE. He holds the pose the way Lee did.

TOMMY
OOOOOWAAAAAAAEIEEEEE!!

Tommy suddenly stops, feeling the eyes upon him. He looks sheepishly at the group.

TOMMY
I'm...just checking the, uh--specs on
these uh,uh...
(then, losing it)
I'm retarded.

40 INT. CALLAHAN ADMINISTRATION OFFICES-DAY

40

Big Tom is walking down a hallway with his arm around Tommy, who is HOLDING HIS HANDS OVER HIS EYES.

They stop in front of a door reading 'THOMAS R. CALLAHAN III.'

TOMMY
...Can I open my eyes now, dad?

(CONTINUED)

BIG TOM
 (a little exasperated)
 Son, I said you didn't have to close them
 in the first place.
 (a beat: sighs)
 Okay, open your eyes...

Tommy opens them and sees the door with his name plate.

TOMMY
 That's me!

BIG TOM
 This is your office now, college grad.

41 INT. TOMMY'S OFFICE-SAME TIME

41

A young executive's office with a desk, filing credenza, book case, small fridge and a large window. Tommy loves it.

TOMMY
 Awesome. Hey, there's even a fridge.
 (opens it)
 This is great: you can put six-packs of
 beer or soda in there. Milk, yogurt, you
 can freeze candy bars in the little
 freezer part, eggs--

BIG TOM
 (a little exasperated)
 --yes, anything you want to keep cool.

RICHARD
 Mr. Callahan, I need your John Hancock on
 these reports.

TOMMY
 (laughing)
 John Hancock. "Doy, my names Richard"...
 it's Herbie Hancock. Yo. Richard, check
 out my new office.

RICHARD
 (quiet envy)
 You have a window. Well, and why
 shouldn't you? You've been here 10
 minutes.

Big Tom gives the signed papers back to Richard and turns to Tommy.

(CONTINUED)

41 CONTINUED:

41

BIG TOM

Take a look at our latest catalog and get to know it. It's important...and Richard, promise me you'll look after Tommy here until he gets his feet wet.

RICHARD

Sure..and thanks for choosing me.

Big Tom exits. Tommy opens the catalog and stares at it. Richard looks over his shoulder.

RICHARD

It's called reading. We go left to right, top to bottom. A group of words together is a sentence. Take Tylenol for any headaches.

42 EXT. SANDUSKY-DAY

42

A GREYHOUND BUS pulls up to the curb. With a loud HISS the door opens, and out steps PAUL BARRISH, a good looking man in his late twenties. As he pauses at the curb to take a long drink from a carton of CHOCOLATE MILK, the bus idling loudly, we SEE-

An ELEVEN YEAR OLD KID has his face pressed against the bus window, furiously making faces at Paul, inches behind his head. WITHOUT LOOKING, Paul SUDDENLY RAPS HIS KNUCKLES LOUDLY AGAINST THE BUS WINDOW, sending the kid scampering back in fright.

A WOMAN PASSES, PUSHING A BABY CARRIAGE. The woman is SCOLDING AN OLDER, WHINING CHILD, so she is oblivious as WE SEE--

Paul drains the last of his chocolate milk, crumples the carton, then casually and matter-of-factly DISCARDS IT INTO THE PASSING BABY CARRIAGE. Adjusting his suit, Paul walks on down the street.

43 OMIT*

43*

44 OMIT*

44*

45 OMIT*

45*

46 OMIT*

46*

47 OMIT*

47*

48 EXT. CALLAHAN HOUSE - DAY* 48*

The same stately mid-western mansion from the movie opening.
The Cadillac pulls into the driveway

49 OMIT* 49*

50 EXT. SWIMMING POOL/PATIO AREA-DAY* 50*

CLOSE ON FATHER AND SON as they enter from the sliding glass
door. Tommy is AGAIN COVERING HIS EYES.

TOMMY

Can I open them now?

BIG TOM

For god sakes, son, quit covering your
damn eyes.

Tommy uncovers his eyes and reacts to:

BEVERLY, a voluptuous woman, emerges from the pool in a bathing suit. Tommy's jaw drops.

TOMMY

Holy shnikes!

(turns to his dad)

Is that for me?

As she comes closer we see she's a beautiful woman in her mid forties.

BIG TOM

No, son, that's for me.

BEVERLY

Is this Tommy? This must be Tommy.

(turns to him)

Are you Tommy?

TOMMY

(shyly)

Hi, I'm Tommy.

BEVERLY

I'm Beverly, and you are just adorable.

TOMMY

Nah. You think?

BIG TOM

Tommy, I've got a little announcement...when you get older life starts moving real fast. One day you wake up and you can't pee straight.

(to Beverly)

Excuse me.

(then)

Son, I've asked Beverly to marry me.

TOMMY

Wow.

(a beat)

What did she say?

BEVERLY

I said yes.

Beverly, now in a bathrobe, and Big Tom sit next to each other, a fire going in the fire place.

(CONTINUED)

52 CONTINUED:

52

TOMMY

This is too cool that you're getting married. So how'd you guys meet?

BIG TOM

At that Fat Farm spa resort thing. Beverly was one of the trainers.

(smiles, looks at her)

She's the only one I didn't want to plant six feet under a lettuce patch. And Tommy, here's the part I think you'll really like - Beverly's got a son. I met him. He's a good kid. He worked at the spa, too. He's coming in today for the wedding.

BEVERLY

Tommy, it feels funny saying this, but my son will be you're new brother.

TOMMY

I'm gonna have a brother? No way! I used to dream about having a brother! We can eat breakfast together, ride bikes, watch each other shave. Can I call him Chip?

The DOORBELL RINGS.

BIG TOM

--what do you know: speak of the devil.

53 ANGLE ON -FRONT DOOR

53

TOMMY OPENS DOOR

TOMMY

BROTHER!!

PAUL

I'm Paul. You must be Tommy.

Sticks out his hand. Tommy grabs him in head hug.

TOMMY

Brothers don't shake hands...no they don't..brothers gotta hug...

BIG TOM

Easy, boy. You'll snap his spine.

(CONTINUED)

PAUL
 (annoyed)
 Don't worry about that Tom, I'm not made
 outta candy.

BIG TOM
 Good to see ya, Kid.

BEVERLY
 (kisses Paul on cheek)
 Hello, Paul.

PAUL
 Hi. Mom. You're looking good.

Tommy gushes with joy over Paul's shoulder. Paul turns to
 him.

PAUL
 Something wrong?

TOMMY
 BROTHER!!!! (tackles Paul out of frame)

BIG TOM
 That's gonna leave a mark.

53A EXT. SANDUSKY STREET - NIGHT.

53A*

Big Tom's car cruises the main street.

53B INT. CAR - NIGHT

53B*

Tommy is driving. Paul is next to him. Tommy is excited. Paul
 is not.

TOMMY
 I've got a whole new family. This is so
 awesome.

PAUL
 Yeah, great.

TOMMY
 No offence, but if I sent a picture of
 your mom to my frat -- she would
 definitely be Boner of The Month.

PAUL
 I'm honored...
 (looking out window)
 So is there anything to do in this town?

(CONTINUED)

TOMMY

There's tons of things. Late night pitch
'n putt, Delce's Topless Donuts. 24 hour
Pizza Hut. What do you want to do?

PAUL

Is there anything a little
more...dangerous?

A knowing smile comes over Tommy's face.

TOMMY

All you can handle, my man.

(CONTINUED)

55 OMIT

55

56 EXT. A LARGE PASTURE-NIGHT

56

We start CLOSE ON TOMMY AND PAUL as they stare silently at something. We can't see where we are yet. *

TOMMY

(lustfully)

Just look at them. Pretty maid's all in a row. I want the one on the left. She's perfect. Which one you want? *

PAUL

Does it make a difference? *

TOMMY

Oh yeah...Wait a minute. Is this your first time? It is, right? *

PAUL

Yes, Tommy, It is. *

TOMMY

God - you're going to remember this for the rest of your life. *

As they start walking, PULL BACK TO REVEAL they're in a pasture with a herd of cows sleeping standing up. *

TOMMY

...And you're gonna always know it was your brother Tommy who took you. *

Paul just rolls his eyes. *

TOMMY

You swear to God you've never gone cow-tipping? What'd you do on Halloween? *

PAUL

Get laid, I guess. *

TOMMY

Okay - get ready to live. *

They reach a cow who is fast asleep on her feet. *

TOMMY

(whispering)

What you do is put your shoulder into her and push. *

(CONTINUED)

PAUL

And this doesn't strike you as kind of -
(looking at him)
Dumb?

TOMMY

(big grin)
We're family. We're gonna do lots of dumb
stuff together. Wait 'till Christmas.

Paul cringes at the thought. About 2 feet from the cow, Tommy gets down into a 4 POINT OFFENSIVE LINEMAN STANCE. Then, with all his strength he bursts forward, except -

His two LEGS KICK OUT FROM UNDER HIM and he dives FACE DOWN into the world's muddiest field. The cow wakes up. Startled, it TRAMPLES OFF, using TOMMY'S HEAD AS A STARTER'S PAD, driving Tommy's head DEEP INTO THE MUD, FACE FIRST.

As the frightened cow scampers off, its frantic 'mooring' wakes the rest of the cows in the area, who in turn panic and start a little MINI-STAMPEDE. Screaming, Paul stands in the field, dodging cows

PAUL

Stay back!
(dodging a cow)
Get away from me!

57

CLOSE ANGLE ON TOMMY

57

He pulls his head out of the ground.

TOMMY

(spitting mud)
Wow.

A flood light turns on, and a man shouts from the farm house.

TOMMY

Run for it!

Then a SHOTGUN BLAST goes off. As Tommy and Paul take off through the cow pies, Paul accidentally trips and falls hard into the mud.

TOMMY

Don't worry, I'll save you.

PAUL

Get away from me!

(CONTINUED)

57 CONTINUED:

57

Grabbing Paul's arm, Tommy starts dragging him through the mud as ANOTHER SHOTGUN BLAST echoes in the night.

58 EXT. GAS STATION - NIGHT

58*

A CLOSE ANGLE on Paul's muddy shoes, as he carefully hoses them off. Big Tom's car is in the background.

PAUL

These are Italian shoes. They are worth more than your life.

TOMMY

Hey, get me...my turn...over here...

59 NEW ANGLE

59*

Tommy is completely covered with mud.

TOMMY

Man, I got douched with mud.

PAUL

Hey chucko, that doesn't smell like mud.

(alternate line)

(No, a lot of that is cow shit.)

He blasts Tommy with a hose.

TOMMY

Man that's cold.

Tommy begins to sing.

TOMMY

(singing)

I'm a Maniac, Maniac on the floor. And I'm dancing like I never danced before.

(alternate lines)

(That's right -- All over. Keep it coming!!)

(Chinese accent)

(Ah! Mud not clean yet, you come back Tuesday.)

Paul shuts him up by spraying water into his face.

PAUL

Hey, did you eat paint chips as a kid?

(CONTINUED)

27.

TOMMY

(stops dancing, looks guilty)

Why?

PAUL

(alternate ending line)

(Hey, did you live under power-lines as a
kid?)

Tommy looks up and sees Richard standing there.

RICHARD

Awww, I've interrupted "happy time."
(handing him papers)

Your father wants you to check out the delay problems we're having on the loading dock. Now I know you'd just love to sit there and keep being not slim, but we gotta work a little, okay?

TOMMY

That was from Star Wars.

62 INT. LOADING DOCK-DAY

62

Tommy is holding some papers and talking to R.T., the miserable, wise-ass foreman. Several other dock workers stand watching.

TOMMY

Um, R.T., I think I figured out the problem. This order is going to Columbus. Uh, that's a one day delivery but you've got it marked for two.

R.T.

That's because it's going to Columbus, Georgia. Not Columbus, Ohio. You see those little letters after the city? That's the state. What else ya got, wonderboy?

TOMMY

Um, that was pretty much it for now...

He turns and starts walking away.

R.T.

Hey Tommy, maybe you should go back to college another seven years and study a globe.

He laughs. Tommy flinches, but keeps on walking. The rest of the workers feel bad and give R.T. dirty looks.

63 ANOTHER ANGLE

63

Michelle stands in a glass-windowed office near the dock area. She watches Tommy walk towards her.

Michelle walks to the door of her office and stands in the doorway. *

MICHELLE

Tommy? I'm Michelle Brock. Do you remember me? Chaparrall High?

TOMMY

Yeah! I remember -- I sat next to you in History. You work here? That's so bizarre that you work here!

MICHELLE

Tommy, half the town works here.

TOMMY

(embarrassed)

Right, well then it's bizarre that you're one of the half of the one-halves that...

He trails off and turns away, getting angry with himself. She takes his arm.

MICHELLE

Come on in. And forget about R.T. He's just pissed off because he only recently found out what a loser he is.

Michelle's domain. The room is organized chaos. STACKS of FILES dominate every surface including the floor. On top of each stack, LITTLE HAND-WRITTEN SIGNS read "Overnight Delivery" or "3-Day Delivery" or "6-Day Delivery" or "Re-Stock Order" or "Ship ASAP", and other shipping-related file headings. These hand-written signs are attached to various personal items (dolls, hair-brushes, souvenirs) so that the little signs STAND UP and are EASY TO READ. As he and Michelle enter, Tommy looks around, impressed. *

TOMMY

Nice. How come you don't put the files in the file cabinets?

MICHELLE

I don't like file cabinets.

TOMMY

Why not? *

MICHELLE

You have to open them.

Tommy nods. It makes sense.

MICHELLE

I've got my own system -- Hasn't failed yet...

As she speaks, she goes to a plexiglass pneumatic tube on the front wall, and puts a shipping order in the opening. The shipping order is instantly sucked up through the tube.

MICHELLE

All the shipping orders go through me, which means I spend about half of my pathetically anal life in here, so if I couldn't do things my own way I'd probably freak out and blow up the whole town.

TOMMY

Cool...

(looking around)

Hey, remember your brother Duane? What happened to him? We used to go down to the Safeway all the time and get caught trying to steal donuts.

MICHELLE

He's a cop. He had to get a real job when my parents moved to Cuyahoga Falls.

TOMMY

Wow.

A pause. Tommy gets very uncomfortable. Michelle reaches for a donut on her desk.

MICHELLE

Want one?

TOMMY

(a la Farley)

No, thanks...you see, I've got a bit of a weight problem. When I was a kid, I had a bear claw loaded down with Jimmies
(indicating sternum)
lodge right here.

Enjoying him, Michelle can't help smiling.

(CONTINUED)

MICHELLE

You want some coffee?

TOMMY

Sure.

As she pulls two mugs from behind a stack of files, Tommy smiles at her. She smiles back.

(OMIT SCENES 66 TO 71)

INT. BIG TOM'S BEDROOM-DAY*

Big Tom and Tommy are wearing black tuxedos. Tommy looks out the window.

TOMMY

I bet half the town's here.

(then)

You look great, dad.

BIG TOM

It's a big step...uh, you see, Tommy--
this marriage thing, well it's
something....

TOMMY

(helping his dad out)

--hey, Dad? It's cool. I want you to be
happy.

Big Tom lets out a sigh. Richard, holding a champagne glass, steps into the room.

RICHARD

They're ready for you, sir.

Big Tom puts his arm around Tommy.

BIG TOM

Yea? Well how do we look, son?

RICHARD

Chubby?

(then)

uh...that was probably the champagne talking, sir.

73 EXT. BACKYARD-LATER

73

Big Tom and Beverly stand at the altar before a MINISTER. Tommy and Paul are at their parents' sides. THE CAMERA PANS FACES IN THE CROWD as the ceremony continues. We recognize many of the workers.

MINISTER

...and so these vows are held sacred from now until eternity. If there is any person who finds a reason these two should not be wed, speak now or forever hold your peace.

SOMEONE

You kidding? Go get 'em, Tom!

Everyone laughs.

74 EXT. BACKYARD-LATER

74

The reception is in high gear. A band plays sixties and seventies hits. Paul and Richard are momentarily standing alone together. It is a little awkward. Richard is assembling a video camera.

PAUL

So what exactly do you do for Tom?

RICHARD

I research new clients, put meetings together, organize his schedule.

PAUL

That's great. One day, when I'm cashing the elephant checks, I'm gonna get me a male secretary.

(CONTINUED)

RICHARD

I am not, as you put it, a "male secretary". I'm an executive assistant who advises Mr. Callahan on the auto industry...

PAUL

Oh, I'm sorry. It's like a stewardess wants to be called a 'flight attendant'. Sorry about that, chief.

RICHARD

Whatever. Could you move back just a tad? You're a little close.

(beat)

Are you wearing Hai Karate?

75 A SERIES OF SHOTS capturing different groups of people talking, drinking and dancing. It ends with A SHOT OF RICHARD holding a VIDEO CAMERA and shooting something. 75

76 OMIT 76

77 POV-RICHARD'S VIDEO CAMERA 77

It scans a bunch of wellwishers ad-libbing congratulations. The VIDEO CAMERA COMES UPON Rittenhauer and Reilly. They've had a few drinks.

RITTENHAUER

You looked dynamite today, Beverly!

REILLY

Yea. Tom, you're a lucky man. I'd like to get some of that!

(then)

Oh god. Can we cut that? Is there an edit button or something? Richard, did you hear me?!

(his face now closer to camera)

Come here you little prick!

78

CUT TO: 78

Big Tom is standing over a table of people. He is finishing up a sale, at his own wedding, to an out of town client. Everyone in the area, including Tommy, listens to the master at work. The VIDEO CAMERA darts around to catch everything.

(CONTINUED)

ARCHER

It sounds good, Tom but I'd like to take---
a look at your operation before I commit.

BIG TOM

Fair 'nuf. But I'll tell you what, Hank.
I could get a good look at a T-bone by
putting my head up the bull's ass, but
I'd rather take the butcher's word for
it.

They all laugh.

TOMMY

Bull's ass! That's great!

ARCHER

And you guarantee everthing you sell?

BIG TOM

Hank, I could try to "guarantee" you all
day, but we both know a guarantee is only
as good as the man who writes it. My name
is on the company...

During this he reaches into his tux pocket and pulls out a
folded paper, opens it, takes out a pen and signs his name,
then slaps the paper down on the table.

BIG TOM

...and my name is on the paper. That's a
blank page, Doug, and we can fill in any
kind of deal you want.

ARCHER

Sounds good, Tom.

Big Tom turns into Richard's camera, talking low but excited.

BIG TOM

I got 8 Whiskey Sours in me and I still
sell the son-of-a-bitch. Damn I'm good.
(then, yelling off camera with
a big smile)
Where's my WIFE?!

79 ANGLE ON

79

CUT TO:

Big Tom and Beverly slow dancing on the dance floor.

79A While Beverly and Tom dance, Paul smiles over to Michelle.
Michelle catches her eye and averts her gaze.

79A*

79B A small group of late thirtyish women sit near the bar,
drinking and chain smoking. They are watching Big Tom and
Beverly dance.

79B*

LADY #2

Look at her: she knows she just landed
the richest fish in Sandusky.

LADY #1

I think they make a very sweet couple.

LADY #2

For heaven's sake, June -- when you see
two dogs going at it in your front yard
you call me on the phone all "weepy"
eyed.

CUT TO:

Tommy and Michelle are talking. The video camera MOVES IN ON THEM WITH PAUL.

TOMMY

(fake grim and sober)

Hi, I'm Tommy, this is Michelle, and we're alcoholics. Nope, just kidding. This little lady is Michelle Brock, we shared a history class awhile back. I carried her books, and she called me Monkey Boy. Hey, looking back I see that was wrong lady!

MICHELLE

(laughing)

No, no, do into the camera your impression of Mr. Capiaggi, our teacher.

TOMMY

Oh--he was my football coach, too. One day he goes:

(as irate coach)

"So you fellas care more about smoking your dope than you do about winning the State Championship, huh? Well, hell, maybe I should go out and party with you all and find out what all the "HOOPLA'S about!?" Sacrificing the big game for a bag of pot, that stuff must be petty damn good. Next party, I say you count me in!!" Cut to that night:

(very stoned coach takes long hit)

"Ohhhh, you assholes, man. I'd say we just skip the game, but the principals been on my ass. Hey, let's have Callahan quarterback, just for shits and giggles.

Michelle and the immediate crowd laugh.

81 INT. BACKYARD-LATER

81

BACK TO FILM. The band has just finished a song. Big Tom and Tommy are on stage, and as the band launches into The Temptation's "GET READY", they belt out the lyrics.

(CONTINUED)

81 CONTINUED:

81

BIG TOM
I'VE NEVER MET A GIRL WHO MAKES ME FEEL
THE WAY THAT YOU DO! ALRIGHT!

TOMMY
SO WHAT I'M GONNA DO IS STICK BY YOUR
SIDE LIKE GLUE, ALRIGHT!

TOGETHER
SO FE FI FO FUM, LOOK OUT, BABY, CUZ HERE
I COME! I'M COMING TO MAKE LOVE TO YOU,
SO GET READY, GET REEEEDY!! GET READY,
CUZ HERE I COME, GET READY, CUZ HERE I
COME.

They break into full tilt TEMPTATION MOVE, dancing wildly. *
Suddenly Big Tom slows and starts slumping to this knees. *
People react and the music awkwardly comes to a stop. *

82 CLOSE ON TOMMY

82

His face frozen in confusion

83 ANOTHER ANGLE

83

from the ground. Several people are huddled around and
looking down INTO CAMERA.

84 EXT. CEMETERY-DAY

84

A MATCHING SHOT of the same group of people staring down
sadly.

85 HIGH ANGLE

85

There is a huge turnout for Big Tom's burial. Tommy stands
close to the casket, his head down.

86 MATCH DISSOLVE TO:

86

Tommy stands alone at the grave. Everyone has gone home,
except for Richard, who stands alone, far back from the
grave. Sunglasses can't hide that he is crying.

DISSOLVE TO:

87 OMIT*

87*

87A EXT. CALLAHAN FACTORY

87A*

Tommy walking through the closed and empty Callahan factory.

DISSOLVE TO:

88 OMIT

88*

89 EXT. LAKE-DAY

89

Tommy and Michelle are IN A VERY SMALL SAILBOAT, about 30 YARDS OFFSHORE. The SAIL IS COMPLETELY LIMP, as there is NO WIND WHATSOEVER.

TOMMY

My dad gave me this boat. I used to go sailing late at night, when there was no one else out on the lake. My dad would stand on the shore and yell out sail maneuvers for me.

(beat)

I'm gonna really miss him.

MICHELLE

Your father was a great guy.

(beat)

I'm glad you asked me to come out here

TOMMY

I can't believe you wanted to. It can be awesome out here, although usually...

(searching the sky)

...there's more wind. You need wind, because, well...

MICHELLE

(trying to be helpful)

It..pushes the sail. So, what are you going to do now?

(CONTINUED)

As they talk, Tommy tries holding the limp sail out, hoping it'll catch a breeze. It doesn't. They sit low in the water, and any movement Tommy makes causes the boat to rock.

TOMMY

I don't know. But, I feel like I gotta do something, but I don't know what. God, I sound like an idiot.

(kind of mad at himself)

Dang, I'm, sorry there's no wind.

MICHELLE

No, this is great--it's very peaceful.

From OFF CAMERA, on the shore, we HEAR SEVERAL KIDS YELL OUT TO THE BOAT.

KID (O.C.)

Hey TUBBO--YOU AIN'T MOVING!

FROM TOMMY'S POV, WE SEE THREE KIDS on the shore.

TOMMY

(trying not to show his anger)

Yea, need a little wind here!

KID #2

NO, YOU NEED TO DROP A COUPLE HUNDRED POUNDS, BLIMP.

TOMMY

Yea, well, I guess that's your theory.

(then, to Michelle, although he is burning with anger)

So we'll see what happens tomorrow--

KID #3 (O.C.)

HEY, YOUR SAIL IS LIMP...LIKE YOUR DICK, JOY BOY!!

TOMMY

HEY, WATCH YOUR LANGUAGE IN FRONT OF THE LADY, PUNK!!!

(to Michelle)

So, you were saying..?

KID (O.C.)

DUHHHH, I'M SHIT-PIE THE SAILOR MAN!!!

(CONTINUED)

TOMMY
 (to kids, losing it)
 YOU BETTER PRAY TO THE GOD OF SKINNY
 PUNKS THAT THIS WIND DOESN'T PICK UP, CUZ
 I'LL COME OVER THERE AND JAM AN OAR UP
 YOUR ASS!!!

KIDS
 OOOOOOOH!

TOMMY
 (To Michelle)
 I'm sorry, those kids yelling at me keep
 interrupting you...did you say?--

KID #2
 HEY LADY, LOOK OUT! THERE'S A FAT WHALE
 ON YOUR BOAT!!

KID #3
 YEAH, FREE WILLY!

Tommy tries to ignore the kids and keep talking, with limited
 success. (*SN)

TOMMY
 Uh, so how do you like working at--

KID #1
 HEY, SANTA CLAUS, HAVE YOU BEEN EATING
 THE REINDEER AGAIN?

TOMMY
 (barely contained fury)
 --Callahan factory, is it good, or--

KID #2
 FATTY WANNA CRACKER?

MICHELLE
 (Screaming, her face red with
 anger)
 LISTEN UP, YOU LITTLE SHIT BRAINS...I
 KNOW WHERE YOU LIVE. I'VE SEEN WHERE YOU
 SLEEP. I SWEAR TO EVERYTHING HOLY THAT
 YOUR MAMA WILL CRY WHEN THEY SEE WHAT
 I'VE DONE TO YOU!!!

Ashen faced, the kids scatter. There's a beat of silence
 while Tommy stares at her.

(CONTINUED)

MICHELLE

I was kidding. I have no idea where they live.

TOMMY

(totally awestruck)

That was...awesome!!

A dozen men and a very old woman are seated at a large conference table.

RITTENHAUER

Ladies and gentlemen, we're in trouble. Zalinsky Industries has an offer on the table to buy us out. But Callahan has been family and employee owned since Tommy's great-grandfather dug the first shovelful of dirt, and I'll be goddamned if that's going to change on my watch.

REILLY

Frank, if we sell while our value's still high, everyone who owns stock in the company stands to make a lot of money. That of course includes you, Mrs. Callahan--you and Tommy are the primary shareholders.

BEVERLY

It seems so vulgar to think of money at a time like this.

PAUL

Absolutely.

RITTENHAUER

Ted, I don't want to hear "sell" one more time.

(turns to Gilmore)

But Ron, we do need that loan to keep us afloat until we figure things out.

GILMORE

I'm sorry, Frank, we can't do it.

The room breaks into confusion.

GILMORE

Big Tom got in way over his head when he built the new break pad division. My bank just can't take the chance on putting out anymore money. Let's face it: When Big Tom died, Callahan auton may have died with him.

OLD MAN

If this factory goes under, the whole town goes under.

(CONTINUED)

OLD WOMAN

And that's when the whores come in.

The board groans mildly. She's at it again.

PAUL

(to old woman)

I'm sorry, ma'am, what was that?

The room really groans.

OLD WOMAN

Men laying their trick money down.

"Twenty dollars to pay the rent? Hmmm.

Maybe instead I'll spend it on the
WHORE!"

REILLY

Frank, I don't think we have any choice.

TOMMY

Maybe I can help.

The group all turn their heads to him.

TOMMY

How about if I put up my house. If I use
my house for collateral, would you give
us that loan?

GILMORE

Well...yes, I suppose so.

RITTENHAUER

Wait a second--what are you saying,
Tommy? You want to just hand over your
inheritance?

TOMMY

Right...if it'll help get the brake pads
going. Dad said the new pads were the
future of Callahan.

REILLY

Yea, but who's gonna sell 'em?

TOMMY

I will...I'll go on my dad's sales trip.

RITTENHAUER

I'll be goddamned.

(CONTINUED)

OLD WOMAN

Whores running around doing their little
be-hind shake for the menfolk.

RICHARD

I kinda like her idea.

REILLY

Do we really want to put the future of
this company in Tommy's hands?

RITTENHAUER

We're running low on options, Ted. I
might be able to stall Zalinsky for a
couple of weeks. What have we got to
lose?

REILLY

How about the jobs of 300 people?

(turning to Tommy)

I mean, no offense, Tommy, but you don't
know the first thing about brake pads.

TOMMY

Hey, I know I'm probably not the answer
you guys are looking for, but I fell like
I gotta do something. And you're right, I
don't know much about this stuff, but he
does!

The CAMERA WHIPS AROUND TO RICHARD

RICHARD

Oh Christ.

TOMMY

That's right--Richard knows more about
brake pads than anyone here. And since
you were my dad's right hand man...

He flips through Richard's 'Day At A Glance.'

TOMMY

...let's see, hmmm. I believe you've got
the rest of the year wide open.

RICHARD

Time out. Bad idea. Me no likey. There's
not much anyone can do to help Baby Huey
out there on the road.

(CONTINUED)

RITTENHAUER

Do you have a better suggestion?

OLD WOMAN

Whores are like spiders. They trap the menfolk inside their sweet whore webs.

OLD MAN

For Christ's sake - just once, during the war, I visited a prostitute. My life has been a living hell ever since.

(OMIT SCENE 91)

92 EXT. HIGHWAY-DAY

92

MUSIC: LOUD UPBEAT

Richard's Plymouth passes a sign- 'NOW LEAVING OHIO'

93 INT. RICHARD'S PLYMOUTH-DAY

93

Richard is driving. Tommy is eating french fries by putting a fry in his mouth, then sucking a complete fast food packet of ketchup with each bite.

RICHARD

I can actually hear you getting fatter.

Tommy turns the radio LOUDER. Richard turns it off.

RICHARD

Look, what did I say about eating in the car?

TOMMY

(smiling)

That it's not good cuz it will spoil you dinner?

RICHARD .

Hey, Tommy? this not a vacation for me. I'm doing this against my will. But as long as we're out here, why don't you at least pretend to work--so let's review.

TOMMY

O.K., you're right: review time. Let's do it up. Feed me!

RICHARD

First, what are the three grades of Callahan brake pads?

TOMMY

(thinking hard)

Uhhh...personal, commercial, and-daaaaahhhh-gricultural!

Richard stands by the car, waiting patiently as Tommy paces around the car. He is a NERVOUS WRECK.

TOMMY

I'm ready. Let's do it.

Richard adjusts Tommy's tie.

RICHARD

Okay, let's check you out--

TOMMY'S CLIP-ON TIE COMES OFF IN RICHARD'S HAND.

TOMMY

(with embarrassed laugh)

It's a clip-on.

RICHARD

Really? Freak. Okay, it's sale time, So remember? We don't take "no"....?

TOMMY

... no shit off anybody!

RICHARD

No.

TOMMY

(thinking hard)

Um. We don't take no prisoners?

RICHARD

We don't take no for an answer.

TOMMY

Oh, yeah. We don't take no for an answer.

CUT TO:

95 INT. AUTO PARTS STORE - DAY 95
The STORE MANAGER sits in his office contemplating Callahan
product literature. He comes to a decision:

96 ANGLE ON MANAGER 96
MANAGER
No.

97 ANGLE ON TOMMY AND RICHARD 97
TOMMY
(while getting up and leaving)
Okey-Dokey.

98 INT. ANOTHER AUTO PARTS STORE-#2 DAY 98*
ANGLE ON OWNER
OWNER
I'mmm..gonna pass.

99 ANGLE ON TOMMY AND RICHARD 99
TOMMY
Gotcha, thanks.

100 INT. YET ANOTHER DEALERSHIP #3 100*
ANGLE ON MANAGER
MANAGER
I'm gonna go ahead and say "no".

101 ANGLE ON TOMMY AND RICHARD 101
TOMMY
Terrific, thanks for your time.

102 OMIT. 102*
103 OMIT 103*
104 INT. A COMPANY PRESIDENT'S OFFICE-DAY 104

An impressive room with auto memorabilia everywhere. The president is a strictly-business guy in his fifties and sits behind a large desk that has expensive toy cars on it.

105 ANGLE ON PRESIDENT 105

PRESIDENT
Let me say...maybe.

106 ANGLE ON RICHARD AND TOMMY 106

They're in shock. Richard jumps in.

RICHARD
The spectrometer readout on our nickel-cadmium alloy mix indicates a good rich Strobe and Fade, decreasing wear incidence on the pressure plate.

PRESIDENT
Whoa, little fella...I don't follow the legalese.

Tommy, trying to save the day, jumps in.

TOMMY
...plus our new brake pads are so cool you wouldn't even believe it. Like, say you're driving with your family, right?

He picks up a toy car and demonstrates, pushing it along the desk.

TOMMY
You're driving along having a good time, your kids are in the back seat yelling "I have to go to the bathroom, daddy," and you're saying "You quiet down back there, or I swear to God I'll reach back there and smack you with my road atlas, dammit", and all of a sudden there's a truck tire in the road and you hit your breaks. Screeeeeeeechhh!

He stops the car abruptly.

(CONTINUED)

TOMMY

Whoa, was that close. But now let's say you're driving with the...

(makes quote marks in air)

"other guy's" brake pads.

He picks up a different car and demonstrates.

TOMMY

You're driving along, kids yelling, "Bathroom, Daddy!" "Not now, dammit," Oh no, a truck tire, you hit the brakes and Screeeee... "I can't stop! Look out there's a big cliff. Nooooooooo!"

He sends it over the "cliff" and makes a CRASHING NOISE as he violently bangs the car on the side of the desk. He takes a big display lighter off the desk and sets the "car" on fire.

TOMMY

Your whole family's screaming "we're burning alive! Help us, Papa! Papa!

(he makes a siren sound)

Here comes the meat wagon!--the medic goes, "Sweet Jesus", the new guy's puking his guts out: Hooooawww, hooooawww...Oh, God, we're gonna need dental records".

(pointing at the President)

And all because you wanted to save a few pennies.

107 ANGLE ON PRESIDENT

107

PRESIDENT

(mixture of shock and hatred)

Get out. Now.

108 EXT. GAS STATION-LATER

108

ANGLE ON INSIDE OF RICHARD'S CAR HOOD

Tommy drops the hood, starting the scene.

TOMMY

It's a quart low. *

RICHARD

Yea, then guess what? Put it in. That's your pennance for that puppet show. *

Allright, fill it with gas. I'm gonna go ask directions to our next big embarrassing failure. *

Richard enters. It is a typical small town station. Through a large plate glass window, all the action at the pumps can be seen, although Richard has his back to it. The attendant is boredly reading a Louis L'Amour.

RICHARD

Say, chief--could you tell me how far it is to Galesburg?

ATTENDANT

(doesn't look up)
22 mile.

RICHARD

I can't seem to find it on my map.

ATTENDANT

(not looking up)
Well, then get yourself a new map.

110 EXT. STATION

110

Tommy takes the gas nozzle off the pump, pulls up the lever, and tries stretching the hose to the car's tank. The gas built up in the hose sloshes out, and, despite his attempt to avoid it, onto Tommy's shoes. The gas nozzle doesn't reach to the tank. Cursing, Tommy hangs up the nozzle and climbs into the car. Peering out the open car door, Tommy backs it up. The end of the door catches on the metal pump protector pole. As the car door is ripped back, it hyper-extends. Cursing, he pulls the car forward. Scrambling out of the car, Tommy tries to pull the door shut. It won't budge.

111 INT. GAS STATION-SAME TIME

111

As Tommy tries to close the car door in plain view through the station's window, Richard is oblivious as he talks to the attendant.

RICHARD

(with map laid out on counter)
...it's gotta be on the map. Galesburg, I mean. Because you say it's 22 "mile" away, and you're really smart, yet it's not on the map.

ATTENDANT

(still not looking up)
I'm picking up your sarcasm.

(CONTINUED)

RICHARD

Well, I would hope so, cuz I'm laying it
on pretty thick...

Outside Tommy is heaving against the door. The sound of
twisting, straining metal is heard.

ATTENDANT

(finally looking up)

That's a map of Illinois. Which we're in.
Northwest toward Davenport. Which is
where Galesburg is. 22 "miles-r" away.
Get yourself a new map.

Outside Tommy has put everything into it, and with a
sickening sound, the car door shuts. He runs around and jumps
into the passenger seat.

RICHARD

Wasn't so hard, now was it?
(he looks out and sees Tommy
in the car)
How much for the gas?

ATTENDANT

He didn't pump any.

RICHARD

What?!

112 EXT. GAS STATION

112

Richard leans in the driver's side window.

RICHARD

Did you pump any gas?

TOMMY

No, they're all out--they just got
diesel. Gotta go to the next station.

As Richard disgustedly starts to get back into the car, he
stops to check a small scratch on the door. He uses his thumb
nail to try and scrape it off. Then he dabs his finger to his
tongue and tries wiping it off. He studies it, tries again.
Finally he shrugs, and opens the door. With a loud CRASH it
drops off the car and CLANGS around on the ground.

TOMMY

(trying to cover)
What the hell did you do?!

113 (OMIT)

114 (OMIT)

114A (OMIT)

113

114*

114A*

A small carnival is set up in the factory parking lot. The workers and their families are assembled around Rittenhauer. *

RITTENHAUER

(slightly awkward)

I just want to welcome you to our annual family night. I know it doesn't feel the same without Big Tom. But we're still a family. So let's all try to have some fun. *

LOUIS

(raising his hand)

Mr. Rittenhauer - is it true that Tommy's out on the road trying to save this place! *

RITTENHAUER

Tommy's kind of filling in for his dad until things get settled... *

R.T

Hell, we're all screwed. That kid's one apple that fell way off the tree.

OTHER SIDE OF CARNIVAL *

Paul is drinking a beer as he and Beverly stroll past the kiddie rides. *

PAUL

Mommy - can I have a popsicle? *

Grabbing Paul by the ear, Beverly yanks him to an isolated spot behind one of the rides. *

PAUL

Owww! Quit it! *

BEVERLY

You want to act like a baby, I'll treat you like one. *

(moving closer) *

Now if you want to act like a big boy... *

Leaning forward, she draws him into an erotic kiss. Quickly breaking it off, Paul looks to make sure no one's watching. *

PAUL

Bad mommy. *

(CONTINUED)

BEVERLY

Don't call me that. It's creepy.

PAUL

Come on. This is working out better than we thought. We figured it'd be a year before we could cash out in a divorce settlement. Instead, the guy croaks and you own half the company.

BEVERLY

Too bad he didn't leave me any cash. You talk to the banker?

PAUL

(nodding)

Unfortunately your shares aren't worth dick until the company is sold...

(little smile)

Although that moment is rapidly approaching.

MAIN CARNIVAL AREA

As Michelle comes up, Rittenhauer is waving to his granddaughter who's riding on a little kiddie-ride.

MICHELLE

Mr. Rittenhauer - is Tommy, y'know - doing okay?

RITTENHAUER

Well, it can take a little time for a salesman to find his style.

MICHELLE

You think he's finding one?

RITTENHAUER

...He might be.

Nodding her thanks, Michelle turns and walks a bit further. Then noticing something beyond the carnival rides, she stops and looks.

MICHELLE'S POV

Paul and Beverly disappear around the corner of the factory.

ANGLE ON MICHELLE

Thoughtful, Michelle stares.

(CONTINUED)

EXT. DESERTED AREA BEHIND FACTORY - SAME TIME. *

BEVERLY *

The only thing keeping us poor is Tommy. *

Draining the last of his beer bottle, Paul tosses it aside. *
Then stepping up to a chain-link fence with a Callahan sign *
on it, he unzips his fly and starts peeing on the sign. *

PAUL *

Hey - the guy's a loser. He's not going *
to sell squat. Zero, zip, nil, nicht, *
nada. *

Turning as he speaks, Paul's stream of pee misses the sign *
and hits a power transformer causing a SURGE OF ELECTRICITY *
to leap from the equipment. With a LOUD CRACKLE OF POWER, *
Paul is blown straight back, landing at Beverly's feet. *

PAUL *

(weakly)

...I hate this place. *

115 EXT. ROAD-DAY

115

Richard's Plymouth moves down the I-80 toward Des Moines.

116 INT. CAR-SAME TIME

116

Richard is driving. Tommy opens the glovebox and pulls out a
ROADMAP that has been, rather than folded neatly, wadded into
a BIG BALL.

TOMMY

(squinting at map)

I don't see any "McKeesport"...

RICHARD

(leaning over to look)

It's the next town, "Tons of Fun", it's
gotta be there.

As Richard glances at the road, we SEE:

117 RICHARD AND TOMMY'S P.O.V.

117

A BIG BUCK DEER darts in front of them. As both Richard and
Tommy SCREAM, WE HEAR A LOUD "WHUMP" AS THE CAR HITS THE
DEER.

118 EXT. CAR-DAY

118

Richard and Tommy stare down at the deer. The car blocks our view of it, but we can SEE the antlers. They are both crying.

RICHARD

You saw what happened--there was nothing I could do, right?

TOMMY

Maybe if you hadn't leaned over to insult me you coulda seen it coming.

RICHARD

Shut up, Tommy--it's not my fault. I've gotta be able to insult you anytime I want.

They both stop crying, and just sniffle for a few seconds. Suddenly they both burst out crying again.

119 INT. CAR-LATER

119

They're speeding to the next town. The deer fills the backseat. Both Richard, and especially Tommy, are sweating profusely from the work they've just done.

RICHARD

(looking at watch)

Loading it up took us over an hour--we've only got 20 minutes before Brady Automotive closes.

TOMMY

Yea, but where are we gonna take the deer?

RICHARD

I don't know, the vet?

TOMMY

Do you take dead animals to a vet?

RICHARD

Alright, the deer morgue then. I don't know.

120 INT. HALLWAY OF AUTOMOTIVE PARTS DISTRIBUTOR-DAY

120

Richard and Tommy are in front of a Receptionist's desk.

(CONTINUED)

RECEPTIONIST

He's down the hall, last door on the left.

Richard rushes ahead of Tommy

Hey, what's the hurry?

RICHARD

You know that thing in the backseat? It's not a dead deer air freshener! We've got to take care of it quick. Now, this guy is one of our oldest customers, so we should be in and out.

TOMMY

Hey, this sales thing isn't easy--you can't just go "in and out". You've got to finesse them...

RICHARD

Really? Cuz I'd swear you were trying a different approach--one involving a bunch of spring loaded little snippets of "crazy talk", timed to shoot out of your mouth at the most awkward moments possible. Or is that what you mean by "finesse"?

TOMMY

Nope. But it's nice to meet you, Mr. Insult. hey, Mr. Insult, do you see Richard anywhere? Ask him, I mean, since he's so good, if he wants to try selling?

RICHARD

Yeah? Watch me.

121 INT. MR. CROWLEY'S OFFICE-A FEW MINUTES LATER

121

Richard pitches while Tommy watches. CROWLEY, a tough but decent Appalachian man, is running out of patience.

RICHARD

...Of course I understand what 'no' means, but if I took 'no' for an answer I'd probably be on a corner right now selling spicy hot dogs and wearing a funny hat. Huh? It makes sense, doesn't it?

(CONTINUED)

CROWLEY

Look, I've been doing business with Callahan since I hung out my shingle. But I don't like you. Probably never will. You're a smug unhappy little man and you treat people like they were idiots.

(CONTINUED)

Tommy starts to lose it.

TOMMY

I can't do this anymore, man. My head's about to explode.

(turns to Crowley)

My whole life is shit, okay? I don't know what I'm doing, I don't know where I'm going, my dad just died, we just killed Bambi, and I'm out here getting my ass kicked and when I drive down the road I just want to jerk the wheel and run HEAD ON INTO A GODDAMN BRIDGE ABUTMENT!

A beat. Richard turns to Crowley.

RICHARD

We'll be in touch.

122 EXT. ROAD-NIGHT

122

Their car passes a sign reading "Minneapolis:285 Miles"

123 INT. GTX - MINUTES LATER

123*

Richard drives. Tommy's hair is still standing straight up.

RICHARD

That guy...might not call us.

TOMMY

I can't believe he called me a psycho.

RICHARD

Hey, were you in there just now? You are a psycho. Good God. And comb your hair.

TOMMY

Hey, I'd say you didn't do much better. You thought you were so cool. "Watch and learn", he says. Well I was watchin...and you know what I saw?

124 ANGLE ON REAR VIEW MIRROR

124

The DEER'S HEAD REARS UP into the reflection, and lets out A BIG SNORT. Both Tommy and Richard turn their head sideways to look almost directly into the waking deers face.

RICHARD & TOMMY

(Together)

"DEEEER!"

(CONTINUED)

TOMMY (cont'd)

(Then, quickly)

But I'm sorry about your car, man.

131 EXT. DEER GLEN MOTEL-NIGHT

131

It is a typical looking small road motel.

132 CLOSER ANGLE

132

We see Richard's destroyed car parked in front of ROOM 8.

133 INT. MOTEL ROOM-NIGHT

133

CLOSE ANGLE ON T.V.

A commercial for ZALINSKY AUTO PARTS IS PLAYING. A COUPLE OF MOTHS FLICK AGAINST THE T.V. SCREEN.

ZALINSKY (ON T.V.)

(in rapid fire cadence)

...so if you need starters, sparkplugs, ball joints, point gappers, carburetor parts, air filters, oil caps, valve covers, oil gaskets, cam shafts, rocker arms, U-joints, anything for your car, come see me. You want a guarantee, I give you one. I got a "guarantee" stamped on every box. Hell, I got "guaranteed" stamped on the back of my neck! They was gonna stamp it on my butt, but I told them I was a religious man. So if you want...

The CAMERA PULLS BACK, and we SEE Tommy, lying back on the bed closest to the WIDE OPEN WINDOW, talking on the phone. Richard is on the other bed, looking over his car insurance papers.

134 DIFFERENT ANGLE

134

From Tommy's P.O.V., we SEE, in the room's corner, a STANDING LAMP. The lamp is SURROUNDED BY AT LEAST A 100 FLYING MOTHS.

135 ANGLE ON TOMMY

135

He is talking to Michelle.

TOMMY

(into phone)

Yea, I'm getting better... I feel my first sale coming on soon..Yea, he's here. He's looking over his car insurance forms...no, just a fender bender...

(CONTINUED)

As Tommy continues talking, Richard disgustedly leaves the motel room. Moments later HE RETURNS. The CAMERA REMAINS ON TOMMY, as we HEAR the sound of a VACUUM CLEANER. Accompanying the vacuum sound is a multitude of STRANGE LITTLE BURSTS OF SUCKING SOUNDS.

TOMMY

(a little louder, over the vacuum)

mmm-hmm...what?...Oh, Richard is vacuuming...yes, he's vacuuming...I don't know, I guess he's just clean...okay, and, uh, Michelle? I miss you...bye.

136 ANGLE ON ROOM

136

Richard is using the long crevice tool of a VACUUM CLEANER to SUCK THE MOTHS OUT OF THE AIR. As they enter the pipe, we HEAR the "pffffftt" sound of each vacuumed moth.

RICHARD

(angrily)

You can't sleep with the window open. And I'm going to lay down some other rules, too--

TOMMY

What are you so mad about?

RICHARD

Are you nuts?! Do you have to ask?! My car was destroyed, we haven't made one sale, the factory is going under, and the guy who should care the most--YOU-- doesn't. Guys like you always get to me...everything handed to them, so they just don't give a shit.

TOMMY

You know what, Richard? You don't know me as well as you think you do. I care about stuff. And I'm getting better at the sales thing...well, I'm not, but I can if you help me.

Richard stands near the lamp morosely staring at the floor. The moths are flying around his head. Tommy grabs a coat from Richard's open suitcase.

TOMMY

(playfully)

Richard? Is this your coat? Uh oh...

(CONTINUED)

Tommy puts the coat on. It is about ten sizes too small.

TOMMY

Help! Fat guy stuck in a skinny guy's coat! Fat guy stuck in a skinny guy's coat!

RICHARD

Knock it off...take my coat off, dick!!

TOMMY

(a la Farley shtick)
Richard, you're incorrigible!
(then)
Fat guy in a skinny guy's coat, fat guy--

A LOUD RIPPING NOISE comes from the back of the coat. Tommy freezes.

136A OMIT

136A*

136B EXT. CALLAHAN HOUSE-THE NEXT MORNING (NOTE: 136B-F FORMERLY 143-147)

136B*

From the back of the house we hear Sinatra's "Summer Wind". We HEAR THE PHONE RINGING.

136C EXT. CALLAHAN POOL-DAY

136C*

The song is coming from large speakers facing out to the yard from an open window. Paul is on a strip of yard near the neighbor's fence. He has been bench pressing weights, which are littered about his feet. He has his shirt off, is oiled up, and, while smoking a cigarette, staring at himself in a large mirror as he applies a steady stream of hairspray to his head. The neighbor's SMALL DOG yaps at him in a steady and incessant rhythm.

PAUL

(yelling)

Answer the PHONE!!

136D INT. CALLAHAN BREAKFAST NOOK

136D*

Beverly answers the phone.

TOMMY (O.C.)

Hi, mom, it's Tommy.

BEVERLY

Tommy! How's the sales trip going? That's O.K., I'm sure things will pick-up, and

(MORE)

(CONTINUED)

BEVERLY (cont'd)
 you must call us as soon as they do. No, everything's fine here...Well, it's nice having a new son, too. Uhh, Paul's out back...working. he can't come to the phone, but I know he'll be thrilled that you called.

She looks out the back window to Paul.

BEVERLY (CONT'D)
 O.K., I will. Talk to you soon. Bye.

As she hangs up the phone, we see her POV of Paul, STILL GOING THROUGH HIS ODD RITUAL.

136E CLOSE ANGLE ON BEVERLY

136E

The look on her face tells us she's concerned.

(136F FORMERLY 147)

136F EXT. CALLAHAN POOL-SAME TIME

136F

Paul continues applying the hairspray. The DOG'S BARKING HAS BEEN UNCEASING. Finally, WITH ALMOST A NO-LOOK MOTION, PAUL LIGHTS THE HAIRSPRAY STREAM WITH HIS CIGARETTE, CREATING A MINI-FLAMETHROWER, AND GIVES THE DOG A GOOD BLAST OF THE JET FIRE. We HEAR the dog YELP and run off. Paul calmly goes about his business.

137 EXT. HIGHWAY-DAY

137

Richard's car, looking pretty bad, drives past a sign reading "Duluth 44 miles".

138 INT. CAR-DAY

138

Tom is driving.

TOMMY
 (turning up radio)
 Hey, good tune.

Tommy starts dancing in his seat.

RICHARD
 Yea, I don't think so.

Richard flips the button to another song. He gets into it.

(CONTINUED)

RICHARD
Yes--Steve Miller Band. Underrated group.

TOMMY
That song sucks.

He flips another button and we HEAR the opening notes of "Superstar" by The Carpenter. The ultimate guilty-pleasure song. It immediately mesmerizes them but they don't want to admit it.

RICHARD
Talk about lame.

TOMMY
Totally
(a beat)
You can change it if you want.

RICHARD
I don't care. Up to you.

TOMMY
I can live with it if you can.

RICHARD
Suit yourself, man.

139 INT. RICHARD'S CAR-ONE MINUTE LATER

139

Tommy and Richard are emotionally screaming along with the radio as tears stream down their faces.

TOGETHER
DON'T YOU REMEMBER YOU TOLD ME YOU LOVED
ME BABY/YOU SAID YOU'D BE COMING BACK
THIS WAY AGAIN BABY/BABY BABY BABY BABY
OH BABY/I LO-OVE YOU/I REALLY DO
(and again)
DON'T YOU REMEMBER YOU TOLD ME YOU LOVED
ME BABY/YOU SAID YOU'D BE COMING BACK--

On this note, THE FRONT CAR HOOD SPRINGS OPEN, AND THE WIND WHIPS IT BACK AGAINST THE WINDSHIELD. If you've ever had this happen to you, then you know what a shock it is. Tommy's view is completely obscured. As they both SCREAM, Tommy slams on the BRAKES while WRENCHING THE STEERING WHEEL.

The car, HOOD UP, goes into a SKID and into a 360 TURN. They CONTINUE TO SCREAM until the car is at the 180 DEGREE MARK, which, because of the wind, CAUSES THE HOOD TO SLAM BACK DOWN. They are momentarily going down the HIGHWAY BACKWARDS.

(CONTINUED)

Tommy YANKS THE WHEEL, and they go flying DOWN OFF THE SHOULDER.

The car passes neatly UNDER A SIGN THAT READS "ATLANTA-285 MILES". The car hood is SHEARED OFF, and, like a weird looking glider plane, goes flying yards through the air behind them.

Tommy manages to bring the car to a stop. They are in a field right off the highway. Steam rises from the now exposed engine.

RICHARD

(lightly)

Hey, I was just thinking. When we stopped for gas this morning, I think it was you who put the oil in.

TOMMY

Hey, if you're gonna say I didn't put the right kind in, you're wrong: I used 10W-30. Besides, motor oil would have nothing to do with this accident.

140 ANGLE ON ENGINE THROUGH WINDSHIELD, THEIR POV

140

The OIL CAN and SPOUT are still sticking out of the oil hole.

RICHARD

True...BUT YOU DIDN'T CLOSE THE HOOD RIGHT, you king moron no-selling WASTE OF SPACE!!! I swear to God, you're not human--you're WORTHLESS.

TOMMY

Hey, I'm sorry about your car, BUT DON'T CALL ME WORTHLESS. I AM TRYING MY BEST-I'M NOT MY DAD!!!

RICHARD

You're right, you're not your Dad!! He could sell a ketchup popsicle to a woman in white gloves.

TOMMY

A ketchup popsicle?

(CONTINUED)

RICHARD

I learned everything I know from him! I had no father, but he looked out for me. He was your real father, and you just took it for granted.. "I'm Big Tom's son-- he'll fix everything, so I'm allowed to be RETARDED"!

Tommy leaps out of the driver's side and walks around the car.

TOMMY

(yelling, as he walks)
That's it. Out. Get out! It's go time. *

RICHARD

Look Mommy, the Rhino's getting too close to the car.

TOMMY

(baby talk)
Him too 'fwaidd to get out. Him just a wittle guy. *

Richard comes out of the car like a shot.

RICHARD

Oh, I'm about to beat your ass, big boy.

TOMMY

(to the world)
Look boys and girls--it's Papa Smurf!

They circle each other. Behind them sits the nearly demolished car.

TOMMY

Come on. Give me your best shot. I'll give you a free one. Let me have it.

RICHARD

Deal with it--

Richard hits Tommy square in the face.

TOMMY

Is that it? That's your best? Come on, Captain Limp Wrist, try again.

(CONTINUED)

Richard wraps one hand over the other fist and swings it into Tommy's face. It staggers him. But Tommy laughs it off..

TOMMY

Is there an open window somewhere? I feel a bit of a draft--I mean surely that wasn't a punch or something.

Richard knees Tommy in the stomach. Then in the face. Tommy really feels it. But carries on as if it didn't hurt.

TOMMY

Come on. If I had known you wanted to kiss, I would've called your mother.

Richard finds a length of 2x4 in the field. He bashes Tommy up side the head, breaking the board in half. Tommy says nothing for a second. Then-

TOMMY

Oh, that's good. That might leave a mark.

Tommy collapses.

140A EXT. BAR AND GRILL - DAY

140A

We see Richard's car parked outside.

141 INT. BAR AND GRILL-DAY

141

A working class place. Tommy and Richard sit at a booth. They look remorseful and very down. Tommy gingerly touches his face, where WE SEE THAT HE HAS A BIG IMPRINT OF THE BOARD ACROSS IT.

TOMMY

Is there a mark on my face? It really hurts.

RICHARD

(pretending to examine closely)

Nothing. Uh uh. I'm almost sure I hit you in the shoulder.

TOMMY

Well my shoulder doesn't hurt, yet my face does, right...

(touching the board "stripe")
here. I would think there'd be some kind of mark. Not here so much (indicating an area just outside the board "stripe"), but more around this neck of the woods

(CONTINUED)

RICHARD

Nope. Looks ship-shape. (to waitress, quickly) Miss, I'd like that shrimp cocktail I saw in the glass case there.

WAITRESS

Yep, and you, what can I get--
(seeing Tommy's face)
Jesus, what happened to your face?!

TOMMY

I knew there was a mark.
(to waitress)
Not so much here, but more here, right?
See, Richard? Anyway, I'll have the chicken wings.

WAITRESS

Kitchen's closed until dinner. Just got cold stuff and deserts.

TOMMY

Some wings would really hit the spot. You sure it's closed?

WAITRESS

Let me check.
(not moving or looking)
Yep, it's closed.

TOMMY

(smiles)
I'll just eat a sugar packet or two. You got a cool place here.

WAITRESS

Tell it to the owner. He's the one gettin' rich.

TOMMY

Hey, what's your name?

WAITRESS

Helen.

TOMMY

Helen. That's nice. You look like a Helen. Helen, I sure could use one of your smiles right about now. I can't sell a damn thing, my buddy here just beat my ass--

(CONTINUED)

141 CONTINUED:

141

WAITRESS

(laughs)

You mean your face, right?

RICHARD

Same diff.

TOMMY

(to waitress)

Helen, make him go away, he's too incorrigible. *

WAITRESS

I don't know what that word means. Now, are you gonna order. *

TOMMY

That's it Helen, keep the sale moving. *

Now let me tell you why I suck as a *

salesman. Let's say I even get into some *

guy's office. And let's say he's even *

remotely interested in buying something.

Well, I get all excited, and I become *

like Jo Jo, The Idiot Circus Boy with a *

new pretty pet: the pet is my possible *

sale; I'm massaging it, strokin' it: *

"it's a pretty pet, it's gonna be mine, I *

love my pet, and--CRUUNCHH (Makes *

'snapping the neck' motion) OhmyGod, I *

killed it!" Now it won't ever leave *

me."But Helen, I guess people like us *

just forge ahead, am I right?

WAITRESS

(laughing)

God, you're sick. tell you what. I'll go *

turn the fryer back on and throw in some *

wings for ya.

She exits to the kitchen. Richard stares at him, amazed.

RICHARD

Did that board to the head knock *

something loose?

TOMMY

What?

RICHARD

That 180 you pulled with the waitress. *

Why can't you sell like that?

(CONTINUED)

A BUS BOY sets Richard's SHRIMP COCKTAIL in front of him. *

RICHARD

Hey. You got the wings cuz you were relaxed, so you had confidence. That's what it takes to sell - confidence. Your dad had that. *

(a beat) *

Why do you always have to de-turd these? *

(CONTINUED)

141 CONTINUED:

141

TOMMY

Nice, Richard. *

RICHARD *

Good God, I need a pooper-scooper. *

TOMMY *

But my dad was smart. I'm not. *

RICHARD

Too true. But look: there's two kinds of
smarts. Book smarts, which waved bye bye
to you long ago, and street smarts. The
ability to read people. You know how to
do that Just like you dad. He was the
best at knowing what people wanted to
hear - what they needen to hear. That's
what selling is all about. In a way
they're really buying you, not the brake
pads. *

TOMMY *

God, you sound like Tony Robbins.
But...maybe you're right. *

RICHARD

I think I am. (holds up a shrimp) *

Christ, look at this guy. They caught him *

right after a Thanksgiving feast! *

TOMMY

Richard, I used to love shrimp. (fake
dramatic) You have stolen that from me.
(then)

(MORE)

(CONTINUED)

I'm gonna call Michelle--got any change for the phone?

RICHARD
Try 1-800 COLLECT.

142 INT. A LARGE WAREHOUSE-DAY

142

Tommy and Richard stand outside an office door talking to the company manager, NELSON, who holds an oil filter box.

NELSON
...I like your line and I like your prices. But there's a problem.
(holds up box)
There's no guarantee on your boxes.

TOMMY
Heck, if something breaks you can just call me. Even if I'm home watching TV.

RICHARD
Callahan has guaranteed every part sold since 1925.

NELSON
Maybe so, but it's not on the box. It should always be on the box. To comfort you. Calling out, "I'm good and I'll never let you down. But if I do, I'm going to make it all better."

Tommy and Richard exchange a look. Nelson's a little insane.

RICHARD
Look, our brake pads are made with non-corrosive poly-plated--

NELSON
--uh, son: if you're not talking about a guarantee, then skip it. My customers need to have that little label look'em right in the eye.

Tommy jumps in.

TOMMY
(excited)
Hey, you can get a look at your butcher--

Richard GIVES A "NO LOOK" SNAP in Tommy's face, and SHAKES HIS HEAD QUICKLY "NO". Tommy stops cold. The room lapses into a long BEAT of silence.

(CONTINUED)

NELSON

What?

RICHARD

(whispers to Tommy)

Remember...Chicken Wings?

TOMMY

Chicken Wings?...Alright, You wanna talk about guarantees...

A BEAT while Richard stares, silently urging him on. Tommy looks back at Richard.

TOMMY

Chicken wings.

(He brightens)

Well, let's think about this for a sec, Ted. Why would someone put a guarantee on a box? Mmmmmmmmm. Very interesting.

NELSON

Go on, I'm listening...

TOMMY

Here's the way I see it. A guy puts a fancy guarantee on a box because he wants you to feel all warm and toasty inside.

NELSON

Yea, it makes a man feel good.

TOMMY

Course it does. And you figure that if you put that little box under your pillow at night, the guarantee fairy might come and leave a quarter, am I right Ted?

NELSON

...uh, well I--

TOMMY

But how do you know that fairy isn't a crazy glue sniffer. "Building model airplanes" says the little fairy. We ain't buying it. Yep. It gets into your house once and that's all it takes. Next thing you know, money's missing and your daughter's knocked up.

(CONTINUED)

NELSON

But why do they put a guarantee on the box then?

TOMMY

Cuz they know all they sold you was a guaranteed piece of shit. That's all it is. Hey, if you want me to take a dump in a box and mark it guaranteed, I will--I got spare time. But for now, for your customer's sake, for your daughter's sake, I say you should think about buying a quality product from me.

NELSON

Okay. I'll buy from you.

TOMMY AND RICHARD

(stunned)

What?!

142A INT. BEDROOM - NIGHT

142A

Beverly is in bed wearing a sexy nightgown. Paul is agitated as he sits on the side of the bed talking on the phone to Tommy.

PAUL

(faking enthusiasm)

Uhuh...yea, that's great, Tommy. I'm sure it's just the first of many. Can't wait to tell mom. Alright then, good luck with the rest of the week. O.K., good-bye.

Paul slams the phone on the receiver. He begins to pace.

PAUL

O.K., it's really very simple. I've just got to think. Fatboy is making sales. That's not good for us. But what would be good for us?

BEVERLY

He's made one deal, Paul. It's not the end of the world. here, scrunch in next to me and we'll figure it out together.

PAUL

I don't want to 'scrunch' now. Please.
(mostly to himself)
Alright, Was knocked off track by her. Gotta get back on track. What would be good for us? Well, we want to sell the factory. They won't sell if Tommy is successful.

BEVERLY

(pouting)

Do you even need me right now?

PAUL

No. What I need is for everybody to stop talking so I can think.

BEVERLY

Why don't you come to bed?

PAUL

Hey, why don't you come to bed?

(an idea hits him)

Tommy's making sales. Gotta stop him.

Wait! I got it.

(snaps his fingers - an idea)

(MORE)

(CONTINUED)

142A CONTINUED:

142A

PAUL (cont'd)

Trucks. They make stuff, they gotta ship it. It's a must. If they don't ship it, no sales. Hugh? See? It's really very simple. Sabotage the trucks, stop "Tommy Boy."

BEVERLY

I knew you'd get it. Now bring that gorgeous face of yours over here.

PAUL

Hey, what are you - one big hormone? Do you think all that was an exercise in theory? God, maybe you should look into getting spayed.

142B EXT. CALLAHAN FACTORY - LATER THAT NIGHT

142B

Paul's rental car, headlights out, quietly comes to a stop within the Callahan truck yard behind the factory. He is wearing sunglasses and smoking a cigar. Sinatra's "I've Got You Under My Skin" is playing on the car stereo. As Paul opens his door, the automatic shoulder seat-belt slaps his cigar out of his mouth and onto his lap. It's hot.

PAUL

Son-of-a.....

Paul puts the cigar back in his mouth and exits the car. He leaves the front door open, ignoring the "open-door-pinging bell tone" as he reached into the back seat to pull out a rifle. Paul hears a noise and slowly turns.

CUT TO:

142C ANGLE ON A HUGE ROTTWEILER

142C

A frothing guard dog gallops towards Paul.

142D ANGLE ON PAUL

142D

He is inexplicable cool. The dog continues his charge.

142E ANOTHER ANGLE

142E

The dog leaps at Paul as if trying to swallow his head. As it comes within an inch of him, it is suddenly yanked back by a huge chain staked to the ground. The dog begins to bark furiously as Paul methodically crouches down within inches of its huge yapping mouth, deliberately taunting it.

142E CONTINUED:

142E

142F ANGLE ON TRUCK FUEL TANKS

142F*

Through the scope of his rifle, we see Paul's POV of the gas tank on one of the trucks. The entire Callahan fleet is parked in a tight formation.

142G ANGLE ON PAUL

142G*

Completely focused on his target, Paul takes off his glasses, and without looking holds them out in front of the insanely angry barking dog. Pulling them back towards him he wipes off the perfectly fogged lenses from the dog's breath, and puts them back on. He takes a puff from his cigar and blows the smoke in the face of the furious dog.

Not quite comfortable with his rifle position, Paul gets up from his crouch to use the open car door as a gun rest. Fidgeting into his seat he closes the door slightly with his arm. Suddenly the automatic shoulder seat-belt activates, jamming the rifle up against Paul's chest. The gun discharges, sending an errant bullet ricocheting off the building, and severing a huge metal "Callahan Truck Yard" sign. The sign drops towards the ground like a huge buzz-saw blade, chopping the Rottweiler's chain in half.

PAUL

Not good.

The newly freed dog lunges inside the car with the now screaming Paul, as the door shuts behind it.

142H WIDE ANGLE ON CAR

142H*

The car rocks back and forth as we hear the horrific battle coming from within.

143-147 OMITTED (NOW 136 B-F)

143-147

148 EXT. HOTEL-NIGHT

148

It is a SMALLISH THREE LEVEL TYPE HOTEL.

(CONTINUED)

Tommy is hanging up the phone.

TOMMY

Yes!! Who else can we tell?

RICHARD

(looking at map)

Hey, it was a great sale, but we might not always be lucky enough to get an insane guy. I'm gonna plot our trip out, then we should hit it early and keep some momentum going.

TOMMY

I'll tell you what: you get all the scientific stuff together, and I'll go out and get a pizza. The only real strategy I can come up with is "have a full stomach".

(then, as he leaves)

"THE SALESMAN HAS LEFT THE BUILDING".

The door slams.

Tommy walks past the OUTDOOR POOL. A beautiful WOMAN in her EARLY TWENTIES is setting up for a night swim.

WOMAN

Hello.

Tommy

(barely noticing her)

Hi.

Tommy keeps walking.

Richard turns out the light by his bed. As he starts to close the drapes, he SEES the woman by the pool.

The woman is now in a thong bikini. She looks around, and, apparently not seeing anybody, takes her BIKINI TOP OFF.

153 ANGLE ON RICHARD 153
He is in shock. He slowly pulls the drapes to a point where he can spy on her.

154 ANGLE ON WOMAN, RICHARD'S POV 154
Almost naked, the moonlight glancing off her every exquisite feature, she stands by the side of the pool as she ties her long hair off.

155 ANGLE ON RICHARD 155
He adjusts his position for the best possible viewing spot.

156 ANGLE ON WOMAN 156
She dives into the water. She swims across the pool, then pulls herself out the other side.

157 CLOSE ANGLE ON RICHARD 157
He is staring. We HEAR THE ROOM DOOR OPEN.

158 DIFFERENT ANGLE 158
Richard runs to the bed and covers up with the blanket. Tommy knows what was happening.

TOMMY

I'm back! Richard, what were you doing?

RICHARD

(in odd, strained voice)

Reading documents.

TOMMY

Where are they? I don't see them.

RICHARD

They're...in my briefcase. I thought you were getting pizza.

TOMMY

They were closed. How were you reading documents if they're in your briefcase?

(indicating tv, which is on

but muted)

Richard, were you watching "Spank-tro-Vision"?

(CONTINUED)

RICHARD

I don't know what you mean. ---

TOMMY

Were you watching a movie? Maybe a comedy with that funny comedian, oh, what's his name... Buddy 'WHACK'ett?

RICHARD

Nope, just reading.

TOMMY

(seeing the girl by the pool)
That's a pretty girl out there.

RICHARD

Good for her.

TOMMY

Boy, a guy staring at her might have a 'HEART A-WHACK'.

159 INT. HOTEL ROOM-LATER

159

The lights are out and Tommy and Richard are each in their respective beds.

TOMMY

Tomorrow's the big day. If we make sales, we save the factory. Won't that be... 'WHACKY'?

RICHARD

It would be good. Big day tomorrow. Shut eye time. *

There's a long beat of silence. Finally- *

TOMMY

Richard, who's your favorite Little Rascal? Alfalfa? Or is it... SPANKY!! *

CUT TO:

160 EXT. ROAD-DAY

160

MUSIC: "TIME WON'T LET ME" CUT TO:

HIGH ANGLE OF RICHARD'S GTX

(CONTINUED)

160 CONTINUED:

160

It is flying down the highway. As THE CAMERA COMES DOWN FOR A SIDE ANGLE, WE SEE they have taken out the FRONT BENCH SEAT, and instead are sitting on TWO LAWN CHAIRS.

160A INT. AUTO PARTS OFFICE - DAY

160A*

A fortyish sales manager thinks a second before speaking.

MAN

...no, no -- I see your point. Yes, I'll buy.

RICHARD

Thanks for your time.

160B INT. DIFFERENT OFFICE - DAY

160B*

A different parts buyer speaks.

MAN

Yes. I want to do business with you -- By the way, did you ever eat paint chips as a kid?

TOMMY

Why?

160C INT. DIFFERENT OFFICE - DAY

160C*

Different guy speaks.

MAN

Yes, I like what I hear. I'll take 'em. Oh, and I'm sorry about the wicker. Not sturdy, I know.

Tommy is standing by a broken chair. Richard stands up.

TOMMY

Terrific.

160D INT. DIFFERENT OFFICE - DAY

160D*

Different person speaks.

MAN

Yes, sounds good. Well, everything but the crap about the guarantee fairy.

TOMMY & RICHARD

Gotcha.

161 INT. OFFICE-DAY

161

A MIDDLE-AGED MAN is signing a order form, all smiles. Tommy and Richard shake hands with the man, then, while backing up away from his desk, continue to thank him. As they turn to leave, Richard manages to pass cleanly through the open doorway, while Tommy SLAMS INTO THE PLATE GLASS BORDERING THE DOOR.

CUT TO:

162 EXT. RICHARD'S CAR - DAY

162

Richard's car passing a sign reading "Oshkosh 24 Miles."

CUT TO:

163 INT. MICHELLE'S OFFICE-DAY

163

We're CLOSE-UP to a COMPUTER SCREEN. It's split into six sections: Order #: Salesperson; Destination; Delivery Time; Part Number; and Size of Shipment. As we see the words "GUARANTEED OVERNIGHT" being typed into the Delivery Time section, we hear Michelle's voice.

MICHELLE

A thousand units to Oshkosh? Tommy, that's fabulous.

From another angle, we see Michelle rapidly typing information into her computer as she talks on the phone.

MICHELLE

Your dad never sold a thousand in Oshkosh...Not since I've been here...The best he ever did was like four hundred and something. What'd you do - get the guy drunk?...No way...In a bowling alley?...

PANNING AROUND to the window, we see a figure pressed up to the glass. An ominous note enters the music track. PANNING UP we see the person's face. It's Paul, sporting a small bandage from his water tower mishap. Looking cocky, he watches Michelle working at her computer. Suddenly Paul's expression changes. He looks down.

163A EXT. THE GROUND - PAUL'S POV

163A

At the bottom of the stairs, the same LARGE VICIOUS DOG FROM THE TRUCK YARD growls menacingly, eyes staring up at Paul.

163B INT. MICHELLE'S OFFICE - SAME TIME

163B

As Michelle continues to take the order, we see Paul in the window, terrified as he struggles with the unseen dog.

MICHELLE

(on phone)

Hang on - let me make sure I've got it right...

Suddenly Paul is jerked down out of frame. From outside, SOUNDS OF CHEWING AND RIPPING can be heard. Glancing over to the window, Michelle sees nothing and continues with her work.

MICHELLE

(into phone)

Oshkosh. 282 State Street...

164 EXT. HIGHWAY-LATER

164

Richard's car flies past a sign reading "Milwaukee 14 Miles".

CUT TO:

165 EXT. HIGHWAY-DAY

165

A pretty WOMAN and her DOG are hitch-hiking. Richard's banged up car goes flying past her and OUT OF FRAME. After a LONG BEAT, the car backs up into frame and stops alongside the woman and dog. When the car takes off, the highway is empty.

CUT TO:

166 INT. FACTORY

166

It is bustling. Rittenhauer and Reilly, wearing hardhats are walking through, smiling at the activity.

CUT TO:

167 EXT. HIGHWAY-DAY 167

Richard's car passes a sign reading "NOW LEAVING KALAMAZOO COUNTY."

168 INT. RICHARD'S CAR-DAY 168

ANGLE ON Tommy IN BACK SEAT

Tommy is asleep, his head lying partially out the open car window. The wind is blowing his hair back. He is also getting hit in the face by a fairly big stream of water. He stirs only a little in reaction to the liquid.

THE CAMERA WIDENS TO REVEAL where the "water" is coming from: The hitchhiker's dog has its head out the front passenger window. An ENORMOUS AMOUNT OF SALIVA is pouring from the dog's mouth.

CUT TO:

169 EXT. HIGHWAY-SUNSET 169

Richard's car passes a sign reading "Detroit 19 Miles."

CUT TO:

169A EXT. CALLAHAN FACTORY- NIGHT 169A

Paul's car, headlights out, quietly comes to a stop outside the Callahan factory.

169B EXT. REAR OF FACTORY-MINUTES LATER 169B

Paul, using a large pair of WIRE CUTTERS, is snipping the last bits of an opening in the CHAIN LINK FENCE. It is TOO NARROW, so as he squeezes through, ALL THE EXPOSED EDGES OF CUT WIRE CLAW INTO HIM. With the accompanying VICIOUS SOUND OF SHREDDING FABRIC, his jacket is sliced.

PAUL

Goddamn son of a bitch bastard.

169C EXT. WATER TOWER-MINUTES LATER 169C*

A tool bag strapped to his belt, Paul pulls himself up onto the NARROW BALCONY that runs around the perimeter of the water tower.

PAUL

(to himself)

They have water towers, cause they need water. If they didn't need water, they wouldn't have towers.

(CONTINUED)

Pulling a WOODEN MALLET and a LARGE SPIKE out of his bag, he looks up at the water tower's huge tank.

PAUL

Probably has something to do with washing something...

Then, raising the mallet, he swings, hitting the spike as hard as he can, while simultaneously issuing a loud cough, which he hopes will drown out the noise of the mallet. There's a LOUD, ECHOEY "BONG" as the spike makes a dent in the metal hull. Pausing, Paul looks around -- then again swings the mallet, trying to cover the "bong" with a cough. He repeats this until he's driven the spike right into the hull.

As he struggles to pull the spike out, little squirts of water shoot out around it. Suddenly, the spike comes free, and a HUGE JETSTREAM OF WATER BLASTS OUT, striking Paul in the chest with the power of a fire hose. He's instantly blown off the tower, falling with a scream into the hedges below, which have been decoratively trimmed to form the word "Callahnan".

PAUL

(weakly)

Not good.

170 OMIT

170

171 EXT. HIGHWAY

171

Richard's car passes a sign reading "Toledo 18 Miles."

172 EXT. HIGHWAY-EVENING

172

Richard's car stops on the shoulder. Tommy hops out. From OUR CAMERA ANGLE we can only see Tommy's head, as the rest of him is blocked by the car. After several beats, Richard slowly pulls the car forward, causing Tommy to frantically run along with it: he is using the car as a shield while he urinates. Richard then speeds off down the road 20 yards.

(CONTINUED)

Tommy runs sideways, his back to traffic, along the shoulder of the road. He hops into the car, which speeds off.

CUT TO:

173	OMIT	173*
174	OMIT	174*
175	INT. MICHELLE'S OFFICE- DAY	175*

We're CLOSE-UP to Michelle's COMPUTER SCREEN showing the shipping data for both Oshkosh, Wis. and Oswego, N.Y. But as he watches, the OSHKOSH ADDRESS moves down to the Oswego parts order, and the OSWEGO ADDRESS moves up to Oshkosh parts order. Then the "Delivery Time" data (Overnight for Oshkosh, 3 Days for Oswego) also switches from one to the other and vice-versa. Pulling back, we see Paul, a bit more bandaged than before, grinning as he works away at Michelle's computer. His jacket is lying across her desk. Suddenly voices are heard.

MICHELLE

(from outside)

Hey - thanks for lunch. I owe you.

Switching off her computer, Paul quickly picks up the phone.

PAUL

(as Michelle enters)

There you are. While I was waiting, I thought I'd make a couple of calls.

MICHELLE

(looking at bandages)

What happened to you?

PAUL

Cycling accident...

Getting up, he grabs his jacket and vacates her desk. His shirttail is hanging out.

MICHELLE

(suspiciously)

So why'd you want to see me?

Sauntering to the front of the room, Paul tosses his jacket on a low file box in the corner, and sits down next to it.

PAUL

Well, I just wanted to tell you that Tommy's been talking about you an awful

(MORE)

(CONTINUED)

PAUL (cont'd)
 lot lately, and I thought, well, that you
 might want to know that.

He casually leans back against the PNEUMATIC TUBE running up
 the wall. With a small "phhht" sound, his shirttail gets
 sucked into it.

MICHELLE
 God he's sweet. Y'know he is so happy to
 have you and your mom for family. He says
 the sweetest things about her.

PAUL
 Everything he does is sweet...

Feeling the pull on his shirttail, he tries to casually lean
 away from the suction tube.

PAUL
 ...So, how long before his sweetness gets
 back?

MICHELLE
 (sitting down at the desk)
 This Friday. Which is great because we're
 backed up on orders as it is, let alone
 whatever else they sell.
 (turning on computer)
 He's become this 'selling' machine.

Squirming a bit harder to move away from the hungry pneumatic
 tube, Paul puts a phony smile on his face.

PAUL
 Well - between that and his sweetness,
 I'd say hang on to him.

All of a sudden, Paul's shirt is sucked off his body and
 sucked up the pneumatic tube, shooting his buttons across the
 room.

ANGLE ON MICHELLE

Eyebrows raised, she watches.

CORNER OF ROOM

Suddenly finding himself with no shirt on, Paul casually
 tosses his jacket over his shoulder and saunters out, trying
 to be as cool as is humanly possible.

176 EXT. TOWN-EARLY MORNING

176

Richard is hanging up an outdoor payphone. Happily he yells "yes!"

177 EXT. MOTEL ROOM DOOR-MINUTES LATER

177

Richard, wearing the coat with the rip on the back, is carrying TWO COFFEES on a cardboard tray. Using his room key, he taps loudly on the door while YELLING in a highpitched voice-

RICHARD
Housekeeping!!

We HEAR Tommy answer sleepily inside the room.

TOMMY(O.C.)
No THANKYOU! SLEEPING!

(CONTINUED)

RICHARD
(tapping key)
Housekeeping!!

TOMMY (O.C.)
PLEASE COME BACK IN AN HOUR!!

RICHARD
(tapping key)
Housekeeping!! You want towel?!

TOMMY (O.C.)
Please!! NO TOWELS...NEED SLEEPY!!

RICHARD
(tapping key)
Housekeeping!! You want Mint for pillow?!

TOMMY (O.C.)
PLEASE, GOD--GO AWAY!!! LEMME SLEEP FOR
THE LOVE OF CHRIST!!!!!!

RICHARD
(tapping key)
Housekeeping!! You want me jerk you off?!

We HEAR A RUCKUS INSIDE. Tommy throws open the door. He is wrapped in the sheets and blankets from the bed, his hair a mess.

TOMMY
WHO THE HELL ARE--Oh, it's you.

RICHARD
Guess what--just called AutoTech. Buddy,
they decided to make an order. And by my
calculations, that puts us OVER THE MARK!

TOMMY
We did it?

RICHARD
We did it.

Tommy lets the sheet drop. He is in his underwear. He walks towards Richard, his arms extended.

TOMMY
(in fey manner)
Oh, Richard--I'm so happy. Hold me.

(CONTINUED)

91.

RICHARD

I'm scared, too, and I need to be held.
 (they hug)
 Get off me! I was kidding, but you were
 into it.

TOMMY

Richard, don't run from your feelings.

178 EXT. HIGHWAY-DAY

178

MUSIC: "THE END OF THE WORLD" BY R.E.M. *

A MEDIUM SHOT of Richard's car traveling down the highway. The roof has now been taped up and it has a makeshift cardboard door. Tommy and Richard are both screaming along with the lyrics. *

179 EXT. DIFFERENT ROAD-LATER IN THE DAY

179

MUSIC: "COME ON, EILEEN" BY DEXY'S MIDNIGHT RUNNERS *

A CLOSER SHOT OF Richard's car flying down a different road. Again, Tommy and Richard are screaming out the lyrics.

180 EXT. SANDUSKY ROAD-DAY

180

Richard's car starts to slowly make the turn into the Callahan house. *

MUSIC: "ERE'S TU" BY MOCE DADES *

Tommy and Richard, tears streaming down their faces, sing along with the song.

TOGETHER

"ERE'S TU/ SOM MAI COMME TU JUANA/ ERE-
 ES-TUUUUUU...

180A EXT. CALLAHAN HOUSE - SAME TIME (SECOND UNIT)

180A*

The TAPED UP CAR pulls up and Tommy and Richard get out.

181 INT. CALLAHAN HOUSE- STAIRCASE - DAY

181*

Paul and Beverly are bringing suitcases down the stairs. Paul's still banged up a little, and he's limping.

PAUL

Eight o'clock tonight, babe, Fatboy
 defaults on his loan, the bank grabs his
 (MORE)

(CONTINUED)

PAUL (cont'd)
shares, we're in Chicago closing the
sale. While he's back here in Sandusky,
being a big pathetic piece of--

The front door bursts open, Tommy and Richard enter--

PAUL
--Tommy's back! Man it's good to see your
face!

TOMMY
Who's got a hug for the king of the
road?!

BEVERLY
(they hug)
Congratulations, Tommy--we heard you did
great!

RICHARD
(to Paul, kidding)
C'mon, Where's my hug?

TOMMY
(flustered)
Man you shoulda seen us out there! We
coulda sold ketchup to a woman making
popsicles! She got White Gloves!

RICHARD
Alright! You nailed that!

TOMMY
Whatever, but Here's the plan: we are
gonna celebrate!! The whole family--
(seeing the suitcases)
You guys going somewhere?

BEVERLY
Yes, my grandmother- in Alaska- she's--
dying. I just want to be there with her.

PAUL
Family comes first with us.

TOMMY
You are such good people.

Richard looks like he's going to be ill.

(CONTINUED)

PAUL

(sincere)

And Tommy--when you die, we're gonna be there for you too, buddy.

TOMMY-

(beaming)

Thanks man. And when you guys get back, we'll all go out--cuz this is great:
CALLAHAN AUTO IS BACK ON TOP!

(OMIT SCENE 182)

*

183 INT. RITTENHAUER'S OFFICE-DAY

183

Rittenhauer slams the door after letting in Tommy and Richard. He's obviously upset.

RITTENHAUER

Something went haywire down in shipping and receiving. Most of the shipments got screwed up in the computer. The wrong parts went to the wrong cities, and now all hell has broken loose.

RICHARD

I don't believe this.

TOMMY

OK, so we call everyone and explain what happened.

RITTENHAUER

Half the orders have already been cancelled. They think it's an indication of how things work around here. The problem is we won't be able to make the loan payment to the bank.

RICHARD

This is like a bad Twilight Zone.

He feels the back of his head.

RICHARD

I think I'm growing a tumor.

TOMMY

Look, we'll call the bank. Maybe they'll give us a break. Hell, they've been doing business with us for 23 years.

RICHARD

Great, my skull is starting to pulsate.

RITTENHAUER

Tommy...it's over. You made a valiant effort but we can't make the payments and we'll be forced to sell to Zalinsky.

TOMMY

What will happen to the factory?

RITTENHAUER

Zalinsky's a shark. He'll take the money, shut down the plant, and make the parts overseas.

(CONTINUED)

183 CONTINUED:

183

RICHARD

Did anyone see Scanners?

RITTENHAUER

The bottom line is we're all going to be looking for work.

Michelle is angrily packing her personal items into a box.
Tommy walks in. He's upset, but doesn't want to show it. *

MICHELLE

Don't say anything, okay? I know I've ruined your entire life and you hate me so let me pack and then I'll go crawl into a dark hole for a few years.

TOMMY

Hi.

He smiles and kind of waves.

MICHELLE

So do you hate me? *

TOMMY

I just don't get it. I guaranteed overnight delivery. I mean, we faxed you the right shipping addresses, didn't we?

MICHELLE

Yes, and they were right when I put them in my computer. I know I entered the right billing addresses, I swear.

TOMMY

But then how... Ahhhhhh, geeeeeenez--come on, why would, what... Gaaaaadddd, this was so big!

MICHELLE

(tearful)

You think I don't know it was big. I know it was big. But it wasn't my fault. *

TOMMY

Why can't you keep your files in file cabinets like everybody else? Huh? Maybe if you weren't such a "rebel", you could avoid --

MICHELLE

(bursts out crying)

Well don't worry about it cause I've been fired so you won't have to put up with anything any more!

Grabbing her box, she runs out sobbing. Shutting his eyes, Tommy hits himself on the side of the head, then runs out after her.

184A EXT. OFFICE-SAME TIME

184A

Michelle hurries away. As Tommy calls her, Louis and other workers come up to him.

TOMMY

Hey, Michelle--

LOUIS

Tommy! We heard you kicked ass out on the road trip!

TOMMY

Yea, well...

WORKER

Hey, Tommy, we need a catcher for the game against Risotto Hardware this Sunday. We all thought of you right off the bat--whataya think?

TOMMY

(trying to cover)

Yea, that's great. Sunday.

184B INT. TOLEDO AIRPORT COUNTER - AFTERNOON

184B*

Looking sad, Michelle drags her suitcase up to a counter.

MICHELLE

(to ticket agent)

I called about a ticket to Cuyahoga Falls. The name's Brock.

As the ticket agent starts tapping computer keys, Michelle looks around.

184C MICHELLE'S POV

184C*

In a corner of the departure lounge, she sees Paul and Beverly kissing. Is that a maternal kiss? She looks again. This time she sees Paul's hands on Beverly's ass.

Staring, Michelle can't believe it.

(CONTINUED)

MICHELLE
(to ticket agent)
Excuse me...

Leaving her suitcase, she runs over to a pay phone, jams a coin into the phone, and dials a number.

AIRPORT P.A.
United Airlines Flight 28 to Chicago -
now boarding at Gate 2...

MICHELLE
(into phone)
Is Detective Duane Brock on duty?...

Looking over at the boarding lounge, Michelle sees Paul and Beverly push in front of a pregnant woman, and make their way to Gate 2.

MICHELLE
(into phone)
...Duane - can you check something for
me?

35 EXT. SANDUSKY HIGHWAY-NIGHT 185

Richard's GTX drives down the highway.

186 INT. CAR-NIGHT 186

Tommy drives and shakes his head sadly. Richard is a little drunk.

TOMMY

This town doesn't even know what's about to him it.

RICHARD

Fish in a barrel. Town's the barrel, they're the fish. Boom. Fish in a barrel.

Richard pops a beer, drains it, then throws the can into the back.

TOMMY

Hey! You can't drink in the car. Even if I'm driving, no passenger is aloud to drink!

RICHARD

I'm sorry, I truly did not know that. But now we've got a bigger problem...

187 EXT. TOMMY'S CAR-NIGHT 187

A POLICE CAR is parked off the road with its lights out.

188 INT. TOMMY'S CAR 188

RICHARD

...and that is: the beer is coming right back up.

TOMMY

(disgusted)

Hey, was that, like, your first beer ever?

As he looks over at Richard, the car swerves a little. Tommy steadies the car. Richard makes heaving sounds.

TOMMY

Hey! Aim for the little ashtray in your arm rest!

189 CLOSE ANGLE ON TOMMY'S REAR-VIEW MIRROR

189

The police car has its bubble lights on.

TOMMY

Cops!! Damn it, Richard--the whole car smells like beer...they'll never believe I wasn't drinking.

Tommy jerks the wheel, which starts the car on a huge swerving motion.

RICHARD

What are you doing?!

TOMMY

I've got an idea--

190 EXT. CAR-SAME TIME

190

The car goes SWERVING OFF ONTO THE SHOULDER, BACK ONTO THE ROAD, THEN WAY OFF THE SHOULDER IN A GIANT LOOPING SWERVE.

191 INT. CAR-SAME TIME

191

TOMMY

O.K., when I STOP THE CAR, RUN OUT SCREAMING!!

RICHARD

No problem!

192 EXT. CAR-SAME TIME

192

It skids to a stop in the grassy field next to the road. Tommy comes BURSTING OUT LIKE A ROCKET, screaming:

TOMMY

BEES!! BEES IN THE CAR!!! BEES EVERYWHERE!!!

Flapping around like a crazy person, Tommy begins tearing off his shirt as if he's being stung alive. He flails at his pants, nearly ripping them off.

TOMMY

OH MY GOD, THEY'RE HUGE!! AND THEY'RE STING CRAZY!!

193 ANGLE ON COPS

193

COP #1
SON!! ROLL AROUND, DO YOU HEAR ME? ROLL
AROUND ON THE GROUND.

TOMMY
FORGET THAT, I'M RUNNING!!! *

Both Tommy and Richard run, flailing at imaginary bees.

COP #2
(as they both retreat back
into their cars)
Uh, WE'LL COME BACK LATER AND CHECK ON
YOU--

The cops PEEL OUT. As their lights recede in the distance,
the field becomes quiet.

194 ANGLE ON Tommy

194

His clothes are half off and he's panting.

TOMMY
Holy schnikes, it worked. *

As we HEAR Richard heaving his guts out. *

RICHARD
(off camera)
Oh Lord. *

Tommy looks up, we ZOOM IN ON him. He is staring, slack jawed
at something up towards the sky. *

TOMMY
HEY, THAT'S THE ANSWER!!!

195 LONG ANGLE ON RAY ZALINSKY'S BILL BOARD

195

TOMMY
Zalinsky! We'll go to Chicago and ask him
not to buy us! He seems like a nice guy
on TV. He'll understand. *

196 ANGLE ON RICHARD

196

As he sees the sign-

RICHARD
You're dreaming! You can't stop him. You
lost your shares to the bank, remember? *

197 DIFFERENT ANGLE

197

They both continue staring up at the bill board.

TOMMY

What the hell. In less than 24 hours I'm
losing the factory anyway, so why not
give it a shot?

*

RICHARD

Chicago?

*

TOMMY

Chicago.

*

(OMIT SCENE 198)

*

199 EXT. TOLEDO AIRPORT-MORNING

199

We SEE Tommy and Richard hurrying inside. They have small
carry-ons, and Richard is checking his watch.

(OMIT SCENE 200)

201 INT. TOLEDO AIRPORT TICKET DESK - MORNING

201*

TICKET AGENT

(smiling)

The next flight to Chicago boards in five minutes. But I'm sorry - it's completely sold out. I can put you on one at 3 o'clock this afternoon.

Out of breath, Richard stares at her.

RICHARD

Lady, we really need to get to Chicago for an emergency. Is there anything you can do?

201A INT. AIRPORT - DEPARTURE AREA - MORNING

201A*

Tommy is on the phone. In the background, Richard is at ticket counter.

MICHELLE

(answering machine)

...So leave a message and I will get back to you (Beep).

TOMMY

Hi, Michelle. It's Tommy. Listen, I'm sorry I got so angry. I was upset. I want to apologize. I didn't mean it. Anyway, Richard and I are going to Chicago to straighten things out.

201B INT. TICKET DESK (CONT.)

201B*

TICKET AGENT

(smiling)

I can reserve a flight coming back from Chicago at 5.55...Does that help?

RICHARD

(to agent, fake smile)

Hi, I'm earth. Have we met?

TICKET AGENT

(with a smile)

I don't think so.

201C INT. AIRPORT - DEPARTURE AREA - SAME TIME

201C*

Richard comes up to Tommy as he puts down the phone.

(CONTINUED)

201C CONTINUED:

201C

RICHARD

We're screwed. No tickets to Chicago. Not even standby.

TOMMY

There's got to be something we can do.

Suddenly, TWO MALE FLIGHT ATTENDANTS go by pulling their suitcases. Tommy watches them.

TOMMY

(to Richard)

How much money do you have?

RICHARD

Some.

TOMMY

Good. C'mon.

Grabbing Richard, Tommy takes off after the flight attendants.

(OMIT SCENE 202)

(OMIT SCENE 203)

4 INT. AIRPLANE-A FEW MINUTES LATER

204

Tommy and Richard enter the plane. They are dressed in flight attendant's uniforms.

RICHARD

This is really stupid. It'll never work.

TOMMY

Too late.

A STEWARDESS helping someone with their luggage notices them and walks over.

TOMMY

Hey, guess who's here! What are we serving tonight? Chicken...or chicken.

He laughs at his inside joke. She smiles.

STEWARDESS

What a nice surprise. They said we'd be shorthanded this leg. You two take coach. Oh, and could you handle the announcements?

She smiles and moves off. Tommy looks at Richard who shrugs.

RICHARD

They're gonna know we're bogus.

TOMMY

Relax, you get on the horn - I'll go out and throw some peanuts at 'em. We'll be in Chicago before you know it.

205 INT. AIRPLANE - A FEW MINUTES LATER

205

The coach section is crowded with passengers stuffing their carry-ons into overhead compartments...

RICHARD

Folks, please we can't push back from the gate until everyone's taken a seat, so let's scoot.

The passengers pay absolutely no attention to his request.

205A FLIGHT ATTENDANT'S AREA - SAME TIME

205A

RICHARD is at the microphone. TOMMY stands beside him.

205A CONTINUED:

205A

RICHARD

(into mike)

Hey, I didn't stutter people! You think
this is a game? This is the kind of karma
that makes planes crash. So sit your
asses DOWN!

*

206 ANGLE ON COACH PASSENGERS

206

Leaping into their seats, they buckle up and stare straight ahead in a state of shock.

207 INT. COACH SECTION - MINUTES LATER

207*

RICHARD

(over p.a. system)

Folks, the guy in front of you is Tommy. He'll be taking you through my little spiel here -- Tommy is a Scorpio, likes biking, and has rampant gonorrhoea.

Tommy looks embarrassed and gives Richard a look.

RICHARD

(over p.a. system)

Alright, Exits... There's one here and there's probably one over by the wing somewhere...

As RICHARD talks, Tommy performs typical "flight attendant" gestures with a big smile on his face.

RICHARD

(over p.a. system)

Seat Belts...

Trying to be professional, Tommy picks up the demonstration seatbelt and starts demonstrating.

RICHARD

...To fasten, put the loose end into the buckle -- hey, you know what? If you don't know how to use a seatbelt, press your call button, and Tommy will come over and hit you on the head with a Tack Hammer cuz you're a retard.

Throwing the seatbelt down, Tommy shoots an angry glance around the partition.

RICHARD

Oh, the life preservers! These we might need. Although, what are the odds we'll hit a lake? My money says if anything - it'll be a mountain. Just put it around your neck...

Grabbing a small CHILD SIZE PRESERVER, Tommy demonstrates.

207 CONTINUED:

207

RICHARD

Then, to inflate, yank down on the tabs.

Tommy yanks down on the preserver's tabs. It QUICKLY AND VIOLENTLY INFLATES around Tommy's neck. As he fights to get it off, his face turns red, then blue. Groping around the flight kitchen, Tommy grabs a fork and stabs and slashes at the preserver until it deflates.

RICHARD

He's a big dumb animal. Isn't he folks?

(OMIT SCENE 208 & 209)

210 EXT. AIRPLANE-LATER - (STOCK)

210*

CAPTAIN (V.O.)

(over p.a. system)

Ladies and gentlemen, we'll be coming down in just a few minutes. Flight attendants prepare for landing.

(OMIT SCENE 211 & 212)

213 INT. AIRPLANE GALLEY OUTSIDE LAVATORY-MINUTE LATER

213

Tommy and Richard wait with their carry-all bags. Richard looks at his watch.

RICHARD

(to himself)

C'mon, lady...

A MIDDLE-AGED LADY steps out of the lavatory and Richard hurries in. There's a beat, then...

RICHARD (O.C.)

(smelling something bad)

Whooooooooooooo!!!!

The MIDDLE-AGED LADY looks in embarrassment, then leaves frame. A few seconds later, Richard steps out of the lavatory wearing his own clothes, and Tommy goes in.

214 INT. AIRPLANE LAVATORY

214

First Tommy puts his clothes on the hook. They fall off. Reaching down to get them, he smashes his head on the sink ledge. Getting up, he has his clothes in one hand while he has his other hand on the edge of the toilet seat to brace himself. Now the toilet lid falls on his hand. Screaming,

he stands up and hits his head on the cured walls of the lavatory. Carefully, he hangs his clothes on the hook, but with a WHINE FROM THE ENGINE, the plane suddenly shifts. Tommy grabs the cup dispenser for balance, but it breaks off and he falls with a crash.

215 FLIGHT ATTENDANTS' AREA

215

As Richard sits in the flight attendant jumpseat, we hear Tommy shouting and swearing as he CRASHES AROUND IN THE LAVATORY. Also hearing him, some of the passengers look over.

216 INT. AIRPLANE LAVATORY

216

The mirror is now broken. The plastic wall-light hangs by a wire. Lying on the floor. Tommy is a mess. Trying to get up, he accidentally hits the flush handle of the vacuum toilet. With a loud 'POW' it sucks the sleeve of his suit coat down. Tommy grabs it, but the toilet won't let go. He pulls. It pulls. The sucking noise gets louder. Finally Tommy wins, but as the coat comes free, Tommy hits the flimsy door full force and lands in the aisle. All of the passengers are staring at him.

TOMMY

(from the floor)

I'm OKAY. I'm fine. I'm fine now, thanks.

217 EXT. TAXI CAB-DAY

217

The cab winds through traffic.

218 INT. TAXI-SAME TIME

218*

Tommy and Richard are in the back seat. There is a PROTECTIVE PLEXIGLASS PARTITION between the back and front seats. TOMMY IS RUBBING A 'CHRISTMAS TREE AIR FRESHENER' ALL OVER HIS UPPER BODY.

RICHARD

What are you doing?

TOMMY

I'm nervous. So I'm sweating.

RICHARD

Yea? You'll smell like a cab driver --
(to driver)

Not to say that's bad.

(then, to Tommy)

(MORE)

(CONTINUED)

RICHARD (cont'd)
Alright -- you look good. You ready?

TOMMY
Ready or not, this is crunch time.
(indicating building)
That's it! 525!

We HEAR a slight SCREECH OF TIRES, as the cabbie brakes.
Tommy's face is slammed up against the GLASS PARTITION

*
219

9 EXT. CAB-SECONDS LATER

They leap out. Tommy has a huge bump on his head.

TOMMY
Is there a bump on my forehead?

RICHARD
(faking it)
Uh, no, nothing--
(then)
We aren't in Sandusky anymore. Look at
this thing.

220 ANGLE ON BUILDING

220

It is huge. A fortress.

TOMMY
Wow. Something tells me he's got a little
fridge in his office.

RICHARD
No way, it's big—going into the
building!

21 ANGLE ON ZALINSKY

221

He winds through a crowd of people, an ASSISTANT in tow. He
disappears into the BUILDING LOBBY.

~~**TOMMY**~~
Let's do it.

222 INT. BUILDING LOBBY

222

Tommy and Richard run in. The lobby is huge. On one side is
the BANK, and the other a LARGE ROW OF ELEVATORS BANKS.
Zalinsky isn't in sight.

TOMMY
You check the elevator banks, I'll check
in the bank.

223 INT: BANK-SECONDS LATER 223
Tommy runs in, frantic.

224 ANGLE ON BANK LINE, THEN DESK AREA, THEN OFFICES. 224
No Zalinsky. Tommy takes a big breath, then-

TOMMY
(to whole bank)
EXCUSE ME! CAN I HAVE YOUR ATTENTION! DID
ANY--

EVERY SINGLE PERSON in the bank IMMEDIATELY GETS DOWN ONTO
THE FLOOR. WE HEAR STARTLED CRIES AND WHIMPERS.

225 ANGLE ON SECURITY GUARD 225
THE FIFTYISH GUARD, flat on the floor, pulls his gun and,
with a big push, skids it across the floor towards Tommy.

226 DIFFERENT ANGLE 226
Tommy, totally confused over what's happening, stands in the
middle of the floor, and WATCHES as the GUARD's GUN SKIDS
TOWARDS HIM. It is NEARLY SILENT in the bank, except for SOME
WHIMPERS. Tommy slowly puts his hands into the air, looking
around confused. A kid yells at Tommy from the floor.

KID
Hey! For a bank robber you sure are FAT!

Everybody in the bank whimpers at this taunt.

TOMMY
What?! Oh, Jesus...

227 LOBBY - MOMENTS LATER 227*
As Richard stands listening to an alarm bell, Tommy
approaches, head down, and grabs Richard's arm. *

RICHARD
What's going on over there? *

TOMMY
(pulling him along) *
Walk slow. *

Through the glass doors behind them, POLICE CARS come
screaming into view, lights flashing and sirens blaring. *

(CONTINUED)

RICHARD

Why?

TOMMY

Oh nothing.

Now POLICEMEN come running into the lobby, guns drawn, followed by an Action 8 TV NEWS TEAM. They all run toward the bank.

RICHARD

Am I consorting with a known felon?

TOMMY

Just shield me to the elevators.

Making their way through the people, Tommy and Richard arrive at the elevators. Nervously looking over his shoulder, Tommy presses the button. Suddenly the KID FROM THE BANK comes running up.

KID

(shouting across lobby)

Hey Mom! It's the guy who robbed the bank!!

TOMMY

I didn't rob any bank.

As an elevator arrives, 2 people push by Tommy and get in. It's ZALINSKY and his ASSISTANT.

KID

Yeah right. Like it was some other real fat guy with a tiny head!

Realizing thier chance, as the elevator door starts closing, Tommy and Richard jump in after Zalinsky.

(OMIT SCENES 229 - 243,243A,243B & 244-246)

247 INT. ELEVATOR - SAME TIME

247*

TOMMY

(to Richard)

I've got a tiny head?

Knowing Zalinsky's right behind him. Tommy looks nervous.

RICHARD

(low)

Say something.

(CONTINUED)

Mustering his courage, Tommy turns toward Zalinsky.

TOMMY

Sir-Mr. Zalinsky - I'm Tommy Callahan.
Big Tom Callahan's son. Can I talk to you
for a second?

ZALINSKY

Sorry to hear about your dad. He was a
good man. But I always knew if I hung in
there long enough, I'd grab his place for
a song. And that's exactly what I'm going
to do...

(sniffing the air)

Whoo! You went a little heavy on the Pine
Tree Perfume, kid.

TOMMY

Sir, It's a Taxi cab air freshener.

ZALINSKY

Great, you've pinpointed it. Step 2 is
washing it off.

TOMMY

I will. I promise. Mr. Zalinsky, look --
I know I'm nothing compared to a guy like
you...

248 LOBBY - ANGLE ON TV REPORTER

248*

A perfectly coiffed TV REPORTER is holding his microphone in
front of the BANK GUARD.

BANK GUARD

(to TV reporter)

...Then he hit me on the head with a pipe
wrench, and I dropped to one knee. That's
when he kicked my gun out of my hand. But
take away his weapons, and put us in a
room - just the two of us - and then
we'll see who's tougher.

249 INT. TESTING FACILITY - SAME TIME

249*

The elevator doors open and everyone gets out. Tommy's still
at Zalinsky's side.

TOMMY

But the Callahan factory's been in my
family for 70 years. You can't just fire
everybody and shut it down.

(CONTINUED)

ZALINSKY

(walking fast)

Son, Callahan's a premium name. Once I buy the factory, I own the name, and I can stick any piece of crap in a Callahan box, put it in my stores, and sell it for 30% more than my regular brand. Why keep the factory going when all I want is the goddam box?

As they talk, they're walking through a huge HANGER-LIKE TESTING AREA, dotted with hi-tech testing devices.

TOMMY

I'll tell you why - cause there's a town involved here. And the Callahan factory's the only thing keeping that town alive.

ZALINSKY

Son, the country's changed. The old rules don't apply. I buy bulk parts from Hong Kong and ship 'em through countries you've never heard of. With the kick-backs I get, I can afford to shove the Hamiltons up some two-bit president's nose. Blitzed on coke and happy as a clam, he shaves down the local bribes, so we can take the money we save there and drop it to the New York protection boys. They don't mess with my dock workers, and with the cash they make they can buy tacky plastic slipcovers for every stick of furniture they own and still have enough left over to buy the good label Vino, get drunk, and puke in the backseat of a car that's fitted with my shocks. You see the juggle I got here?

(grabbing a bullhorn)

Greg! Cheryl!

Off in a corner, a male and female technician stand together at a water cooler, talking intimately.

ZALINSKY

(into the bullhorn)

You're a cute couple. Save it for the Motel 6!

The two technicians scatter. Walking briskly, Zalinsky sniffs the air and shakes his head.

(CONTINUED)

ZALINSKY

The pine's still coming through, son.

(to a worker)

Crank up the ventilation, Mike!

The worker hits switch. Above them, a big ventilation fan comes on causing an UPDRAFT THAT LIFTS THE TOUPEE FROM THE FRONT OF RICHARD'S HEAD, revealing a severely receded hairline. As Tommy looks over, Richard instantly slams the toupee back down.

RICHARD

(to Tommy)

Say one word to anybody, and I swear I will kill you. Do you understand? Tell me you understand.

TOMMY

I understand.

ZALINSKY

(to Tommy)

Y'see son, believe it or not, I'm performing a service. I'm thinning out the corporate herd. Weeding out the weak. Come on, you've seen Daktari. The weaker animals go. Sure the kids cry when you tie old Tiger to a tree and shoot it, but that's life. What replaces it is stronger. America's in renewal. We've got to have the strength to tie a few factories to a tree and bash 'em in with a shovel. Meanwhile, if I can grab your share of the market and pocket a little coin being the asshole, what the hell. Know what I mean?

TOMMY

Boy - you sure are different in your TV commercials.

ZALINSKY

Son, what the American public doesn't know - is what makes them the American public.

He pauses to watch A CAR WITH A TEST DUMMY AT THE WHEEL go shooting by.

RICHARD

(to Tommy)

One word, and I kick you into a coma, Your life changes forever.

(CONTINUED)

As they look on, the CAR CRASHES INTO AN IMPACT BARRIER, smashing the dummy's head into the windshield.

ZALINSKY

God I love that.

(moving on)

Yeah, television's been good to me, son.

I was made for the medium...

(doing his TV ad)

I make car parts for the American working man. Cause that's what I am - and that's who I care about...

Coming to a doorway, Zalinsky lets out a snorting chuckle as Tommy and the others follow him through.

250 INT. HALLWAY - SAME TIME

250*

ZALINSKY

...Truth is, I make car parts for the American working man cause I'm a hell of a salesman - and he just doesn't know any better.

Arriving at the door to his conference room, Zalinsky opens it and turns to Tommy.

ZALINSKY

Well son, since you're no longer a shareholder, this is where I leave you. Don't feel bad -- these events were set in motion a long time ago. You and your bald-headed friend did what you could.

(to assistant)

Marty - have security see these boys out.

Leaving Tommy standing there, Zalinsky turns and goes into his conference room.

TOMMY

(to Tommy)

One word, and I nail your feet to the floor and beat you with a rake.

But Tommy isn't paying any attention. Mouth hanging open, he's staring into the conference room...

251 ANGLE ON DOORWAY

251*

Inside the room, Zalinsky's happily shaking hands with BEVERLY AND PAUL, who are standing with RITTENHAUER and GILMORE. Seeing Tommy, PAUL gives him a cruel little smile. Then the door swings shut.

(CONTINUED)

TOMMY
(weakly)
Why's my family there?

252 EXT. ZALINSKY BUILDING

252*

Sitting on a bench by the curb, Tommy and Richard look utterly dejected.

TOMMY
I actually thought they were on my side...God I'm a moron.

RICHARD
You're not a moron.

TOMMY
No? My dad left me a factory...I lose it. He left me a new family...they ditch me. My town's going under. My girlfriend hates me. And I'm losing my house and my job.

RICHARD
Okay - so it's been a rough couple of days. But you can't take it personally.

TOMMY
No, I can take it personally. First time in my life I put myself out to try and do something worthwhile, and I screw it up, I'm a dolt.

RICHARD
C'mon - you tried as hard as you could. When we started out, I thought you were going to walk through this like you walked through everything else. But you didn't. In the end there just wasn't anything you could do.

TOMMY
That's garbage. My whole life I've settle for a D+. You said it yourself. I just walk around figuring my Dad'll take care of it. Well my Dad left this one up to me and I blew it.

A cab screeches to a stop in front of them.

(CONTINUED)

WOMAN'S VOICE (OC)

Tommy!

Looking up, they're surprised to see MICHELLE get out and come running towards them.

RICHARD

Don't tell her about my hair.

MICHELLE

(excited)

God - I was worried I wouldn't find you.

TOMMY

(ecstatic)

Hi. What are you doing here?

MICHELLE

(collecting herself)

Okay - I saw your stepbrother, and your stepmother, at Toledo airport -- and he was kissing her...

TOMMY

So?

MICHELLE

With his tongue.

TOMMY AND RICHARD

(disgusted)

Oooow.

RICHARD

He's doing his mom?

MICHELLE

She's not his mom! They're married. They were lying to your dad the whole time. My brother got his police record. See -

As Richard takes the print-out from her, Tommy sits there staring.

TOMMY

They lied to my dad?

RICHARD

(reading print-out)

They're con artists. They suckered him.

So angry he's shaking, Tommy stands up.

(CONTINUED)

TOMMY

They lied to my dad?!!!!...

Then noticing a TV NEWS VAN parked among the half-burnt flares and police barriers, Tommy suddenly stops. As we push into his face, his eyes turn cold as steel and an idea starts taking shape in his brain.

253 TOMMY'S POV

253*

PANNING ACROSS THE STREET we see LIT ROAD FLARES marking a job site where some city workers are digging a hole.

253A ANGLE ON TOMMY

253A*

TOMMY

Maybe we oughtta give this one more shot.

253B EXT. JOB SITE

253B*

A big CREW CHIEF is leaning on his shovel. Behind him sits a BOX OF ROAD FLARES and a few rolls of duct tape. Coming up, Tommy begins talking in a "character" voice.

TOMMY

(flashing wallet)

Callahan - Public Works. Wrong hole, big guy...

Laughing, he slaps the Crew Chief on the back.

TOMMY

Yep, wrong God-dam hold. Last time you heard that was your wedding night, right? Anyway, you're gonna have to fill it up and move it way the hell over there...

As Tommy points purposefully, the Crew Chief looks over. Behind him we see Richard sneak up to the box of flares. But suddenly reaching back, the Crew Chief grabs Richard by the arm.

CREW CHIEF

Now let me see if I have this straight. You distract me, while your dumb-ass friend here steals some stuff. Right?

TOMMY

Look - we need a box of road flares.

CREW CHIEF

Shit, man. Those flares belong to the city of Chicago. I can't give away city property.

(CONTINUED)

TOMMY
Twenty bucks?

CREW CHIEF
Sold.

254 EXT. SIDE WALL OF BUILDING - MINUTES LATER

254

We're CLOSE-UP to Richard's WRISTWATCH. PULLING BACK we realize it is taped to the center of Tommy's chest. PULLING BACK FURTHER we see Michelle taping ROAD FLARES across the rest of Tommy's chest, while Richard pulls the PLUG WIRES from a distributor cap and runs them from the flare to flare. Tommy's writing something on a piece of paper.

255 INT. LOBBY OF BUILDING

255

As Tommy, Richard and Michelle march in, Tommy's shirt is stretched tight over his chest. Seeing the TV NEWS CREW packing up their equipment, Tommy comes up to the TV NEWS REPORTER and taps him on the shoulder.

TOMMY
Hey - I'm thinking of blowing up the building.
(ripping open his shirt)
You interested?

Seeing Tommy's chest covered with what looks like dynamite, the TV NEWS REPORTER'S eyes bulge out of their sockets.

Rounding a corner, they run into two BUILDING SECURITY GUYS.

SECURITY GUY #1
(to Tommy)
Hey - I thought we put you on the street.

TOMMY
Sorry, guys. Hopefully, I'll just be in and out.

Then he opens his shirt. Taking one look at Tommy's chest, the two SECURITY GUYS freeze.

TOMMY
And no cops, okay? Cuz if I see a cop come anywhere near this place -- I'll blow it off the face of the earth.

Terrified, the two security guys nod vigorously

(OMIT SCENE 256)

257 INT. CONFERENCE ROOM

257

At the head of the table, Paul and Beverly watch eagerly as Zalinsky rapidly initials pages of a thick document.

BEVERLY

My, your hands move quickly.

Catching her smile, Zalinsky smiles back.

ZALINSKY

Only when I see something I want, Mrs. Callahan.

Watching helplessly from across the table, Rittenhauer slowly shakes his head.

RITTENHAUER

Just doesn't seem right.

The doors open. Tommy, Richard and Michelle burst in ahead of the TV crew.

TOMMY

Hi - got a second?

Looking up the PEOPLE AT THE TABLE see the 'explosives' taped to Tommy's chest and their jaws drop.

ZALINSKY

(rising)

What the hell is going on.

REILLY

Oh God, we're gonna die.

RITTENHAUER

Tommy, what are you doing?

TOMMY

Hi Ted, hi Frank, excuse me Marty.

Then seeing the CAMERA CREW come in. Zalinsky suddenly gets a more cautious look on his face.

TV REPORTER

(rushing in)

Okay - We're live!

(into mike)

The three Zalinsky lawyers sneak out the door. Zalinsky sees them.

ZALINSKY

Keep running - you're fired!

TV REPORTER

(into mike)

Hello - this is Nicole Taylor in downtown Chicago. I'm here with a young man who says he's...

TOMMY

Nicole, does your station go outside Chicago?

TV REPORTER

Uh, we're on cable. We go right across the country.

TOMMY

Perfect. May I...?

With a smile, Tommy grabs the mike out of the reporters hand and smoothly begins talking into it.

TOMMY

Hi - we're here with Ray Zalinsky - American Auto Parts King. God I've always wanted to do this...

Seeing the camera moving in closer, Zalinsky loosens his tie to look more like he does in his commercials.

ZALINSKY

Easy. One wrong move and we'll all be blown to kibbles 'n bits.

TOMMY

Don't worry, Ray. You know, for years you've been putting ads on TV, and they always end with you saying, I make car parts for...How does it go?

(CONTINUED)

ZALINSKY

(careful)

I make car parts for the American working man. Cause that's what I am. And that's who I care about.

Confused, Paul, Beverly, Gilmore and Rittenhauer look on.

TOMMY

And that's why I'm here Ray. You see, out in Sandusky, Ohio, there's 300 American workers at Callahan Auto. They make the best parts money can buy, but right now they are in danger of losing their jobs. And they're praying somebody's going to step up and help them.

TV REPORTER

Is that why you have strapped a bomb to your chest?

TOMMY

It's not a bomb. These are road flares.

ZALINSKY

Road flares? Did you live under power lines as a kid?

TOMMY

Why?

TV REPORTER

(to camera)

Stay with it.

TOMMY

So you think Zalinsky Industries can help these folks?

ZALINSKY

I'll definitely look into it, son.

TOMMY

Ray, I'll tell you what. I could get a good look at a T-Bone by sticking my head up a bull's ass, but I'd rather take the butcher's word for it.

Richard and Tommy look at each other and smile. Zalinsky glances at the camera. Then giving Tommy a tiny nod, he glides into his folksy TV commercial persona.

(CONTINUED)

ZALINSKY

How could I help?

Whipping out a piece of paper, Tommy holds it out.

TOMMY

Ray, we're not looking for a hand-out. I'm offering you a great deal. This is an order for half a million Callahan brake pads to sell in your stores. Made by the American Working Man for the American Working Man.

Amazed, Rittenhauer mouths, 'half a million?'

ZALINSKY looks at Tommy, then at the camera. Then straightening up to his full height, he reaches for his pen.

ZALINSKY

It would be a pleasure, son. What have I got to lose.

(aside to Tommy)

In ten minutes, it'll be my company anyway.

They share a business-like laugh between them.

TOMMY

You're a good man, Ray. On behalf of those workers in Sandusky, thank you.

Tommy hands the mike back to the reporter

TOMMY

Here, you can have this back.

Zalinsky signs the order. Happily taking it, Tommy holds it up to the camera.

TV REPORTER

(to camera)

For the moment, it looks like a tragedy has been averted and a town has been saved. For Action News, this is Nicole Taylor reporting live.

(to the room)

We're outta here.

ZALINSKY

Hey, and I want a cassette of that.

(CONTINUED)

PAUL

What's going on here? You Lost your shares; Fat Boy! You don't even have the right to be here!

MICHELLE

Gee, funny you should bring that up, cause I'm not sure that you have the right to be here.

As she hands Tommy the police print-out, PAUL AND BEVERLY turn pale as ghosts.

TOMMY

What's this? Oh, it's a police report. Let's see -- Paul Barrish. Married May 1993 to Beverly Barrish, a.k.a. Beverly Burns. Richard, How could Beverly be married to my dad and to Paul at the same time? Gee that's a mystery.

RICHARD

(in pig latin)
Ixnay on the igrayebay.

TOMMY

What it means, is your marriage to my dad was never legal.

MICHELLE

Which also means Beverly's shares still belong to Tommy. Isn't that right Mr. Rittenhauer?

RITTENHAUER

Yes, I believe that's right. Wouldn't you say so, Mr.Reilly?

REILLY

Yes. I'd say that was right. Mr. Gilmore?

GILMORE

Absolutely.

ZALINSKY

(impressed - catching on)
And let me guess. You're not gonna sell me the company are you...Tommy boy?

Tommy nods.

(CONTINUED)

257 CONTINUED:

257

BEVERLY

Ray, I don't know what they're talking about.

PAUL

That's it. I don't have to listen to this.

RICHARD

Uh, uh. Not over yet Lee Harvey.

Hands Michelle the rap sheet.

MICHELLE

Let's see...warrants outstanding - New Mexico, mail fraud, Colorado, wire fraud, And coming soon to Ohio...computer fraud.

For a moment, Paul's eyes dart about like a trapped animal. Then shoving Tommy aside, he bolts out the door. Tommy, Richard and Michelle chase after him.

258 INT. TESTING CENTER - SAME TIME

258

Bursting through the door, Paul knocks a technician aside and takes off across the floor. A moment later, Tommy, Richard, and Michelle come through.

TOMMY

(shouting to Paul)
Hey - you forgot your wife!

PAUL

(over his shoulder)
Screw you! Screw all of you!

Suddenly tripping, Paul goes sprawling, accidentally kicks a FLOOR-MOUNTED CRANK, then lands on the hood of a car. Immediately, a BUZZER SOUNDS, and the car begins to go forward. Face pressed against the windshield, Paul looks inside and sees that the driver of the car is a CRASH DUMMY.

PAUL

Oh no...

As the car accelerates, he tries to get off, but his TROUSER CUFF is caught on the hood ornament. Then, looking ahead, Paul's eyes get bigger.

258A PAUL'S POV

258A

The car is hurtling toward an IMPACT BARRIER. *

258B LAB DOOR

258B

Zalinsky comes through, followed by the others.

ZALINSKY

(shouting)

Tony - hit the brakes!

258C THE TEST CAR

258C

With a squeal of rubber, the car abruptly stops, sending PAUL flying through the air.

PAUL

WWHHOOOAAAAA.....

258D (OMIT SCENE 258D)

258D*

258E SEAT-TESTING MACHINE

258E

As everyone watches in amazement, PAUL lands in a perfect sitting position, on a soft AUTO SEAT mounted on the machine that tests cushion springiness. Relieved to find himself unhurt, Paul wipes his forehead. Then hearing something above, he looks up. His expression changes.

PAUL

Not good.

258F PAUL'S POV

258F

From above, the device releases a WEIGHTED TEST SANDBAG that starts falling directly toward Paul.

258G ANGLE ON PAUL

258G

As the sandbag HITS HIM IN THE BALLS, Paul groans.

PAUL

Hurt myself.

Running up, Tommy and the others look on with pained expressions.

RICHARD

That'll ruin his weekend.

ZALINSKY

(to Marty)

Call the police, find out where he's going, and send him a bottle of bubbly with a bucket of ice and a card. Have the card say, 'Tough break. Get drunk on me.'

(MORE)

(CONTINUED)

258G CONTINUED:

258G

ZALINSKY (cont'd)

And use the bucket to ice down the bees. Yours, Z."

(to Tommy)

Kid, you threw one by me. Savor it. Cause it sure as hell won't happen again. In the meantime, good luck to you.

(to Marty)

Cut him the cheque, Marty.

(turning to Beverly)

I'm kind of hungry. You want to go somewhere and get a bite?

Beverly glances over at Paul, who's paralysed with pain. Then she turns to Zalinsky.

BEVERLY

Thank you. I'd like that.

As the two of them walk off arm in arm, Gilmore comes up to Tommy.

GILMORE

Well, Mr. Callahan -- looks like you're back in business.

He extends his hand. Looking proud, Tommy shakes it.

59 INT. CALLAHAN FACTORY LOADING DOCK - DAY

259*

Tommy's standing on the loading dock with Richard, Michelle, Rittenhauer and Reilly beside him. The Callahan workers are all gathered on the ground, watching.

TOMMY

(loud)

Now some of you might have heard that the factory was going to be sold and moved to Mexico. Well that's a load of crap! In fact we just came back from Chicago with the biggest order in Callahan history!

People cheer, but Tommy gestures for them to quiet down.

TOMMY

And because of the fine work they did in Chicago, Richard here is going to be our new National Sales Manager -- which means he gets an office with a fridge...

RICHARD

And a window.

(CONTINUED)

TOMMY

And Michelle's going to be Vice President of Operations, which means she can give raises to anybody she wants. So after my speech, the beer's on them.

People laugh.

TOMMY

I just want to say one more thing -- Y'see ever since I was a little kid, this town, and you people have been a family to me...

(pointing to people)

Hey Larry - remember when we built our first fort?...And Kevin - remember those three weeks we spent in jail?...R.T. - I lost my virginity to your daughter Cheryl. Rob, you were there. And Troy - remember when we used to burn ants, and you got older and started killing cats - who kept your secret? Huh buddy?...

GUY IN CROWD

You Tommy.

RICHARD

(to TOMMY)

Don't ever change.

TOMMY

(to everyone)

Anyway, I just wanted you to know, that as long as I'm around, I'm going to bust my butt to make sure every last one of you has a job to come to. Right here. At Callahan.

As he steps back, the yard starts to fill with applause. The affection people feel for Tommy is visible in their faces. As the applause gets louder, someone taps him on the shoulder. Turning, Tommy sees it's Michelle. Leaning forward, she gives him a gentle kiss on the lips. As they part, Tommy has a shy, little boy look on his face. Then grabbing her, he dips her over backwards, and kisses her for real. The place goes nuts.

DISSOLVE TO:

260 EXT. LAKE - DAY

260

Out on the lake, alone in his sailboat, Tommy is looking at the sky. For a moment all is quiet. Then...

(CONTINUED)

TOMMY

Dad - I'm trying to do everything I think you'd be doing, and so far it's going pretty good...

He looks out at the still lake, then back up at the sky.

TOMMY

The only problem in I've been stuck here for an hour with no wind and I'm supposed to go to Michelle's for dinner. So if you could, y'know, put in a good work with the weather guys, I'd be very appreciative. If not, I still love you, and don't worry about it.

CUT TO:

TREES ON SHORE

As a breeze starts to stir, the leaves start to rustle.

BULLRUSHES AT WATER'S EDGE

Wind picking up, the bullrushes start to bend.

TOMMY'S SAILBOAT

Suddenly A STRONG WIND hits the sail so hard that it spins the boom around, hitting Tommy in the face. As he grabs the line, wind fills his sail and Tommy steers for shore, shouting for joy.

As he sails away, whooping and hollering, we SLOWLY TILT UP to the sky.

FADE TO BLACK.

THE END