

Untitled Larry David Project

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FADE IN:

EXT. MALIBU - DAY

AERIAL SHOT of the coast line. As OPENING CREDITS ROLL we descend slowly towards a restaurant in a shopping center where a PAINTER on a scaffold is finishing a sign which reads "Lou's."

INT. RESTAURANT - DAY

The place is still under construction, perhaps a few weeks away from completion. We see WORKERS, lots of activity. The kitchen is smack dab in the middle of the restaurant surrounded by tables. Two men are conversing. One is a REPORTER who's taking notes, the other is the eponymous LOU.

LOU

What we're going for here is a theatrical presentation. Cooking in the round, as it were.

REPORTER

With the chef as the star of the show.

LOU

...Don't write "as it were."

REPORTER

What?

LOU

I said "as it were." You're not going to write that?

REPORTER

...I don't have to.

LOU

I don't even know what it means...

REPORTER

Okay, I think we got everything.

LOU

You're not going to write, "I don't even know what it means?"

REPORTER

No, no...And when do you expect to open?

LOU

On the 28th.

(CONTINUED)

REPORTER

Thanks again.

The reporter leaves. Lou turns to the assistant Manager,
CINDY.

LOU

(re: reporter)

Did you see that stain on his jacket?

CINDY

Yeah.

LOU

I couldn't concentrate. I kept
looking at it.

He passes one of the workers.

LOU (CONT'D)

Hey, how's it going?

The worker nods perfunctorily.

LOU (CONT'D)

What was that? I'm trying to be
nice, I say hello and I get a nod
like that?

CINDY

It may have come off a little
patronizing.

LOU

Oh, so every time I say hello to a
worker it's patronizing? I'm not
allowed to talk to a worker?

CINDY

It sounded like you were trying to
get on his good side.

LOU

I was, I was. But why? Why was I
trying to get on his good side? What
is this compulsion to be on their
good side? Why should I care if
these people like me?

Lou notices her staring at his head.

CINDY

Lou, your hair. That drug is amazing.
You have twice as much hair as you
had a month ago.

(CONTINUED)

LOU

I know.

Another manager, JOHN, approaches.

JOHN

Okay, we've got to discuss the outfits for the waiters. I need to get going on this.

LOU

Right. They need an outfit.

JOHN

I was thinking of pinstripe shirts. It's casual yet sort of dressy.

LOU

Kind of boring, no?

CINDY

How about something with epaulets?

LOU

Epaulets, that's interesting.

CINDY

Because the food is sort of French.

JOHN

How do epaulets connote French? To me they're military.

LOU

I think they have a certain continental flair.

JOHN

This isn't a mess hall.

CINDY

Well can we at least just get one and have somebody try it on?

LOU

Yeah, yeah. Good idea.

Cindy walks away.

JOHN

I'm getting too much interference on these outfits. I have some other ideas, I don't know why we're jumping into these epaulets.

(CONTINUED)

LOU
We're not jumping in. We're just
going to see how they look. There's
no jump in here.

JOHN
I feel there's a jump in.

INT. LOU'S BATHROOM/MALIBU BEACH HOUSE - NIGHT

Lou in pajama bottoms and a t-shirt. He is holding a mirror
over his head, examining his hair. Clearly satisfied, he
walks into the BEDROOM where his wife, MANDY is sitting up
in bed reading the paper. She doesn't look up.

LOU
So we had a staff meeting today and
I told them anyone who uses the term
"thank you much" would be fired.

MANDY
Listen, I need to talk to you about
something.

LOU
(almost enthusiastic)
It's over?

MANDY
What?

LOU
The marriage is over?

MANDY
No.

LOU
Oh.

MANDY
Why?

LOU
It's just the way you said it.

MANDY
You seemed happy.

LOU
No, no. Will you stop it? What do
you want to tell me.

MANDY
Here, read this.

(CONTINUED)

She hands him the classified section of the local Malibu paper. CLOSE UP on the ad: "My son is very sick. It is his fervent wish to be able to live in a house on the beach for whatever short time he has remaining. Please contact Brenda at...."

MANDY (CONT'D)

So, what do you think?

LOU

About what?

MANDY

You know, about letting them stay next door?

LOU

What?

MANDY

Come on, Lou. What do we care? We're not using the house. It's just sitting there. Don't you feel sorry for him?

LOU

Of course I feel sorry for him.

MANDY

Think how good you'll feel to bring some joy into someone's life who really needs it.

LOU

Good? I don't think I'm gonna feel good. I think it's going to be very depressing.

MANDY

Only you would say that.

LOU

You're not going to stop with this are you?

She shakes her head. He gets into bed, continues mumbling:

LOU (CONT'D)

I'm going to be so uncomfortable. How do I act? What do I say? It's hard enough talking to people who are healthy.

MANDY

So you'll do it?

(CONTINUED)

LOU
Like I have a choice.

She kisses his cheek, works her way to his mouth, then slides her hand under the blanket out of frame.

LOU (CONT'D)
Okay, what are you doing? This is pointless. You're wasting your time.

He rolls his eyes as she tries to arouse him.

LOU (CONT'D)
It's not gonna happen. Forget about it. It's like touching my toe.

She gives up, moves over.

MANDY
Lou, you've gotta stop taking that drug.

He pats his hair.

LOU
It's not all grown in yet. There's still a long way to go.

MANDY
Well, how long is it going to take?

LOU
I don't know. A couple of months.

MANDY
I can't take much more of this. I'm telling you, Lou, you're gonna have to decide between me or your hair.

On Lou's reaction...

CUT TO:

EXT. AIRPORT - DAY

Shot of a plane landing.

INT. AIRPORT GATE -- DAY

Lou and Mandy are waiting.

LOU
(re: a passenger)
You think that woman's trying just a little too hard to look like Ally McBeal?

(CONTINUED)

MANDY

Hold up your palm.

He does so. Mandy hits it with a left jab followed by a sharp right cross.

LOU

Ow. Ow.

MANDY

That's only three lessons.

LOU

This is all so you can beat me up one day. Is that it?

Passengers start filing out.

LOU (CONT'D)

Uh oh. Here they come.

MANDY

Oh, I forgot. Don't say anything to the boy, about what's going on. He doesn't know anything about it.

LOU

Yeah, like I'm going to say something. That would be quite an icebreaker.

MANDY

Is that them?

BRENDA and OLLIE head towards them. Ollie looks like any average twelve-year-old. Brenda is anything but average. She's got it, knows it, and likes it.

BRENDA

I'm Brenda. This is my son, Ollie.

MANDY

Hello. I'm Mandy. This is my husband, Lou.

LOU

Hi, Ollie, how are you? I mean, um...

MANDY

How was the flight?

OLLIE

(to Mom, re: Lou)
Doesn't he look like Mr. Beagle?

BRENDA

No.

(CONTINUED)

OLLIE
Oh, come on. He looks just like
him.

LOU
Who's Mr. Beagle?

BRENDA
He used to live across the street
from us.

OLLIE
He had the biggest -

BRENDA
Ollie.

LOU
The biggest what?

BRENDA
Nothing.

LOU
Biggest nose? He had a big nose?

BRENDA
No, no.

LOU
Teeth, something with my teeth?...

EXT. PARKING LOT -- LATER

They're in the car waiting on line to pay the parking
attendant.

BRENDA
You've gotta be the nicest people.
We are so excited.

MANDY
It's okay. We're happy to do it.

LOU
Happy? Delighted. We're delighted
to do it.

BRENDA
How is it you have two homes right
next to each other?

MANDY
You know John McEnroe?

BRENDA
The tennis player?

(CONTINUED)

MANDY

Well, he used to live there and he played his electric guitar every night, we couldn't take it so Lou just went ahead and bought it.

OLLIE

So you're rolling in dough, huh?

LOU

Sure, I wish.

MANDY

We're trying to sell it now. So from time to time people will be coming to look at it. I hope that's okay.

BRENDA

Oh, of course. It's fine any time.

Now, the parking exit gate comes crashing down on the hood of the car.

LOU

What the hell was that?!

Lou gets out of the car to check the damage as car horns start blaring.

EXT. HOUSE NEXT DOOR -- LATER

The car pulls up giving us a new ANGLE on the damaged HOOD. They get out.

INT. HOUSE NEXT DOOR -- CONTINUOUS

Mandy gives them a tour of the house.

MANDY

And this is the living room.

OLLIE

No carpeting?

BRENDA

Look at the ocean. Oh this is so cool.

OLLIE

Where's the t.v.?

MANDY

Oh, we forgot to rent the t.v. It's okay, we have an extra one that you can use.

(CONTINUED)

BRENDA

Ollie, can you smell the ocean?

Ollie heads for the kitchen.

OLLIE

When are they going to put the t.v. in?

MANDY

We can bring it over today.

BRENDA

Ollie, let's go swimming.

MANDY

Other than the t.v., is there anything else you might need?

From the kitchen, we hear:

OLLIE

How about some soda?

MANDY

Oh, forgot that too.

OLLIE

(yells out)

Hello, hello. Look, there's an echo.
Hello... Hello...

BRENDA

Thanks again for everything.

MANDY

We'll bring the t.v. over.

LOU

See you later.

Mandy and Lou leave.

INT. MANDY AND LOU'S HOUSE -- LATER

LOU

Look, I know I shouldn't say this,
and really, I respect your desire to
help people, but if I may speak
frankly...

MANDY

Yes?

LOU

The kid's a prick.

(CONTINUED)

MANDY

How can you say that about a little boy who's dying?

LOU

Hey, I'm sorry. I found the kid detestable. I'm not allowed?

MANDY

Besides, you don't even know him.

LOU

I know. It's a first impression...He looks good.

Lou glances out the window and spies the voluptuous Brenda emerging from the water. She looks ravishing. Ollie is standing on the sand looking bored and discontent.

MANDY

Could you set the t.v. up for them?...Lou?

LOU

(snapping out of it)
How am I going to do that?

MANDY

All you have to do is plug it in. I think even you can do it.

He heads into the bedroom then stumbles out of the house with the television.

INT. BRENDA'S -- MOMENTS LATER

Lou and Brenda checking out the t.v. She's still in her 2-piece bathing suit, which is having quite an affect on Lou.

BRENDA

Well, what can I say, only thanks again.

LOU

You know, you just can't keep thanking me all the time. Just save it and give us one at the end...I mean.

She reacts.

OLLIE

(yells from the other room)

What about Showtime? Do we have Showtime?

(CONTINUED)

LOU
We have to order it.

OLLIE
How long is that going to take?

LOU
I don't know.

OLLIE
Great. Very, very "effen" great.

BRENDA
Ollie.

OLLIE
I said "effen".

BRENDA
(re: Lou's trance)
What's wrong?

LOU
Wrong? No, nothing. Well I'd better
get back.

But that body is killing him.

BRENDA
So, the cable, should I order it or
are you going to take care of it?

LOU
No, I'll take care of it.

He leaves the house and trots home, the image of Brenda in
her bikini top dancing in his head.

INT. LOU AND MANDY'S HOUSE -- CONTINUOUS

He grabs Mandy by the hand.

LOU
Come here.

MANDY
What is it?

LOU
I think something's happening.

He pulls her into the BEDROOM. They start to fool around,
but it soon becomes apparent that it's not happening. Mandy's
had it. She gets up and exits the room, leaving Lou sprawled
on the bed staring at the ceiling.

INT. RESTAURANT - DAY

Lou, John and Cindy are checking out the shirt with epaulets which is being modeled by a cranky waiter, STEVE. Lou circles him.

LOU

Mm umhm, umhm.

CINDY

What do you think?

LOU

Not bad.

JOHN

I think it looks ridiculous. It's not French.

LOU

(to Steve)

What do you think?

STEVE

It feels faggy.

LOU

Faggy?

STEVE

Yeah.

LOU

Where do you get faggy?

STEVE

It feels faggy to me.

CINDY

I've never seen a homosexual wearing epaulets.

LOU

All right, take it off. We'll keep looking.

CINDY

(walking away)

Just because he said faggy?

STEVE

What about denim?

LOU

Steve, would ya?

(CONTINUED)

Now a neurotic man named BARRY shows up with a lot on his mind.

BARRY

Hey Lou, I gotta talk to you.

LOU

Sure... So what do you think of the kitchen, Barry? It's unbelievable, isn't it? You're going to love cooking here. Come on in.

He ushers him into his office.

LOU (CONT'D)

Any ideas about the waiter's shirts?

BARRY

Hawaiian?

LOU

I don't think so.

Cindy opens the door.

CINDY

The guy from the car place called, he said the hood won't be ready for three weeks.

LOU

You're kidding.

Cindy exits. Barry can't hold it in any longer.

BARRY

Listen, Lou, I'm afraid I'm, uh, I'm not going to be able to go to work. I can't, uh, I can't do it.

LOU

What are you talking about? We're opening on the 28th.

BARRY

I know, I know. I'm really sorry.

LOU

Why? What happened.

BARRY

I'm not good. I can't cook.

LOU

Can't cook? You're a great chef. You're one of the best chefs in the country.

(CONTINUED)

BARRY

No, no, I'm not. I can't cook anything! And I'm very uncomfortable about the kitchen being in the middle.

LOU

Why? It's no big deal.

BARRY

No, it is a big deal! I'm not going to cook out there with everybody watching! I'll tell you that! I'm not going to make a spectacle of myself! Nobody's going to be eating. They're just going to be watching, like I'm some kind of circus act and I don't want any part of it! I'm not an entertainer! I'm just a chef!

LOU

Why didn't you tell me this earlier?

BARRY

I should have... Why'd you have to put the kitchen right in the middle of the restaurant?!

INT. LOU'S HOUSE (KITCHEN) -- NIGHT

Lou is on the phone with Barry, while the housekeeper, MARIA, does the dishes.

LOU

Have you discussed this with your wife?...How could you say that? You're the best! Your coq au vin, your duck confit with lentil, not to mention...Yes lentil l-e-n-t-i-... Look, they're going to be eating. They're not going to be watching you... You know, you're nuts! That's what you are. you're nuts!

(hangs up the phone)

Chefs... They're all crazy. Doesn't want to cook in the middle of the restaurant. Do you believe it?

MANDY

Well, in retrospect, perhaps you could have put the kitchen someplace else.

LOU

(sighing)

Ah, what's the point? You try and do something different.

(CONTINUED)

MANDY

So, how are you going to find a new chef?

LOU

John's working on it. He's setting up some interviews.

MANDY

Oh, I forgot to tell you we're going out on Saturday night. We've been invited to a little dinner party.

LOU

Who's dinner party?

MANDY

Dr. Karp.

LOU

The dentist?

MANDY

Yeah.

LOU

Dinner with my dentist? I don't even know the guy. I've been to him what? Three times?

MANDY

Well, maybe he wants to start a friendship.

LOU

Why did you even say yes?

MANDY

What was I supposed to say? He put me on the spot.

LOU

Well, you have to call him back and tell him we can't go.

MANDY

What should I tell him?

LOU

Tell him you forgot, your brother's coming in for the weekend. I don't know. Make something up.

MANDY

No, that's not good. I'll just tell him we're going out of town.

(CONTINUED)

LOU
Well, if we tell him that, then we
actually have to go out of town.

MANDY
No we don't.

LOU
What if he spots us?

MANDY
What is the big deal?

Lou looks out the window and zooms in on Brenda, who's on
the beach.

MANDY (CONT'D)
Lou.
He doesn't hear her.

MANDY (CONT'D)
Lou.

LOU
(turns back)
What?

MANDY
I'll see you later.

LOU
Where are you going? I thought you
were going to call.

MANDY
No time. I have a Heal the Bay
meeting and then a boxing lesson.

LOU
Okay.

Lou watches her leave, then runs upstairs.

INT. BEDROOM -- CONTINUOUS

He starts rummaging through his drawers, and finally comes
up with a bathing suit. He puts the suit on, checks himself
out in the mirror.

EXT. BEACH -- DAY

Lou slogging through the sand. Brenda and Ollie are on a
blanket.

LOU
Hello. Hello, Ollie.

(CONTINUED)

Ollie doesn't answer.

BRENDA

Ollie, Lou said hello.

OLLIE

Why do I have to say hello to everyone who says hello to me?

BRENDA

Because it's polite.

OLLIE

So what? What does "hello" do?
"Hello." I just don't see what that does.

BRENDA

It doesn't do anything. It's just a greeting.

OLLIE

Why does there have to be a greeting?
That's really stupid.

LOU

Hey, I'm with Ollie. I am totally cool with no greeting. Much too much is made of the greeting.

OLLIE

"Hello," "goodbye." It's all a waste of time, isn't it? I'm going in.

As Ollie leaves:

LOU

(to Ollie)

I assume you don't want a toodleloo, so I will not toodleloo. Don't worry, no toodleloos from me.

BRENDA

I'm sorry.

LOU

Please, please. I totally understand. And I think he's doing great, you know, considering...

BRENDA

It's been rough.

LOU

Again, if there's anything I can do.

(CONTINUED)

BRENDA

So, how about a dip?

LOU

Yes, a dip. By all means, let us dip.

They start to walk to the beach.

LOU (CONT'D)

You know that's one of my nicknames, "The Dip." Because I like to dip. Crackers, pretzels, my elbows. I dip anything. I'm an inveterate dipper.

Brenda dives into the water. Lou plunges in after her. He does not call the water home.

LOU (CONT'D)

Oh, yeah, nothing like this. This is bracing. Is this not bracing?

BRENDA

Hey dude, let's body surf.

And they do, leaving him sprawled on the ground, injured. She falls to her knees, her breasts hovering over him.

BRENDA (CONT'D)

Are you okay?

LOU

I think so.

BRENDA

Maybe body surfing's not your cup of tea.

LOU

Whatever.

INT. LOU'S HOUSE -- DAY

He enters soaking wet from the back door, just as Mandy comes in from the front. He's taken aback.

LOU

Hi.

MANDY

What are you doing?

LOU

Oh, um...I went for a little swim.

(CONTINUED)

MANDY

A swim? You hate swimming. You haven't been in the water in five years.

LOU

It's not five years.

MANDY

It's five years.

LOU

Well, I thought maybe I'd like it.

MANDY

Maybe you'd like it?

LOU

It wasn't bad. Kind of invigorating.

MANDY

How come you're all hunched over?

LOU

Oh, I uh, I tried to body surf.
What are you doing here?

MANDY

I forgot my report.

Lou goes into the BATHROOM, and shuts the door. We're now TIGHT on his FACE as he closes his eyes.

BEGIN FANTASY: Lou is back on the sand. Brenda once again hovering over him. Lou reaches up to touch her breasts. Ollie materializes.

OLLIE

Mom, come on. I want some lunch.

BRENDA

One second, Ollie.

OLLIE

No, now!

LOU

Get the hell out of here you little prick.

BRENDA

Hey, don't talk to my son like that.

LOU

He's screwing up my fantasy. I'm just trying to get him out of here.

(CONTINUED)

BRENDA
That's still no way to talk to him.

LOU
Just shut up and take your top off.

BRENDA
No.

LOU
Fine, I'll take it off.

She pushes him down and starts to leave.

LOU (CONT'D)
Hey, wait a second. You can't leave.
It's my fantasy.

BRENDA
Too bad.

She walks away.

LOU
(yells)
Wait, come back. Come back! I'm
letting you stay in my house! Hey!

INT. LOU'S BATHROOM -- SAME

Lou, disgusted, zips up and leaves the room.

INT. RESTAURANT -- DAY

CHEFS of every variety waiting outside Lou's office. They
all have shopping bags in front of them.

INT. LOU'S OFFICE -- DAY

A chef, MAURICE is in mid-interview.

MAURICE
Let's see, it was four years at
Benoit's. And then the two months
at Chez Nous which I told you about.

LOU
Right.

MAURICE
And that's it really. I feel great
about my cooking. I really feel I
know what ingredients work for me
and I think most people find it
delectable.

(CONTINUED)

LOU
Okay...well let's see what you got.

He reaches into his shopping bag.

MAURICE
Okay...

And removes a dish, wrapped in tinfoil. He hands it to Lou who takes out a knife and fork.

MAURICE (CONT'D)
It's rack of lamb persillade with potatoes au gratin.

LOU
(impressed)
Potatoes au gratin.

He takes a bite and, talking with his mouth full, he continues the interview.

LOU (CONT'D)
So, where you from, Maurice? How did you get into cooking?

MAURICE
Originally, Wisconsin.

LOU
Mmhm.

MAURICE
Started out with eggs when I was nine.

LOU
Sunnyside or scrambled?

MAURICE
Scrambled at first - then I got into omelettes.

LOU
What kind?

MAURICE
Oh Christ, you name it.

LOU
Hmm. Okay, then what?

MAURICE
Well then I don't know why, I got very interested in casseroles.

(CONTINUED)

LOU
It's not atypical.

MAURICE
It was all I could talk about.

LOU
Mmmmm. Any chicken pot pie?

MAURICE
Occasionally.

LOU
Can I ask you a personal question?

MAURICE
Sure.

LOU
Does the idea of preparing summer
sauces make you anxious?

Maurice thinks it over.

MAURICE
It did at one time, definitely. But
now, today? No.

LOU
Okay.

Now Lou wipes his face with the napkin and pushes the plate
aside. Maurice steels himself for the verdict.

LOU (CONT'D)
Well, it's not bad.

MAURICE
Not bad?

LOU
No, it's good.

MAURICE
You don't have to lie to me.

LOU
(coming clean)
I thought it was just okay.

MAURICE
Just okay?

LOU
The lamb was a little tough.

That's the last straw. He starts packing up.

(CONTINUED)

MAURICE

Tough?

LOU

Did you put paprika on this?

MAURICE

Paprika? No!

LOU

I thought I tasted a little paprika.

MAURICE

There was no paprika!

Maurice packs up.

LOU

I liked the potatoes.

MAURICE

Did you? Really?

A knock at the door. John enters psyched up.

MAURICE (CONT'D)

So you liked the potatoes?

LOU

Very much.

Maurice leaves on a better note.

JOHN

I just got off the phone with Daniel.

LOU

Daniel Larouche? The chef from New York?

JOHN

Yes. He said he'd love to come out here to meet you. He said he might be ready to make a change.

On Lou's excited reaction.

EXT. RACETRACK -- NIGHT

Lou, Mandy, John and his wife, SARA, are sitting in the grandstand checking out the racing form.

JOHN

You know he's supposed to be one of the best chefs in the country.

(CONTINUED)

SARA
Why would he leave New York?

LOU
I don't know.

JOHN
I just called him out of the blue.

MANDY
(re: the horse)
Oo, check out number four. He's a hunk.

LOU
Could you imagine if we got him...

MANDY
(reading from program)
"Make My Day" yeah that's the ticket.
(screaming)
Make My Day big fella!

LOU
All right, I'm going to bet.
(to Mandy)
We would've been better off at that dinner party tonight. I would've saved some money.

Mandy gives Lou money.

LOU (CONT'D)
I know. The four.

INT. THE BETTING WINDOW -- NIGHT

Lou is on line to bet. He notices an odd-looking MAN on the next line staring at him.

BURT
Lou, right? Lou Ziebert.

LOU
Yeah? And you are?

BURT
Burt Bondy. I'm a patient of Dr. Karp.

Great.

LOU
Oh yeah.

(CONTINUED)

BURT
We talked in the waiting room once,
remember? A couple of months ago?
How ya doing?

LOU
Losing.

BURT
I heard you're opening up a
restaurant.

LOU
That's right.

BURT
You know I sell tablecloths.

LOU
No, I didn't.

BURT
If you're looking let me know. We
just got in some beautiful checks.
Green and yellow, orange and grey,
you name it.

LOU
Okay.

BURT
Here's my card.

LOU
Beautiful.

BURT
Good seeing you. I'll tell Dr. Karp
you said hello.

LOU
You do that.

BURT
Hey, you never know who you'll bump
into.

INT. GRANDSTAND -- NIGHT

Lou returns, thrown by the encounter.

LOU
So I just ran into this guy, Burt
Bondy.

JOHN
Who's he?

(CONTINUED)

LOU
He's a patient of Dr. Karp. That's
the dinner party we were supposed to
go to tonight.

SARA
So.

LOU
(to Mandy)
I told you we should have stayed
home.

MANDY
He's not going to say anything to
him.

LOU
He's already told me he's going to
tell him.

SARA
So.

LOU
Everything I say, you say "so."

JOHN
When's his next appointment?

LOU
I don't know.

JOHN
I'm sure he'll just say he ran into
you. I don't think he'll give the
date and the time.

MANDY
Do you believe what a big deal he
makes about this?

LOU
Hey, he's my dentist.

SARA
You know dentists have the highest
suicide rate.

LOU
So.

JOHN
I didn't know you were friendly with
your dentist.

(CONTINUED)

LOU

We're not.

JOHN

So, why did he invite you to a dinner party?

LOU

I don't know. That's what I've been trying to figure out. It's a little bizarre.

TRACK ANNCR (V.O.)

And they're off.

INT. LOU'S BEDROOM -- NIGHT

Getting ready for bed.

LOU

You believe that Sara? No matter what you say she says "So." Like that's her response to everything. "Nuclear war broke out." "So."

MANDY

Does he ever pick up a check?

LOU

I mean what's the point of living, "So, so." Everything could be a "so."

MANDY

(hearing music)

What's that noise? You hear it?

LOU

(listening)

Sounds like McEnroe.

MANDY

Yes, it does.

Lou heads for the door.

LOU

I want to see what's going on.

EXT. BRENDA'S -- MOMENTS LATER

Lou knocks on the door, Brenda opens it. McEnroe is wailing.

BRENDA

Oh, hi handsome.

(CONTINUED)

LOU

Hello.

BRENDA

I'm having a little birthday party
for Ollie next week on the beach.
Be there or be square.

LOU

How's this, I'll be there and still
be square...Is that John McEnroe?

John stops playing the guitar and singing.

JOHN MCENROE

Hey, Lou.

LOU

(from the door)

What are you doing here?

JOHN MCENROE

I came by to pick up that box I left
in the garage.

LOU

Right, the box.

He goes back to playing.

LOU (CONT'D)

(sotto)

Look, you know, I have nothing against
the guy personally, I mean I think
he conducted himself like a maniac
on the tennis court but that's neither
here nor there. Anyway the reason I
bought the house was so I wouldn't
have to hear that awful music anymore.
And now he's here? After I bought
the house? See how crazy that is?
I'm sure you understand.

BRENDA

Sure I do, but Ollie's totally into
it. He really digs John.

LOU

Oh, that's nice.

BRENDA

You'll come to the party?

LOU

Sure...How much longer you think
this is going to be, like another
half an hour?

(CONTINUED)

BRENDA

Hard to say, Lou.

He's staring at her chest. She notices.

BRENDA (CONT'D)

Anything else I can do for you?

LOU

Uh uh.

She closes the door.

INT. RESTAURANT -- DAY

Lou is going over the contracts with a LAWYER as DANIEL and other PERSONNEL including GAIL the hostess and PETER the maitre'd look on.

LAWYER

Well, other than these two changes, everything appears to be in order.

DANIEL

(with French accent)

Okay, there are just a few things I have to mention before I sign.

LOU

Sure.

DANIEL

First let me begin with salmon. I have no use for it.

LOU

Really? You don't like salmon?

DANIEL

No I don't. I won't buy it, I won't broil it, I won't bake it.

LOU

Well, I'm a little disappointed.

DANIEL

That's how I feel.

LOU

All right. Anything else?

DANIEL

Yes. No capers.

LOU

How come?

(CONTINUED)

DANIEL
It's personal.

LOU
Well I don't know what happened, if there was some incident involving capers, but I think you should reconsider. A lot of people like them, myself included.

DANIEL
I don't care if they all like capers, it would not make a difference to me. Because I tell you something, no one will be allowed in my kitchen with capers, no one! That is a rule. I see one caper in there, for sure there will be problems.

LOU
(reluctantly)
Okay, no capers.

DANIEL
On the other hand, I don't want to back you into a corner.

LOU
Believe me I have a bigger problem with the salmon than the capers. I feel I'm more in a salmon corner than a caper corner.

LAWYER
You know, I'm sure it will all work itself out. I wouldn't make too big a deal about this.

Lawyer gives Daniel a pen.

LAWYER (CONT'D)
Sign here, and here.

GAIL
(to Peter)
You know where he used to work?

PETER
Yeah, Marsaille.

LAWYER
(turns over another page)
Initial this, and this.

(CONTINUED)

DANIEL
(joking)
My hand is getting tired.

LAWYER
Okay, one more and that does it.

He finishes signing to applause, hand shakes all around.

DANIEL
I am very happy. We are going to
have the finest restaurant in town.
Champagne is poured. They drink.

JOHN
Barry quitting was the best thing to
ever happen.

DANIEL
All right, Lou, if you don't mind, I
have many things to do.

LOU
Do your things. I'll speak to you
later.

CINDY
(to Lou)
You won't miss the salmon.

LOU
I hope not.

CINDY
I'll trade Barry for Daniel and no
salmon any day.

Daniel starts to exit, gets to the door. On his back, we
hear:

DANIEL
You fucking cocksucker cunt
motherfucking bastard!

And he exits, leaving everyone stunned.

LOU
What was that?

EXT. THE BEACH -- DAY

Ollie's party is in progress.

INT. LOU'S HOUSE -- DAY

Lou is looking out the window at Ollie's PARTY. Mandy is on the phone with her least favorite person.

MANDY

(rolling her eyes)

Yes Mom, that'll be fine.

Lou signals her to speed it up.

MANDY (CONT'D)

If you want. Okay, bye.

She hangs up.

MANDY (CONT'D)

So she wants to come out next week.
For a couple of days.

LOU

But I thought you're going to New Mexico.

MANDY

No, it would be after I get back.

LOU

What's a couple?

MANDY

Three, four.

LOU

Maybe a couple is five or six. Nobody knows what a couple is.

MANDY

She won't fly. We'd have to get her a driver.

MARIA

Excuse me Mr. Lou, my husband would drive her.

MANDY

Is he still out of work?

MARIA

Yes, I ask him. I'm sure he will do it.

MANDY

That's a perfect idea.

LOU

...Is that McEnroe out there?

EXT. BEACH -- LATER

The party is now in full swing. Lou sees Brenda who's wearing a halter.

LOU
Hi, Bren-dear.

BRENDA
Hi Lou...You're just getting better looking everytime I see you.

LOU
Me?

BRENDA
How about a brewski?

LOU
Sounds good.

BRENDA
And a dog?

LOU
Okay...

She gets a hot dog and hands it to Lou.

BRENDA
Thanks so much for letting us stay here again. Your wife too, although I have a feeling it was really your idea.

LOU
Ah, it's really not important whose idea it was.

BRENDA
It's been great for Ollie.

LOU
Hey, I didn't do it for Ollie. I did it for me. Makes me feel good. I'm being selfish. I'm a selfish man.

BRENDA
You are a funny man, Lou Ziebert.

She walks away. He gets some mustard. McEnroe's there.

LOU
What are you up to?

(CONTINUED)

JOHN MCENROE
Nothing much.

LOU
How's your new place?

JOHN MCENROE
Not bad.

LOU
We really don't have anything to say
to each other, do we?

JOHN MCENROE
Not a thing.

LOU
So why continue to bore each other?

JOHN MCENROE
Really no reason.

LOU
I say on the count of three, we end
this.

JOHN MCENROE
Why wait till three?

As McEnroe turns, he slips, spilling mustard from his hot
dog on Lou's shirt in the process.

JOHN MCENROE (CONT'D)
Sorry.

LOU
Great.

Lou gets a clump of napkins and works on getting the stain
out. Meanwhile the kids are trying to smash open the piñata
with a bat. The bat is handed to Ollie. He takes a swing
and makes a dent. They yell for him to try again. As he
winds up we notice that Lou, still working on the stain,
has wandered into the area. Ollie swings, misses the piñata
but makes perfect contact with Lou's mouth. Down he goes.

LOU (CONT'D)
Ah, my teeth! My teeth! Look, my
tooth is on the ground. He chipped
my tooth!

Mandy rushes over.

MANDY
We better get you to a dentist.

(CONTINUED)

LOU
It's Sunday.

MANDY
I'll call Dr. Karp.

LOU
Dr. Karp?

INT. DR. KARP'S OFFICE -- LATER

Lou is being worked on by DR. KARP. Lou's got a mouthful of gauze, making it difficult to understand him.

LOU
This is an awfully nice thing for you to do.

DR. KARP
No problem.

LOU
I know nobody likes to be disturbed on a Sunday. God forbid you interrupt a Sunday. Sunday is so important.
(a la the national
speedway announcer)
"Sunday, Sunday, Sunday." No one interrupts Sunday. You never hear the end of it.

Karp smiles politely.

LOU (CONT'D)
Anyway, sorry we missed the dinner party.

DR. KARP
(inscrutable)
Yeah.

LOU
We made plans to go away a long time in advance.

DR. KARP
Where'd you go?

LOU
Um, Sacramento.

DR. KARP
What's in Sacramento?

LOU
My uh, my step-father has a pear farm.

(CONTINUED)

DR. KARP

Pears?

LOU

Yeah, big Bartletts. In fact that's his nickname. Big Bartlett, or Big Bart.

Karp goes back to work, then:

DR. KARP

So, uh, you know Burt Bondy?

LOU

Burt Bondy?...

DR. KARP

I know he's in your business. He manufactures tablecloths.

LOU

Burt, oh yeah.

DR. KARP

Yeah, he's a patient of mine.

LOU

Oh. Was he in recently?

DR. KARP

Yeah, a few days ago.

LOU

Did he uh, did he mention me?

DR. KARP

Yes, as a matter of fact.

LOU

What did he say?

DR. KARP

Oh a little of this, a little of that.

LOU

Is that right?

Now Dr. Karp picks up the drill and turns it on. As he guides it down from Lou's P.O.V. we

CUT TO:

INT. LOU'S HOUSE -- DAY

A meeting (ten people) is wrapping up. Mandy has to talk over the din.

(CONTINUED)

MANDY

So if you all just get one person to help out. It's just a few hours. Thank you, oh, next week at Carla's.

As they start to disperse, Lou enters.

WOMAN

Hi, Lou.

Lou, too embarrassed to open his mouth, hums a "hello."

MAN

Lou, how goes it?

Lou hums and leaves the room. He heads for a mirror where he checks his teeth out. They're twice the size of normal front teeth.

MANDY

Are you okay?

He shows her his front teeth.

LOU

Look, look at this.

MANDY

Oh my.

LOU

Look what he did to me. Bondy was in a few days earlier. He must have told him. He must have done this on purpose.

MANDY

But those aren't the permanent caps?

LOU

No, they're just temporaries.

MANDY

Right, they're temporaries. That's what temporaries look like.

LOU

What, like chiclets? Temporaries don't look like chicklets.

MANDY

Look, I don't want to get into a discussion about temporaries.

LOU

Neither do I. You think I want to talk about temporaries?

(CONTINUED)

MANDY

No.

LOU

I mean neither one of us knows anything about temporaries, so it's a pointless discussion.

MANDY

I agree. Until we get some more information about temporaries, I don't think we should talk about it.

LOU

And how about that kid. What a little prick. You know he wouldn't even apologize to me for what he did?

MANDY

Lou.

LOU

Yeah, I know, I know. He's dying. Spare me. Just 'cause your dying, doesn't give you the right to smash somebody's teeth out. You just can't say and do anything you want just because you're dying!

MANDY

Yeah, I'd like to see how you would behave under similar circumstances.

LOU

I wouldn't go around hitting people in the mouth with a baseball bat and then not apologizing, I'll tell you that! Most people who are dying become angelic and Christ-like. I don't know what happened to this kid.

INT. RESTAURANT -- DAY

A staff meeting is under way. They're sitting around a table.

LOU

Okay, what else?

CINDY

I think we should put lemon in the water.

LOU

Lemon in the water. Love lemon in the water. See, you see? This is an idea. What else?

(CONTINUED)

GAIL

I got one. How about we put bells
on all the tables.

LOU

Bells? For what?

GAIL

The waiters? You know, to get their
attention.

This is met with some groans.

LOU

Wait a second, wait a second. Maybe
it's not such a bad idea.

GAIL

You know how people are always trying
to find their waiter? Why shouldn't
they just be able to ring a bell?

JOHN

How would the waiter know who's bell
it was? Every time a bell rang,
everyone would be looking.

There's general agreement on this.

GAIL

Well, we'd have to get different
bells, so each waiter would have
their own tone.

LOU

I gotta tell you I really like this
bell idea.

PETER

What about some veggies on the table?
Like in Morgans, they have carrots
and celery on the table as soon as
you sit down.

LOU

We do need something on the table.

JOHN

How about some kind of chip?

LOU

(unenthusiastic)
Chip? Eh, I don't know.

JOHN

You can't go wrong with a chip.

(CONTINUED)

LOU

You can go wrong with a chip.

JOHN

Well, with all due respect, I don't know how you can go wrong with a chip.

LOU

Very easy.

CINDY

Well, bread, we'll have bread.

GAIL

That's obvious.

JOHN

How about olives?

PETER

I'd rather have pickles than olives.

GAIL

Pickles? It's not a deli.

LOU

I don't know where you got pickles from.

Daniel enters.

LOU (CONT'D)

Hey, Daniel.

Big group hello. Daniel appears to be a bit testy.

LOU (CONT'D)

We were just talking about some things we could do. Like maybe olives on the table as soon as you sit down.

DANIEL

Olives? That's a joke, right?

LOU

No, what's wrong with olives?

DANIEL

You want customers to fill themselves up on shitty olives? It will ruin their appetites.

LOU

Olives? How many olives can you eat?

(CONTINUED)

DANIEL

I have seen people eat twenty, thirty olives at a time!

LOU

Twenty, thirty? Come on.

DANIEL

Have you ever seen people with free food? They never stop. It's endless. I couldn't watch it.

Daniel now drifts away to get a drink of water.

LOU

What else. Any other ideas?

PETER

All right, I know this might be unpopular, but can we talk about the sweet potato?

Strong reactions to this.

LOU

No, no let's talk about it.

PETER

Is there any reason why we shouldn't be serving sweet potatoes? Any reason at all?

The group is a little embarrassed.

PETER (CONT'D)

Come on, get real, people.

They mull it over for a beat, then:

DANIEL (O.S.)

Fucking cunt bastard motherfucker.

All eyes turn to Daniel who's oblivious.

INT. LOU'S OFFICE -- DAY

Lou is on the phone.

LOU

Yes, it's Lou Ziebert. Yeah, I don't know if you're aware of it or not, but I hired Daniel for my new restaurant...Mmh hmm. And how many years was he with you?...Let me ask you this. Is there anything unusual about him?

(MORE)

(CONTINUED)

LOU (CONT'D)

Did you find anything unusual about
him?...What?...
(taken aback)
What?...

INT. OFFICE -- DAY

Lou is meeting with his attorney, JOY BLOOMFIELD.

LOU

Look, I sympathize with him but I
can't have a guy calling everyone in
the kitchen a cocksucker.

JOY

It's a very difficult position. If
you let him go, there's no question
in my mind that he's going to sue
you for wrongful termination under
the Americans with Disabilities Act.
And in this situation, he'll sue you
for millions and get it...I don't
understand. Why did he last so long
at Marseille?

LOU

Because the kitchen was in the back!
Nobody heard him. Our kitchen is
right out in the open!

JOY

Well, if the food is good, maybe it
won't matter.

LOU

You want to be sitting there having
a nice romantic dinner and all of a
sudden you hear, "You cocksucker
mother-fucking cunt!"? Is that what
you want to hear when you go to a
restaurant?

JOY

We can fight it, but we won't win.
Juries love to award damages in cases
like this.

INT. LOU'S HOUSE

Lou enters and finds Mandy zipping up her suitcase.

MANDY

...I'm leaving.

LOU

All right.

(CONTINUED)

MANDY

All right?

LOU

Yeah.

MANDY

What does that mean?

LOU

What do you think it means?

MANDY

It's just a strange response.

LOU

What do you want me to say?

MANDY

Have a nice trip? Enjoy yourself?

LOU

(dawning on him)
Oh, I see, you're leaving. New Mexico. Right.

MANDY

What did you think?

LOU

I thought you were leaving.

MANDY

You mean you? Leaving you?

LOU

Yeah.

MANDY

And that's how you reacted? "All right"?

LOU

No. No.

MANDY

So, it's okay if I leave?

LOU

No, no, it's not.

MANDY

Well, that's what it sounded like.

LOU

No, it's not okay, of course it's not okay.

She shakes her head.

MANDY
What did the lawyer say?

LOU
What do you think she said?

The doorbell rings.

MANDY
Oh, that's the car service.

LOU
I would've driven you.

MANDY
That's okay...Well, goodbye.

LOU
Bye.

He leans over, kisses her on the cheek, then walks her to the door and watches as she gets in the car.

EXT. LOU'S HOUSE -- CONTINUOUS

Mandy waves goodbye then O.S. we hear kids yelling:

KID VOICES (O.S.)
Come on. Light it.

Mandy turns and sees Ollie with TWO FRIENDS one of whom is holding a butterfly which Ollie is about to set on fire.

MANDY
Let go of that butterfly!

They do and the car pulls away.

INT. LOU'S HOUSE -- CONTINUOUS

Lou scampers to the window, picks up the binoculars and sees Brenda lolling on the beach.

EXT. BEACH

Lou in his bathing suit making his way to her blanket.

LOU
Hello, hello.

BRENDA
Lou, you're a regular beach bum ain't ya?

(CONTINUED)

LOU

Oh yeah.

BRENDA

How's your mouth?

LOU

Well, I gotta wait a few weeks for the permanent caps to come.

BRENDA

I'm really sorry about it.

LOU

So I can't eat corn on the cob for a while, big deal.

BRENDA

You'll eat it off the cob.

LOU

Who needs the cob?

BRENDA

Lou, there was one thing I learned when I was a little girl: we all need the cob.

She hands him a tube of sun-blocker.

BRENDA (CONT'D)

Here, knock yourself out. Want me to do your back?

LOU

That's not cheating is it?

BRENDA

I don't think so.

LOU

I'll bet Mandy would think it's cheating.

BRENDA

Just touching the back?

LOU

Yeah really, a back, a penis. What's the difference? It's all flesh.

She starts to rub the cream on.

LOU (CONT'D)

This is cheating. No question about it.

(MORE)

(CONTINUED)

LOU (CONT'D)

I'm almost naked and I'm being touched and frankly, I'm enjoying it. Forget enjoying, I'm relishing the whole thing. I'm in the relish stage.

BRENDA

So if you guys aren't doing anything tonight how about I buy you dinner?

LOU

Well Mandy is out of town for a few days.

BRENDA

Okay, I'll take you then.

LOU

I don't see a problem with hat.

BRENDA

With hat? You don't see a problem with hat?

LOU

No not at all.

BRENDA

Because hats can be one huge pain in the butt.

BRENDA (CONT'D)

(handing him the tube)

Here, do me.

And with that, she lays on her stomach and reaching behind unfastens her top. On Lou's gulp, we...

CUT TO:

INT. PLANE -- DAY

Mandy walks down the aisle and takes her seat in first class. We see a man's hand on the arm rest clasp her hand whereupon we REVEAL the dentist, Dr. Karp, who, by all indications, forgot to take his lithium.

DR. KARP

Did anyone see you?

MANDY

No. You?

DR. KARP

No. God look at you. Come on, move closer I want to kiss you. Take your glasses off.

(CONTINUED)

MANDY

No, I'd rather not.

DR. KARP

Kiss me or take your glasses off?

MANDY

Take my glasses off.

DR. KARP

Come on, just for a second.

MANDY

No, I'm out of focus.

DR. KARP

Why do you have to be in focus?

MANDY

So I know where the lips are.

And they kiss.

MANDY (CONT'D)

See?

DR. KARP

Why couldn't it have been you? You're so easy to talk to. I had to be with someone who makes me nervous.

She hands him a mint.

MANDY

Here.

DR. KARP

Breath?

MANDY

A little bit.

DR. KARP

Why should I be happy? It takes balls to be happy. You know what? I don't have the balls to be happy.

MANDY

You have the balls.

DR. KARP

No I don't. She's got them and she's not giving them back.

EXT. THE CAR -- NIGHT

On the avenue, still a wreck.

INT. CAR -- LATER

Lou is driving. Brenda is wearing a yellow, R-rated spandex dress.

LOU

So where do you want to go?

BRENDA

I heard a lot of good things about Bob Young's.

LOU

Bob Youngs. No, no, I don't want to go there. I thought we'd go to Hunan House.

BRENDA

You don't like Bob Young's?

LOU

It's okay.

BRENDA

I hear it's the best restaurant in town.

LOU

What are you nuts?

BRENDA

(riled)

Did they dunk you too long at the baptism?

LOU

What?

BRENDA

Don't ever fucking talk to me like that.

LOU

No, no, I'm sorry...What?

BRENDA

Oh, I'm not supposed to say something nice about another restaurant?

LOU

Who said that you couldn't say something nice.

BRENDA

What are you threatened by Bob Young's?

(CONTINUED)

LOU
No, I'm not threatened...

Lou, somewhat thrown, inadvertently honks the horn. He immediately apologizes to the car in front by raising his arms and criss-crossing his hands.

LOU (CONT'D)
No, no, it was an accident. No honk.

EXT. HUNAN HOUSE RESTAURANT -- NIGHT

The dented car pulls up, turning a few heads, one being a CHINESE WOMAN.

INT. HUNAN HOUSE -- LATER

They're sitting at a table. The Chinese woman is now sitting behind them, overhearing everything.

LOU
So for the bread, I'm leaning towards pumpernickel. What do you think of pumpernickel?

BRENDA
It's fair.

LOU
Mmh hmm. Just fair?

BRENDA
Yeah, just fair.

LOU
This is helpful. What about pumpernickel with raisins?

BRENDA
Well, I like it better with raisins.

LOU
Isn't it amazing what a difference a raisin could make? Doesn't that just boggle your mind?

It doesn't.

INT. GRILL ROOM -- NEW MEXICO

Mandy and the Dentist in one of those dimly lit places with a lot of fish tanks.

MANDY
All he can talk about is food.
(MORE)

(CONTINUED)

MANDY (CONT'D)

Really, he has no interest in anything else. I used to think he was smart, but he doesn't read, has no hobbies, he's like an idiot savant. The savant part when it comes to anything to do with restaurants, the idiot part for everything else.

INT. HUNAN HOUSE RESTAURANT -

Where Brenda's not exactly hanging on every word.

LOU

What about bathroom attendants? I mean on the one hand they keep it spic and span. On the other hand, who wants company when you're in the bathroom.

BRENDA

I'm sorry, what?

LOU

Oh, listen to me, going on and on. God only knows what you must be going through.

BRENDA

It's okay.

LOU

I don't know how you do it.

BRENDA

Would you mind if we didn't talk about it?

LOU

I ruined the whole night. I just ruined the whole night. I can't believe it. What can I do? Let's just reverse the last minute, cause things were going very well. Didn't you think? Let's not talk about me anymore. You tell me something about you.

BRENDA

All right, but this is extremely confidential.

LOU

Well, nothing we say leaves this table.

(CONTINUED)

BRENDA

No, don't worry I won't mention your pumpernickel idea to anyone.

LOU

Okay...

She leans in and whispers something in his ear. Lou swallows and reaches for water.

INT. GRILL ROOM --

Mandy and Dr. Karp.

DR. KARP

My first instinct was not to marry her. So why did I think my second instinct was better than my first? What kind of idiot listens to their second instinct? Fourteen years, no sex, no laughs. The only time she feels like having sex is if I do something wonderful. Like last year I was honored at some local dental society dinner. She was all over me that night. That's when I have sex. I have to win an award.

MANDY

Okay, you want to hear something?

DR. KARP

Sure.

MANDY

Well I probably shouldn't talk about this.

DR. KARP

I won't say anything.

MANDY

He's been taking this drug to grow hair, but one of the side effects is that it made him impotent. It's been months.

DR. KARP

Months?

She nods.

DR. KARP (CONT'D)

What about that viagra?

MANDY

He tried. It didn't help.

(CONTINUED)

DR. KARP

So why doesn't he stop taking this drug?

MANDY

He prefers the hair.

DR. KARP

Well, at least you don't have to worry about him cheating.

INT. LOU'S BEDROOM -- LATER

In the throes of sexual passion, or at least Lou is.

BRENDA

What are you doing? What's taking so long?

LOU

Isn't it supposed to take long?

BRENDA

Just come already.

LOU

But I thought...

BRENDA

Will you come?

LOU

All right. Take it easy.

Lou shifts into fifth...

LOU (CONT'D)

I believe I'm coming. Yes. It'll just be another moment. And... Done. See how matter of fact I am? I don't make a big deal about it. I don't have to announce it to the world. I come and that's the end of it. I'm a quiet comer.

INT. NEW MEXICO HOTEL ROOM -- NIGHT

Whereas Dr. Karp on the other hand...

DR. KARP

Oh my God!

MANDY

Ssh...Quiet.

More loud moans from the dentist.

(CONTINUED)

MANDY (CONT'D)

Harvey, you're making too much noise.

DR. KARP

I can't help it. ...Aah, aah,
(much louder)

MANDY

Will you shut up?

DR. KARP

I'm...

And she covers his mouth with her hand muffling "coming."

INT. LOU'S BEDROOM -- NIGHT

Lou and Brenda in bed, post sex.

LOU

This was a medical miracle! You don't understand. I've looked at porno movies, read dirty books, magazines, nothing. That penis was so depressed I couldn't look at it anymore. I felt sorry for it. Nothing aroused me, until I saw you. Do you know what we did? We defied science. You cannot defy science.

(off her look)

What? What's wrong?

BRENDA

Oh, nothing. I was just thinking about Ollie.

LOU

Ollie, ollie, right, right. I'm going on about my penis, and you've got a... well. What a jerk. Like this is what people want to hear about. The condition of my penis.

BRENDA

You know, the medical bills are really piling up. I don't know how I'm... oh forget it.

LOU

What? What?

BRENDA

Why should I involve you in this?

LOU

No, no I'm involved, I'm involved. Tell me. You need money?

(CONTINUED)

BRENDA

You've done so much for me already.

LOU

You know what? We keep some cash in the house for emergencies. You know, in case a robber comes in, "Here's five thousand dollars, don't kill us." I want you to have it.

BRENDA

I couldn't possibly take it.

LOU

Nonsense.

Lou gets out of bed.

BRENDA

Where are you going?

LOU

Hold on, one second.

(O.S.)

Am I supposed to walk around knowing you have financial woes? I can't live with a woe.

He comes back with a wad of cash and gets into bed.

LOU (CONT'D)

Here, it's two thousand dollars.

BRENDA

Lou, you're the best.

She gets up, starts to get dressed.

LOU

Where are you going?

BRENDA

I have to pick up Ollie, he's at a friend's house.

LOU

Oh.

She kisses him on the cheek and leaves.

INT. HOTEL ROOM -- NIGHT

Harvey and Mandy in bed, post sex.

DR. KARP

She won't let me whistle.

(MORE)

(CONTINUED)

DR. KARP (CONT'D)

I'm not kidding. I am not allowed to whistle in the house... Did you ever see the movie, "Freaks?" It's about circus freaks. It's grotesque. One guy's just a head. Nothing else. That head seemed happier than me. He was laughing, joking...Why don't we stay an extra day?

MANDY

No, I have to get back.

DR. KARP

Why?

MANDY

I have this appointment with a psychic...

Suddenly Harvey springs up, panicked.

DR. KARP

Oh my God, I forgot to call. I'm supposed to call.

MANDY

Okay, so call.

DR. KARP

Would you mind leaving?

MANDY

Well, where do you want me to go?

DR. KARP

Oh, I don't know.

MANDY

Well, I'll wait in the bathroom.

DR. KARP

I think you should leave the room.

MANDY

You want me to go in the hall?

DR. KARP

Would you? I'm sorry.

DISSOLVE
TO:

INT. NEW MEXICO HOTEL HALL

Mandy is standing in front of her door.

(CONTINUED)

ANGLE: THE ELEVATOR

The doors open and Burt Bondy gets out with two friends. They say goodnight with Bondy heading in the direction of Mandy. As he passes her:

BURT
Everything okay?

MANDY
Couldn't be better.

Burt studies her for a beat.

BURT
Do I know you?

MANDY
I don't think so.

BURT
Are you from L.A.?

MANDY
No, I'm from Sacramento.

Now the hotel room door opens. Dr. Karp is in his underwear standing face to face with Bondy.

BURT
Dr. Karp.

DR. KARP
...Hi Burt.

BURT
What are you doing in New Mexico?

DR. KARP
I don't know.

BURT
You don't know?

DR. KARP
Well I know but I don't.

BURT
Yeah, we got a tablecloth thing happening. All the tablecloth people are here. It's a smile...Hey that wisdom tooth's feeling much better.

DR. KARP
That's good.

(CONTINUED)

BURT
So maybe we won't have to take it
out.

DR. KARP
Maybe.

BURT
Well, goodnight.

DR. KARP
Goodnight.

Dr. Karp shuts the door leaving Mandy in the hall with Burt.

INT. MARIA'S APARTMENT -- DAY

Maria's husband JESUS is about to leave. The dialogue is in Spanish with subtitles.

MARIA
You have everything? The directions?

JESUS
I got it.

MARIA
Have a good trip. I'll see you
tonight.

JESUS
Okay.

MARIA
Drive carefully.

JESUS
I will...By the way, have you ever
met this woman? What's she like?

MARIA
Just once. She talks a lot.

JESUS
Well that's okay. We'll be in the
car a long time...Adios.

INT. RESTAURANT --

Lou is stopped by Peter.

PETER
Lou can I talk to you for a second.

LOU
Sure.

(CONTINUED)

PETER

Look, about that pickle suggestion
the other day.

LOU

Uh huh.

PETER

You know I was just kidding around.

LOU

So you don't think there should be
pickles on the table?

PETER

No, I was kidding.

John escorts Steve over. Steve is now wearing a Hawaiian
shirt.

LOU

Hawaiian?

JOHN

What do you think?

LOU

Where'd you get Hawaiian from?

JOHN

I don't know.

LOU

Did Barry mention that to you?

JOHN

(lying)

No.

PETER

(re: pickles)

You believe me, right?

LOU

(to John)

Let's try turtlenecks.

STEVE

(to John)

I told you.

Steve and Peter leave.

JOHN

You know, I think you owe my wife an
apology.

(CONTINUED)

LOU

What for?

JOHN

That whole "so" thing.

Daniel enters and walks toward Lou.

DANIEL

I heard you wanted to see me.

JOHN

She's really hurt.

John walks away.

LOU

I was taking a look at the menu. Am I crazy or do you have a kebab on there?

DANIEL

Yes, there's a kebab.

LOU

A kebab with the skewer and the zucchini? Come on.

DANIEL

I have a special way of preparing them.

LOU

A kebab's a kebab.

DANIEL

Yes, well why don't you go fuck yourself you cocksucking prick.

LOU

Was that real or was that syndrome?

DANIEL

No, real.

LOU

Sounded syndromy.

DANIEL

Well, it wasn't.

LOU

Don't take this the wrong way but is there any you could possibly curse in French? Because that would help a lot.

(MORE)

(CONTINUED)

LOU (CONT'D)

Nobody would really know what you were saying. They'd think you were just being a little temperamental.

DANIEL

It does not work that way. You think it's a whim? It's not a whim.

LOU

I don't think it's a whim.

DANIEL

I will cook for you, but you are a stupid man.

LOU

You know, if you're not happy.

DANIEL

No chance.

INT. DR. KARP'S HOUSE - DAY

The dentist returns. He's met by his wife DEBRA.

DEBRA

Oh, you're home. What took you so long?

DR. KARP

Oh, uh, a lot of traffic.

DEBRA

How was it?

DR. KARP

It was okay.

MICKEY

Daddy!

MICKEY, a 12-year-old boy, dashes up to him. They hug.

MICKEY (CONT'D)

Daddy, look what I made.

He hands him a drawing.

MICKEY (CONT'D)

It's a house.

DR. KARP

That's a house?

(CONTINUED)

DEBRA
(disapproving)
Harvey.

His little daughter KELLY greets him.

KELLY
Daddy!

She goes under a table.

KELLY (CONT'D)
Daddy, where am I?

DR. KARP
(under his breath)
I don't know but I can tell you where
I am.

KELLY
Where?

DR. KARP
Nevermind.

Kelly picks up a doll.

KELLY
Daddy, lets go into the castle. You
be the witch.

DR. KARP
Nah, -- I don't know.

KELLY
Come on, Daddy. Be the witch.

DR. KARP
I can't. I just got home.

KELLY
(to mother,
complaining))
Mommy, Daddy won't be the witch.

DEBRA
What's wrong with you?

DR. KARP
Look, I can't be the witch now. I'm
sorry. I'm just not up for the witch!
I can't do it. I wouldn't make a
good witch today!

Then, off Debra's look:

(CONTINUED)

DR. KARP (CONT'D)

What? Why do I always have to be the witch?! You be the witch! You're never the witch. You think it's so easy always being the witch? I don't want to be the witch.

EXT. LOU'S HOUSE -- DAY

Mandy is trying without success to start her car. She looks up and notices OLLIE holding a can of Pepsi, about to enter his house. As he opens the door he polishes off the can then throws it on the sidewalk and walks inside. Now Lou pulls up.

LOU

Hey, you're back. How was it?

She tries to start the car again to no avail.

MANDY

Oh, it was okay.

(re: car)

My car's screwed up. Could I borrow yours?

LOU

If you don't mind being seen in it. Where you going?

MANDY

I have an appointment with a psychic.

LOU

(concerned)

A psychic? Why?

MANDY

Just for the hell of it. Why, are you worried I might find out something I shouldn't?

LOU

What could you find out?

On Lou's concern...

INT. LOLA'S APARTMENT (ARIZONA) -- DAY

We meet Mandy's mother, LOLA, a gross overweight woman whom one desperately tries to avoid kissing hello. We find her leaning against a bureau with one hand supporting her back. The BUZZER RINGS. It takes her an eternity to make her way over to the intercom with her walker. A lifetime of smoking has left her sounding like a pirate.

(CONTINUED)

LOLA

Yeah?

JESUS

Yeah, it's me, Jesus.

LOLA

Can you come up and help me down
with these bags? I can't carry all
this stuff.

DISSOLVE
TO:

INT. LOLA'S APARTMENT -- CONTINUOUS

Jesus knocks on the door.

LOLA

Come in.

Jesus enters and finds Lola now leaning against the wall
with her butt sticking out.

JESUS

Hello.

LOLA

These two bags.

Jesus picks up the bags.

LOLA (CONT'D)

What's your name?

JESUS

(Spanish pronunciation)
Jesus.

LOLA

(English pronunciation)
Jesus?

JESUS

That's right.

LOLA

Who names a kid Jesus?

JESUS

(re: bags)
I'll take these down.

LOLA

Wait a second, I can't move too fast.

And at a snails pace, she makes her way to the door.

EXT. STREET

Mandy, driving Lou's multi-dented car, pulls up in front of a building. Looking out the window and taking note of the car is the same CHINESE WOMAN who sat behind Lou in The Hunan House Restaurant.

INT. GONG WEI'S OFFICE

Mandy is in the middle of her reading.

GONG

Yes, I see him very clearly. He's in restaurant.

MANDY

Yes, very good, he's in the restaurant business.

PSYCHIC

No, no, I see him sitting in a restaurant. Hunan House.

MANDY

Hunan House?

GONG

He is with somebody.

MANDY

Who?

GONG

A woman. The woman is not you. But she has big chest and wears yellow dress.

(she indicates how
big with her hands)

They stick out all the way to here.
They tell secrets.

MANDY

Are you sure?

GONG

Gong Wei quite sure. No mistake.

MANDY

Are you saying my husband's cheating?

GONG

Quite sure. No mistake.

INT. CAR -- DAY

Jesus is driving. Lola is fidgeting with her seat, trying to move it back.

LOLA

This seat is so uncomfortable. I can't move it. How do you move, it?

JESUS

It's under the seat. You have to slide up.

LOLA

I can't bend down, I can't do this.

He pulls over, stops the car, then leans down and grabs her seat lever.

JESUS

Now, move.

LOLA

I don't know why you don't have the electric seats. A couple of dollars more you could have the electric seats.

JESUS

Are you moving?

LOLA

Yes I'm moving, Jesus...

Finally she slides back.

JESUS

Push!

LOLA

I'm pushing, I'm pushing.

JESUS

Shift, shift your weight. Shift your weight back.

Done.

LOLA

That's a little better.

As he starts to drive off, she takes out a cigarette and lights up. He starts coughing.

LOLA (CONT'D)

Where's the ash tray?

INT. LOU'S HOUSE -- LATER

Lou is pacing. He hears the car pull up, goes to the window to check, then scampers to the couch, takes a seat and picks up a magazine.

LOU
(feigning nonchalance)
Oh hey, so how was the psychic?

MANDY
So ridiculous.

LOU
Really?

MANDY
Not even close. She said you were having an affair.

LOU
Right.

MANDY
I told her you were impotent.

LOU
Amazing. What else did she say?

MANDY
Oh, I don't know, she said you ate in Hunan House with this woman who was wearing a yellow spandex dress and you ordered the shrimp with black bean sauce and chicken lo mein.

LOU
And you paid her for that?

MANDY
I know, I know.

Mandy leaves the room. Lou bolts to the table, starts going through her bag, and comes up with the psychic's card.

INT. DR. KARP'S HOUSE -- DAY

The family is hanging out in the den. They're disturbed by a FLY.

DEBRA
(to Dr. Karp)
Do me a favor, kill that fly, will you? It's really bugging me.

(CONTINUED)

MICKEY

Daddy, did you hear Mommy's joke?
She said kill that fly, it's really
bugging her.

DR. KARP

Bugging her. Very funny.
(to Debra)
Hand me a magazine.

DEBRA

Not that one. I haven't read it.

He picks up another magazine.

DR. KARP

Watch this.

He throws the magazine across the room, hitting the fly in
midair and then hitting the wall.

DR. KARP (CONT'D)

Did you see that?

Debra, however, is unimpressed.

DR. KARP (CONT'D)

Excuse me?

DEBRA

What?

DR. KARP

Come on, did you see how I killed
that fly? I got it in mid-air. Mid-
air.

DEBRA

What do you want me to say?

DR. KARP

Hey good going honey. Nice shot...a
little credit.

DEBRA

For killing a fly?

DR. KARP

That's right.

DEBRA

You want credit for killing a fly?

DR. KARP

Yes, I want credit for killing the
fly!

(CONTINUED)

DEBRA
Congratulations, okay?!

INT. CAR -- DAY

On the road with Lola and Jesus. She's still smoking and he's trying his best to conceal his discomfort.

LOLA
I don't like the way you're driving.

JESUS
What am I doing?

LOLA
Everytime you hit the brake, I lurch forward. I'm doing a lot of lurching.

JESUS
I'm not lurching.

LOLA
I'm getting nauseous already from this.
(starts looking through pocketbook)
I got news for you the air conditioning stinks in this car. I don't know how the hell you can stand it. Nothing's hardly coming out and it stinks to high heaven. What a stench. Do me a favor, pull over, I'm feeling a little gassy.

He stops the car. She gets out then pokes her head in the window.

LOLA (CONT'D)
Move up a little, will you?

JESUS
Move up?

LOLA
Move up about five yards.

He moves the car up. She now has the space to do her business.

INT. LOU'S HOUSE/ DR. KARP'S HOUSE -- INTERCUT

Lou is reading the paper. Mandy enters from another room wearing work-out clothes which are damp from perspiration, and boxing gloves which she is in the process of removing. She picks up a bottle of water and as she takes a swig, she glances out the window and sees Ollie, sitting on a bench on his back porch smoking a cigarette.

(CONTINUED)

MANDY

Have you noticed that since they've been here, Ollie has never been on the beach?

LOU

No.

MANDY

Have you ever seen him?

LOU

Once.

MANDY

She's on the beach almost everyday.

LOU

No way.

MANDY

Come here.

Lou walks to the window - sees Ollie take a drag of the cigarette and flick it away.

LOU

So what? He's throwing caution to the wind.

Lou goes back to his chair.

MANDY

Maybe we should give them some kind of date.

LOU

A date?

MANDY

You know, to leave.

LOU

To leave? I can't believe what I'm hearing.

MANDY

Who knows how long this could go on?

LOU

How could you? How could you even...those poor people. Mandy.

MANDY

I just thought -

(CONTINUED)

LOU
You just thought? No! Out of the
question. I don't even know you.

The telephone rings. Mandy answers.

MANDY
Hello?
(lowering her voice)
Why are you calling me here?

DR. KARP
Listen, I've gotta see you.

MANDY
All right, when?...Where?...Sure,
that'll be fine.

She hangs up.

LOU
Who was that?

MANDY
Oh, this friend of mine.

LOU
What friend?

MANDY
You don't know her. I'm going to be
going out tonight.

LOU
Oh, all right.

We can see his wheels spinning.

EXT. BEACH -- DAY

Lou is talking to Brenda.

BRENDA
(unenthusiastically)
Tonight? I-- I don't know. You
just want to have sex, right?

LOU
No, not just.

BRENDA
No, tell me the truth.

LOU
Well, if you're going to put it like
that, I do want to have sex, yes
(MORE)

(CONTINUED)

LOU (CONT'D)

definitely. But that doesn't mean I don't want to do anything else. What would I prefer to do? I would prefer to get a hotel room where we could watch t.v., get room service.

BRENDA

Oh, room service. Whoopdedoo.

LOU

I don't think I deserved a whoopdedoo. Why did I get a whoopdedoo?

BRENDA

Well, you said room service like it was some kind of big deal.

LOU

It's not a big deal. It's just fun in conjunction with the sex. And the sex doesn't have to be right away.

BRENDA

Oh, it doesn't?

LOU

No. It can be in the latter part of the evening. We have a room service dinner, watch a pay-per-view movie on t.v., maybe some fondling during the movie, 'cause let's face it, it's going to be tough not to fondle in a hotel bed during the movie. Why shouldn't we fondle? I think the fondle in retrospect will turn out months from now, to be the best part of the evening. Mark my words.

BRENDA

Let me write that down: "the fondle will turn out to be..." I'm sorry?

LOU

So, we all set?

BRENDA

I might go out with John McEnroe tonight.

LOU

John McEnroe? Get the hell out of here. He called you?

BRENDA

Yes, he did.

(CONTINUED)

LOU

This is a perfect opportunity. She's going out. I don't know why you're not enthusiastic about this. Why aren't you saying, "A hotel room? I would love to go to a hotel room with you, have room service, watch t.v. accompanied by fondling, then have sex." Why can't you say that?

BRENDA

And if I don't I suppose you're kicking me out of the house.

LOU

No, of course not. That has nothing to do with this.

BRENDA

...I'm sorry, I'm just in a bad mood. I got another bill from the doctor.

LOU

Don't worry about the money.

BRENDA

Don't say anything you can't back up.

LOU

I'm backing up. I'm totally backed up.

BRENDA

All right.

She stands up and heads for the water. Lou watches her from behind.

EXT. HIGHWAY --

They're still in the same position we left them - Lola standing on the shoulder twenty yards behind the car. Jesus however, is losing patience. He honks the horn, then backs up the car to her.

LOLA

What are you honking?

JESUS

Are you ready?

LOLA

I don't feel well. I've got terrible gas. I'm not going to be able to drive there today. I'm just too gassy.

(CONTINUED)

JESUS

So what do you want to do?

LOLA

We'll get a room. I need to be by a toilet.

JESUS

Get a room?

LOLA

Then we'll see how I feel tomorrow.

JESUS

Tomorrow? What are you talking about? I'm supposed to be home. I have a wife and child.

LOLA

What are they so dainty they can't be alone for ten minutes?

JESUS

You have to pay me for another day and my room.

LOLA

I'm not paying for two rooms.

JESUS

If I take a room it'll cost me half the money I'm making on the trip.

She holds up her hand needing to concentrate on more pressing matters.

INT. HUNAN HOUSE RESTAURANT

Mandy is sitting alone at a table. Dr. Karp enters in a very manic state. He grabs her hands and kisses them.

DR. KARP

My god, look at you.

MANDY

What's wrong? You sounded so urgent.

DR. KARP

I made up my mind. I'm leaving her.

MANDY

Wow.

(CONTINUED)

DR. KARP

I can't take it anymore. My daughter wanted me to be the witch today. I'm not a bad person, but I can only be the witch so many times.

MANDY

Of course.

DR. KARP

I was the witch five days last week, six days the week before that. I've been the witch 75 times this past month. I've been Barbie too.

(a la Barbie)

"What's your favorite color? I like pink."

MANDY

Is that how Barbie sounds?

DR. KARP

I don't know.

MANDY

That's actually pretty good.

DR. KARP

...Let's run away together.

MANDY

Run away?

REVEAL GONG sitting behind them, her ears burning.

DR. KARP

Yes, yes, let's run away. We'll go to San Francisco.

MANDY

I don't know.

DR. KARP

No, don't say that. He doesn't love you. I'm going to get a divorce. We can be together.

MANDY

San Francisco?

DR. KARP

Yes.

MANDY

It's so hilly.

(CONTINUED)

DR. KARP
Not all of it's hilly.

MANDY
There's hills all over. I would
never leave the house.

DR. KARP
Say you'll go.

MANDY
(pained)
I don't know.
(off his stare)
What?

DR. KARP
...Let's get a room right now.

INT. HOTEL ROOM

Lou and Brenda are on the bed. She's watching a movie on t.v. while he's kissing her neck and fondling her breast which is like touching her toe. There's a room service table with their just completed meal.

BRENDA
You're not watching at all.

LOU
I'm listening. I hear everything.
Where's Oliver tonight?

BRENDA
At a friend's house. Why?

LOU
Just curious.

BRENDA
What the fuck do you care?

LOU
Hey, hey take it easy, take it easy.

BRENDA
Don't ask about my son, okay?

LOU
What son? You have a son? When did
that happen? You think you know
someone...

A few more beats of her watching t.v. He makes another move.
She resists.

(CONTINUED)

BRENDA
What are you doing?

LOU
What?

BRENDA
Stop.

LOU
Why?

BRENDA
Because I don't want you to.

LOU
Oh, because I asked that one question?

BRENDA
I'm watching the movie.

LOU
Fine, let's watch.

BRENDA
Just stop.

LOU
That's not fair. That's really not fair. I ask one question and suddenly the whole fondling thing is out the window? So that's it? The fondling's over?

BRENDA
For now.

LOU
So we might fondle soon?

BRENDA
I don't know.

LOU
But it's possible.

BRENDA
I suppose.

LOU
When?

BRENDA
I don't know. You know, just cause you gave us the house, doesn't give you the right to pry into our business.

(CONTINUED)

LOU

Pry? No, I do not pry. If anything I'm anti-pry. What you think was a pry was really a friendly inquiry. You can't compare a pry to a friendly inquiry.

BRENDA

So, don't ask me anymore questions, okay?

LOU

How's this, I'll never ask you another question about anything. I eschew questions from this point on as a means of communication. From now on, I only speak in declarative sentences.

She softens a bit.

LOU (CONT'D)

Okay, coming back. See? You think you're out of it? You think your fondling days are over and here you're making a fondle comeback. I might get the fondle comeback of the year.

INT. HOTEL ROOM --

Lola and Jesus sitting up in bed watching t.v. She wears her nightie; he's wearing pants and a t-shirt.

LOLA

(scratching her breast)
I can't stop scratching. I get these yeast infections under my breast.

JESUS

(mutters something in Spanish)

LOLA

What?

JESUS

Nothing.

LOLA

Maybe you could do me a favor. Drive into town, see if there's a drug store open and get me some cow's udders.

JESUS

Cow's udders?

(CONTINUED)

LOLA

It's the only thing that helps.
Otherwise I'm going to be scratching
all night.

Putting the proverbial gun to his head, he gets out of bed,
slips his shoes on and heads for the door.

JESUS

Cow's udders.

LOLA

Yes, for the fourth time.

INT. LOU'S HOTEL ROOM --

Lou and Brenda are making love. She's bored to tears.

BRENDA

Come on.

LOU

I'm hurrying, I'm hurrying.

Now they start to hear sex sounds from next door. Lou stops
and picks his head up to listen.

DR. KARP (O.S.)

Oh Mandy! Mandy!

That gets his attention.

INT. MANDY & DR. KARP'S HOTEL ROOM -- CONTINUOUS

Making passionate love.

DR. KARP

Come to San Francisco with me.

MANDY

I don't know.

DR. KARP

You have to go.

MANDY

Can we discuss it when we're done?

DR. KARP

I need an answer.

Now Dr. Karp shifts into fifth. As Mandy climaxes:

MANDY

I'll go! I'll go!

INT. LOU'S HOTEL ROOM -- LATER

They're dressed and getting ready to leave.

LOU

Okay, you go first. Here's the keys to the car. I'll meet you in the garage.

Brenda shoots him a condescending sneer.

INT. MANDY & DR. KARP'S HOTEL ROOM -- CONTINUOUS

Also ready to leave.

MANDY

You go first.

DR. KARP

All right... Goodbye. I'll see you Wednesday. I love you.

MANDY

Goodbye...Here
(she hands him a mint)

DR. KARP

What?

MANDY

A little something for the breath.

DR. KARP

Is it bad?

MANDY

You need something.

INT. HOTEL HALLWAY AT THE ELEVATORS -

Brenda and Dr. Karp are waiting. He's whistling Barry Manilow's "Mandy." She's not happy about it. The doors open, they get on. He continues whistling "Mandy."

BRENDA

Do you mind?

DR. KARP

What?

BRENDA

The whistling. It's really getting on my nerves.

DR. KARP

Oh, I'm sorry.

(CONTINUED)

BRENDA

Or at least change the tune. What is that, "Mandy?" You're whistling Mandy? That's pretty lame.

DR. KARP

Who do you think you are?

BRENDA

Oh, blow me.

INT. HOTEL LOBBY -

Hold on the elevator doors - we hear a scuffle - the doors open REVEALING Brenda literally kicking Dr. Karp's ass. People quickly move to break it up.

BRENDA

If I ever see your skinny ass again, you better hope it's in a hospital. It'll save you that ambulance ride,

INT. HOTEL HALLWAY -

Mandy exits her room. She closes the door - then remembers something. She walks back in just as Lou exits his room. Lou walks to the elevator and gets in. Then Mandy leaves her room, but just as she gets to the elevator, the doors close.

INT. GARAGE -- LATER

Lou and Brenda in the car.

BRENDA

That fucking asshole. Can you believe that jerk whistling "Mandy" on the elevator..."Mandy."

LOU

Mandy - that's interesting.

BRENDA

Oh cause it's your wife's name?

LOU

Sort of.

BRENDA

Oh spare me.

INT. DR. KARP'S CAR -- NIGHT

DR. KARP

She bit me! She bit me! Look at my arm. She's a vampire.

(CONTINUED)

MANDY

And what started it?

DR. KARP

Nothing. I was whistling in the elevator.

MANDY

What were you whistling?

DR. KARP

"Mandy."

She is either touched or repulsed. Dr. Karp pulls over.

DR. KARP (CONT'D)

Okay, here's your car. I'll see you Wednesday morning at the airport.

MANDY

I don't know how I'm going to tell him.

DR. KARP

I don't know how I'm going to tell her.

INT. LOU'S CAR -- NIGHT

Lou is driving with Brenda.

BRENDA

Could we stop off at The Broadway?
I saw these shoes this afternoon,
that I've been looking for, for
months.

LOU

Why didn't you get them?

BRENDA

I can't afford them.

LOU

Well, I would buy them for you but I
should be getting back. It's kind
of late.

BRENDA

They might be gone tomorrow.

LOU

I'm sure they'll be there.

She didn't like that.

(CONTINUED)

LOU (CONT'D)

Look, I can't drop you off in front of the house. You don't mind walking do you? It's only about fifty yards.

BRENDA

Are you kidding?

LOU

I can't pull up with you in the car.

She opens the door.

LOU (CONT'D)

I'm sorry.

And slams it.

LOU (CONT'D)

Why are you so angry? We can't end the night on this note. This is a very sour note.

BRENDA

Just get the fuck away from me.

LOU

Okay, get in the car. I'll drop you off. It's fine.

She keeps walking.

LOU (CONT'D)

All right, come on, lets get some shoes. I don't mind shoe shopping. I'm a big shoe shopper. I only balked because of the hour. But now, after further reflection, I realize that if one has the opportunity to shoe shop, regardless of the hour, one should do so.

She gets back in the car.

BRENDA

Make a U-turn.

INT. LOLA & JESUS' MOTEL ROOM -

Jesus is sleeping. She's not.

LOLA

Jesus, you up?

No answer, then louder:

(CONTINUED)

LOLA (CONT'D)

Jesus?

Jesus groans.

LOLA (CONT'D)

Can you have a glass of wine if you're taking anti-biotics?

INT. LOU AND MANDY'S HOUSE -- MORNING

Mandy enters from the kitchen.

MANDY

Hey, do you have any cash on you? I have to pay the gardener.

LOU

I don't know. Check my wallet.

She checks but he's out. Then she goes to the drawer where they keep the stash, but oddly, there's nothing there.

MANDY

Hey, what happened to the money in the drawer?

LOU

(gulps)

What money in the drawer?

MANDY

There was two thousand dollars in there.

LOU

There was?

MANDY

Yes.

LOU

Hmm, that's strange.

MANDY

Has there been anyone in the house?

LOU

No.

MANDY

Maria must have taken it.

LOU

What?

(CONTINUED)

MANDY

Well, what else could have happened?

LOU

No, she wouldn't have taken it.

MANDY

Then what happened to it? Nobody else has been in the house.

(calls out)

Maria!

Maria comes in.

MARIA

Yes, Mrs. Mandy?

MANDY

Do you know what happened to the money upstairs that was in the drawer?

MARIA

What money?

MANDY

Maria, if you tell me right now where the money is, I won't fire you.

MARIA

I don't know Mrs. Mandy. I don't know about money.

MANDY

Please go.

MARIA

But I didn't take any money.

MANDY

I would like you to go.

Maria puts down the vacuum, finds her coat, and heads out.

LOU

What are you doing? You don't have any proof.

MANDY

No, two thousand dollars is gone and only two people have been here. You didn't take it. It didn't just disappear.

Lou runs outside after her.

(CONTINUED)

MARIA

I don't understand Mr. Lou, I didn't take anything.

LOU

Yes, yes. It's a misunderstanding. It'll be straightened out, don't worry. I'll fix everything. I'm fixing.

INT. COFFEE SHOP -- MORNING

Lola and Jesus perusing the menus while a waitress stands by.

LOLA

There's four thousand things on this menu. How the hell can you even decide? By the time you finish reading this it's lunchtime.

JESUS

I'll have scrambled eggs, toast and coffee.

He gets up. We follow him to the phone.

INT. DR. KARP'S HOUSE -- DAY

He walks down the steps and to the front door carrying a suitcase.

DEBRA

What are you doing?

DR. KARP

I'm going away.

DEBRA

Away? Where are you going?

DR. KARP

It doesn't matter. I'm not coming back.

DEBRA

You fucking son of a bitch. How could you do this to me?

DR. KARP

How could I do it to you? Do you know what you're doing to me? I have no friends because of you! Nobody even calls me because they can't stand it when you pick up the phone. They all hate you.

(MORE)

(CONTINUED)

DR. KARP (CONT'D)

All of them. Because you're a bitch. If I stay here one more day I'll get cancer! Is that what you want? Do you want me to die? Because you're killing me!

DEBRA

How could you do this to your children?

DR. KARP

Very easily. Because I can't stand them!

DEBRA

Get out! Get out! They'll be better off without you.

DR. KARP

Maybe I'll be better off without them. Did you ever think of that? Maybe I don't like being drenched in snot all the time. I'm drowning in their snot! And the soccer! I've had it up to here with the soccer! It's a stupid game anyway. And let's face it, our son stinks! I've never seen him kick the ball once!

Now his son runs up to him and kicks him in the balls. He doubles up in pain and stumbles out the door.

INT. COFFEE SHOP - PHONE AREA -- MOMENTS LATER

Jesus is on the PHONE with Maria. We INTERCUT. They speak Spanish. Subtitles under.

JESUS

What?

MARIA

I got fired.

JESUS

Why?

MARIA

She thinks I stole from her.

JESUS

You never stole anything in your life.

MARIA

I think Lou took it and isn't saying anything.

(CONTINUED)

JESUS

Sons of bitches. Well that's it.
I'm not going to drive her to L.A.,
that's for sure...

MARIA

No, no, we can still use the money.

JESUS

I don't care.

He hangs up, walks to the table, then picks up his keys and bag.

JESUS (CONT'D)

Have a nice trip.

LOLA

What are you talking about?

JESUS

My wife got fired. You're on your
own.

LOLA

Wait a second.

JESUS

Good luck...Oh you own me \$4.00 for
the cow's udder.

He reaches into her purse and takes the money.

LOLA

You can't leave me out here! How am
I going to get there? What am I
going to do? Jesus, you come back
here! Jesus!

INT. LOU'S HOUSE

Lou enters. Mandy is waiting for him holding her suitcase.

MANDY

I'm leaving.

LOU

Oh, where are you going?

MANDY

No, no. I'm actually -

Now the TELEPHONE RINGS.

Mandy answers it. We INTERCUT with Lola, who's on the phone
at the diner.

(CONTINUED)

MANDY (CONT'D)

Hello? Oh, Mom.

LOLA

I'm stuck.

MANDY

What are you talking about?

LOLA

The son of a bitch left me at a diner somewhere in Arizona.

MANDY

Why?

LOLA

He said you fired his wife.

MANDY

So he just left you?

LOLA

Why did you fire her now? Why couldn't you at least wait till I got there?

MANDY

She stole money.

LOLA

They all steal.

MANDY

So what are you going to do?

LOLA

What are you talking about "going to do"? You're going to come and get me.

MANDY

You can't take a bus?

LOLA

A bus? There's no busses here. You want your mother to take a bus?

MANDY

You expect me to drive all the way to Arizona to get you?

LOLA

It's not that far. I'm an hour from the border.

(CONTINUED)

MANDY

But I... All right... well, find out where you are and put somebody on the phone who can give me directions.

LOU

So where are you going?

MANDY

To pick up my mother.

EXT. AIRPORT ESTABLISHING SHOT -- DAY

INT. AIRPORT -- DAY

The dentist nervously pacing, looks at his watch, then spots Mandy.

DR. KARP

Hey.

He hugs her desperately.

DR. KARP (CONT'D)

I'm so glad to see you. We did it, we did it!

He kisses her.

DR. KARP (CONT'D)

Where's your suitcase? You're not bringing a suitcase? Boy, you're really starting over from scratch.

MANDY

Listen, there's a, uh, slight problem.

DR. KARP

Problem? What problem?

MANDY

I have to go pick up my mother.

DR. KARP

What are you talking about?

MANDY

Well, she's stuck in Arizona and I have to go get her.

DR. KARP

Go get her? What do you mean "go get her?" We're running away. We're suppose to go away! We're not going?

(CONTINUED)

MANDY

I can't. I have to go pick her up.
And she's not feeling that well. Of
course she tends to complain a lot
anyway, but who can tell.

DR. KARP

Are you kidding? Is this some kind
of joke?

MANDY

No.

DR. KARP

Tell her to take a bus. Why can't
she take a bus?

MANDY

She won't go on a bus. She wants me
to come get her.

DR. KARP

So that's it?

MANDY

What can I do?

DR. KARP

Did you tell your husband about us?

MANDY

I was just about to when I got the
phone call.

DR. KARP

I just left my wife for you! I left
my family! You didn't even tell
him?! I'm in this by myself?!

MANDY

Well, you don't have to scream.

DR. KARP

Don't have to scream? I've left
everything!!

MANDY

Like I said, I was just about to.

P.A. (O.S.)

Flight 642, United Airlines now
boarding for San Francisco.

Dazed, Dr. Karp turns and heads for the gate.

(CONTINUED)

MANDY
(calling out after
him)
I'm sorry. I really am. But she's
stuck. I just can't leave her there.

EXT. BRENDA'S BACK PORCH -- DAY

She's hosing it down. Lou shows up.

LOU
Hey, what's going on?

BRENDA
What are you doing here?

LOU
What am I doing here? Nothing.

Now McEnroe slides open the back door.

JOHN MCENROE
You take cream cheese or butter?

BRENDA
Butter.

MCENROE
Hello, Lou.

LOU
Hello.

John goes back inside.

LOU (CONT'D)
What's he doing here?

BRENDA
None of your business.

LOU
Why do you say none of your business?
That's very harsh.

BRENDA
You know, I'm never going to sleep
with you again. Have you computed
that?

LOU
No, no, don't say that.

BRENDA
Never never, ever ever, never ever
again.

(CONTINUED)

55.
LOU
Why? Why? What did I do? I got
you the shoes. Was there a problem
with the shoes? Didn't they fit?

BRENDA
Look, we did it. What do you want?

LOU
I want to do it again.

BRENDA
No, that's impossible.

LOU
It doesn't seem like it's impossible.
It seems very possible. What if I
beg? I really have no problem with
begging.

BRENDA
No.

LOU
But why? What's the problem?

BRENDA
You don't know what you're doing.
You just grope around and hope for
the best.

LOU
Doesn't everyone?

BRENDA
Just go home.

LOU
Is it McEnroe? Is that it? You
like McEnroe?

BRENDA
Again, none of your business.

LOU
So he played tennis. You think that's
a big deal? Wait till you see my
restaurant. If you had seen my
restaurant, it would have been
different.

BRENDA
You think I'd be impressed with your
restaurant?

LOU
I don't think it. I know it.

(CONTINUED)

BRENDA
And don't think about throwing us
out. 'Cause I'll tell your wife
everything.

INT. SAN FRANCISCO AIRPORT

Dr. Karp wandering through the airport.

INT. SAN FRANCISCO HOTEL -- LATER

Dr. Karp checking in but his mind's a thousand miles away.
He speaks in robotic fashion to a HOTEL CLERK.

DR. KARP
I have a reservation. 0-7-3-6-5 is
the number. Dr. Karp.

CLERK
Right... Okay, Dr. Karp, just sign
here please. How long will you be
staying?

DR. KARP
Not long.

Dr. Karp turns and walks away leaving his bag. The clerk
signals the BELLHOP to get the bag. The Bellhop picks up
the bag and exchanges a look with the clerk.

INT. HOTEL ROOM -- LATER

Dr. Karp enters the room, followed by the bellhop who puts
the bag down, waits for a tip but Dr. Karp's too preoccupied
to remember.

BELLHOP
Enjoy your stay.

And he leaves. Dr. Karp now shuffles toward the window and
looks down.

INT. HOTEL FRONT DESK -- LATER

The hotel clerk is talking to the bellhop.

BELLHOP
That guy who just checked in, I had
a very spooky feeling about him. He
had this look on his face I've seen
one other time.

CLERK
Yeah, he did seem a little odd.

BELLHOP
You know he's...a dentist.

(CONTINUED)

The clerk thinks for a beat, then picks up the phone.

CLERK

Yeah, get someone up to 1731. Quick.

INT. DR. KARP'S HOTEL ROOM -- MOMENTS LATER

He's at the open window looking down. From his P.O.V. we see THREE PEOPLE talking on the sidewalk.

DR. KARP

(screaming down to them)

Get out of the way! Move!

The three glance up. There's a knock at the door.

SECURITY GUARD

Dr. Karp?

DR. KARP

(to the three)

Get out of the way!

SECURITY GUARD

(more urgency)

Dr. Karp?

DR. KARP

Would you get the hell out of the way?!

They still have no idea what he's talking about.

DR. KARP (CONT'D)

(gesturing with arm)

Move! Move!

Now the SECURITY GUARD takes out a key and opens the door. As Dr. Karp raises his knee to the ledge, the security guard grabs him.

INT. ARIZONA MOTEL LOBBY -- LATER

Lola approaches the front desk.

LOLA

When is check out time?

CLERK

Twelve o'clock.

LOLA

I need to extend it to three.

CLERK

I'm sorry, we can't do that.

(CONTINUED)

LOLA

Why not?

CLERK

Check out time is twelve o'clock.
If you stay later, you have to pay
for the day.

LOLA

I never heard of anything like that.

CLERK

Oh yes, Ma'am, that's our policy.

LOLA

But I have to wait for my daughter.
She's coming from LA. I don't know
when she's going to get here.

CLERK

I'm sorry. You're welcome to wait
here, or you can go someplace else
and we'll keep an eye on the bag.

LOLA

Yeah sure you will. I'd be lucky if
there's a pair of underwear left by
the time I got back.

EXT. GONG'S OFFICE

Lou pulls up in the dented car and gets out. PAN to window
where Gong is watching. This psychic business is really
working out.

INT. GONG'S OFFICE -- LATER

In mid-session. Gong is staring at Lou's hair.

LOU

What? What?

GONG

Your hair. Drug working. Drug
good, except for your problem.

LOU

(amazed)

How did you know?

GONG

(amused)

How do I know? That's my business.

LOU

What else?

(CONTINUED)

GONG

I see food around you. You work in restaurant. You manage, you own restaurant?

LOU

That's right, it's opening soon.

GONG

What is...fuck, shit, cocksucker cunt?

LOU

It's my chef. My chef, he curses. Is that bad?

GONG

Hard to say...Your wife, charitable, devotes her life to helping others.

LOU

Yes, she's a good person.

GONG

Not that good.

LOU

What do you mean?

GONG

She too has physical obsession.

LOU

Another man?

GONG

Oh yes. One who is able to perform.

LOU

No. Who is it? Tell me, tell me who it is.

GONG

Skin white as snow. Hair black as ebony. Works with teeth. Named... name... like a fish...

LOU

Karp!

GONG

That's it. That's the one.

EXT. DR. KARP'S HOUSE -- DAY

Dr. Karp pulls up to his house, gets out of his car, walks up the path, opens the door, and walks in.

EXT. HIGHWAY -- DAY

Where Mandy's car is making a strange sound.

MANDY

Dammit!

She smacks the steering wheel. The car starts to sputter. She pulls off onto the shoulder, gets out of the car as other cars zoom by.

INT. ARIZONA MOTEL -- DAY

Lola's sitting in the lobby working her magic on the clerk.

LOLA

Then I tried cow's udders.

CLERK

You know, it looks like these people haven't shown up, so you could probably wait in your room after all.

LOLA

No, this is fine.

CLERK

Yes, but you know, this is really a lobby area.

LOLA

I can't keep going back and forth.

CLERK

You never went back.

LOLA

Don't be such a wise guy.

CLERK

Okay lady, You're gonna have to go back to your room.

LOLA

I'm comfortable here.

CLERK

You can't stay here.

LOLA

You told me before I could.

CLERK

Well I've changed my mind.

(CONTINUED)

LOLA
I don't think you know what the hell
you're doing.

INT. DR. KARP'S OFFICE -- DAY

Lou is talking to the receptionist, JEAN.

LOU
What do you mean, gone? Where is
he?

JEAN
I don't know.

LOU
Well, what about my caps? He's
supposed to put my permanent caps in
today.

JEAN
I don't know what to tell you.

LOU
I've already paid him thirty-five
hundred dollars. I've been walking
around with these Chiclets for three
weeks. Now I have to go to another
dentist and start the whole thing
over again? I'm about to open a
restaurant, I've got to greet people
like this?

JEAN
I'm sorry.

LOU
(mumbling)
He ran away. Who is he, Huckleberry
Finn?

She gives him a dirty look.

LOU (CONT'D)
Okay, I don't need that look.

JEAN
What look?

LOU
I saw a dirty look there.

JEAN
The door's that way.

LOU
I know where the door is,

(CONTINUED)

JEAN
It doesn't seem that way.

LOU
Believe me, I know.

JEAN
Prove it.

LOU
I'll prove it when I want to.

JEAN
Okay, we're done.

LOU
Good.

JEAN
Fine.

He gets to the door, turns and bumps into Dr. Karp. He and Lou stare at each other awkwardly.

DR. KARP
Hello, Lou.

LOU
Dr. Karp.

INT. ARIZONA MOTEL LOBBY

Lola is still waiting in the lobby talking to the bleary-eyed clerk.

LOLA
Where the hell is she? She probably doesn't even know how to get here. She doesn't know what the hell she's doing. I'm surprised she even knows how to drive. I'll be sitting here for two years waiting for this idiot. She couldn't find her way around the block. She's probably taking her sweet time, too. Probably stopped off to do some antique shopping or help some mutilated bird. She cares more about strangers than she does her own mother. She works with retards, you know. I don't know how the hell she can stand working with those retards all day. I think some of it's rubbing off on her. She's getting retarded.

A WOMAN enters the lobby. The clerk's eyes light up.

(CONTINUED)

CLERK

Lucy, thank God.

EXT. ROAD

Mandy is out of the car, fit to be tied. She looks at her watch.

EXT. DOWN THE HIGHWAY

It's Jesus on the road.

JESUS' POV: SPOTTING MANDY

He pulls over, gets out of his car, and crosses the road.

JESUS

Is everything okay?

MANDY

No, not really.

JESUS

What's the problem?

MANDY

Wish I knew.

JESUS

Well, let me take a look. Pop the hood.

She does so. Jesus looks under the hood.

MANDY

It's so nice of you to stop like this. I can't tell you how much I appreciate it.

JESUS

Oh, I see what the problem is. Your battery cable's come loose. It'll just take a minute. Do you have a wrench in the car?

MANDY

There's a tool kit in the trunk.

As Mandy and Jesus walk to the rear of the car...

JESUS

Where are you going?

MANDY

Tempe, Arizona.

(CONTINUED)

JESUS
Oh, I just came from there.

MANDY
Where are you going?

JESUS
Los Angeles.

MANDY
I just came from there.

A beat, as he adds it all up.

JESUS
Mandy?

MANDY
Jesus?

Jesus turns on his heels leaving the hood up.

MANDY (CONT'D)
Wait, wait, help me, Jesus. Help
me.

He gets in his car and drives away.

MANDY (CONT'D)
Come back, Jesus. Come back.

INT. DR. KARP'S OFFICE -- LATER

Lou is in the chair. Dr. Karp is waiting for the novocaine
to take effect.

LOU
So, how have you been?

DR. KARP
Okay.

LOU
Just okay?

DR. KARP
Yeah, just ok.

LOU
Not great?

DR. KARP
No.

LOU
I'm surprised not great.

(CONTINUED)

DR. KARP

Why?

LOU

What's the difference?

DR. KARP

(re: his mouth)

How's it feeling?

And Karp smacks him on the mouth, a trifle too hard.

DR. KARP (CONT'D)

Did you feel that?

LOU

(smarting)

Yes, I did.

DR. KARP

Well, it still, uh, still needs a little more time.

LOU

How's the family?

DR. KARP

Good.

LOU

Yours?

DR. KARP

What?

LOU

Your family?

DR. KARP

I just said good.

LOU

"How's your family, Lou?"

DR. KARP

I don't know what your talking about.

LOU

I asked you how your family was.
Aren't you interested in my family?

DR. KARP

How's your family?

LOU

Mandy?

(CONTINUED)

DR. KARP

Right.

LOU

Good.

DR. KARP

Good.

LOU

She's really good.

DR. KARP

That's good.

Takes another shot at his mouth. Even harder.

DR. KARP (CONT'D)

Feel that?

LOU

...Yeah.

DR. KARP

You felt that?

LOU

Yes.

DR. KARP

Well, it still needs a little more time.

LOU

New Mexico's a beautiful state, isn't it?

DR. KARP

Yeah.

LOU

Cactus. You like cactus?

DR. KARP

I like cactus.

LOU

I don't get cactus. It's got those pricks.

DR. KARP

Yeah, it's got pricks.

LOU

Lotta pricks.

(CONTINUED)

DR. KARP
Yeah, full of pricks.

LOU
Ever been pricked?

DR. KARP
I've been pricked.

LOU
Yeah, me too. I've really gotten pricked. Cause there's a helluva lot of pricks!

DR. KARP
Well, you should be careful you don't get pricked again.

LOU
You can still get pricked, too!

Now Dr. Karp smacks him again and all hell breaks loose. The ruckus brings in Jean.

JEAN
Oh my God.

Followed by Burt Bondy.

INT. ARIZONA MOTEL

Lola is now talking to a different clerk, LUCY.

LOLA
I don't even think the anti-biotic's working. I'm still a little phlegmy.

Mercifully, we hear a car pull up. They look outside. We see Mandy get out of the car.

LUCY
I think your daughter's here.

Mandy enters.

LOLA
What took you so long?

EXT. SOCCER FIELD -- DAY

A game with 12-year olds is in progress. Parents are on the side line screaming encouragement. We find Dr. Karp watching, lost in thought.

ANGLE: MICKEY, missing the ball. Dr. Karp shakes his head.

(CONTINUED)

DR. KARP
 (to anyone who'll
 listen)
 I hate this game, I really do.
 (to a woman)
 Do they ever score a goal? Ever?
 It just keeps going on and on and
 on. Look, it's total chaos. Would
 you have sex without using your hands?

Suddenly, Mickey's in the clear with the ball. Karp's eyes
 widen.

DR. KARP (CONT'D)
 Go! Go Mickey! Go!

Mickey has suddenly transformed into Pele. He's deking and
 faking, leaving everyone in the dust. But someone from the
 other team is angling towards him. Mickey doesn't see him.
 The other boy is building up a head of steam. It's OLLIE.

DR. KARP (CONT'D)
 Watch out!

Oliver deliberately knocks Mickey to the ground, where he
 writhes in pain. The REFEREE blows his whistle. Play stops.
 Karp runs out on the field.

DR. KARP (CONT'D)
 Mickey, are you okay? Mickey!

MICKEY
 (groggily)
 I think so.

Now Dr. Karp whirls on Oliver.

DR. KARP
 (lashing out)
 What the hell's the matter with
 you?! You did that on purpose!

He grabs Ollie by the shoulders and starts shaking him
 violently.

DR. KARP (CONT'D)
 What the hell is wrong with you?!
 You could have killed him! Is that
 what you wanted to do? You want to
 kill him?!

PARENT
 Hey, let go of him, that's enough.

DR. KARP
 Why did you do that? Why? Why?

(CONTINUED)

Ollie's eyes' roll up and he loses consciousness.

MAN #1

Hey, what did you do?

A crowd gathers around Ollie:

WOMAN

Ollie! Ollie!

MAN #2

Somebody get an ambulance. Call an ambulance.

MAN #3

Maybe he's dead.

MAN #1

You shook him to death! You shook him to death!

DR. KARP

I didn't mean it. I just shook him a little. I gave him a few little shakes.

INT. CAR -- LATER

Mandy and Lola are passing a hospital back in town.

LOLA

What a trip. I can't wait to get into that shower. I'm car sick. I think I'm gonna throw up. I've never been so nauseous.

Now Mandy sees an AMBULANCE with it's SIREN on approaching the hospital entrance. As the ambulance passes, she sees Dr. Karp staring out the window, they lock eyes, then the ambulance turns in. Mandy pulls the car over.

MANDY

I have to go into the hospital for a second. Wait here.

LOLA

What are you talking about?

MANDY

I just saw someone I know in the back of an ambulance, I'll be right back.

LOLA

I'm not gonna wait in this car, it's a hundred and ten degrees in here. I'll suffocate.

(CONTINUED)

MANDY

I'll be back in ten minutes.

LOLA

I'm sweating like a pig here.

Mandy turns, grabs her by the shoulders, and shakes her violently.

MANDY

Shut up you disgusting grotesque pig! I don't want to hear another word out of you! Do you hear me?! Not a word. I can't take it anymore! Shut the fuck up!

INT. HOSPITAL -- MOMENTS LATER

Dr. Karp, pacing nervously, spots Mandy.

MANDY

What happened? What's going on?

DR. KARP

I just shook him a little bit. I didn't know.

MANDY

Shook who?

DR. KARP

This kid hit my son on purpose in a soccer game, so I got mad and shook him.

MANDY

You shook him?

DR. KARP

Yes, I -- I may have killed him.

MANDY

From shaking?

DR. KARP

Yes.

MANDY

I just shook my mother.

DR. KARP

Really?

MANDY

How did you shake him?

(CONTINUED)

DR. KARP

You know, I just grabbed him by the
shoulders
 (he demonstrates on
 her)
And shook like this.

MANDY

Hey, careful.

DR. KARP

I was just showing you. You asked
me to show you.

MANDY

I know, but you could have hurt me.

A NURSE approaches them.

NURSE

Thought you'd like to know, Mrs.
Ames has been contacted. She's on
her way.

MANDY

Who?

DR. KARP

Brenda Ames, that's the boy's mother.

MANDY

...Is his name Ollie?

NURSE

Yes.

The nurse leaves.

MANDY

He's the little boy I told you about.
He's the one staying in the house
next door.

Karp is sufficiently nonplussed. The doctor, DR. MINTZ, comes
out.

DR. KARP

Is he okay?

DR. MINTZ

You gotta learn to control that temper
of yours.

DR. KARP

Yeah, I know.

DR. MINTZ

Anyway, it was just a fainting spell. I think it was brought on by fear, more than anything else. He's just fine.

MANDY

Well he's obviously not "fine."

DR. MINTZ

What are you talking about?

MANDY

You know...his condition.

DR. MINTZ

Well, I've checked him out thoroughly. I even gave him a blood test. I can assure you there's absolutely nothing wrong with him.

MANDY

What are you talking about? He's been getting treatment here from Dr. Van der Gelder.

DR. MINTZ

Who?

MANDY

Dr. Van der Gelder.

DR. MINTZ

Never heard of him.

Mandy puts two and two together.

MANDY

I have to make a phone call.

She walks away. Karp experiences a moment of relief until he glances toward the door and sees BRENDA who's rolling up the sleeves of her yellow spandex dress, cutting a swath in his direction.

CLOSE: Harvey, freaking out.

DR. KARP

Oh my God. No, wait. He's fine. I can explain.

BRENDA

It was you? You?!

She grabs Harvey by his collar, but a hand taps her on the shoulder. She turns and sees nothing but FIST.

(CONTINUED)

BRENDA (CONT'D)

My tooth, my tooth.

MANDY

He's a good dentist. He'll take care of you.

DISSOLVE
TO:

EXT. RESTAURANT

The banners are out. It's opening day.

INT. RESTAURANT

Busy, bustling, packed to the gills. The waiters are in black turtlenecks. And in the kitchen, Daniel is putting on quite a performance. We find Lou. He's lost a lot of hair since the last time we saw him and is now almost totally bald. Mandy is talking to a customer. Lou gives her a squeeze.

MANDY

Is Roger here yet?

LOU

Right there.

He points to a roly-poly man wearing glasses, sitting with his wife.

LOU (CONT'D)

Fat pig, look at him. He's not going to like it.

MANDY

He's just a critic. It's just one review.

We HEAR A BELL go off and notice a few waiters turn. Lou approaches ROGER and his wife, MAUREEN.

LOU

Hello. How's everything so far?

ROGER

The tuna carpaccio was fabulous.

LOU

Don't you love saying carpaccio?
(very Italian)
"Carpaccio."

MAUREEN

Who came up with the idea for the turtlenecks?

(CONTINUED)

LOU

I did.

MAUREEN

And these bells. So inventive.

She rings her bell. All the waiters turn. Steve approaches the table.

STEVE

You rang?

MAUREEN

May we have some more olives?

STEVE

Mais oui.

LOU

You're waiting for...

ROGER

The chicken kebab.

LOU

Excellent choice...

Lou moves on, Steve catches up with him.

STEVE

(re: turtlenecks)

They only gave us two of these.

LOU

What's the problem?

STEVE

I'm working five days this week.
That's at least two washes.

LOU

Hmm. That is a lot. Where's your washing machine.

STEVE

In the basement.

LOU

What about the sink? Can't you wash them in the sink?

STEVE

What do you mean, like with Wisk?
Come on.

LOU

All right, I'll see what I can do.

(CONTINUED)

Now Lou hears a woman off-screen making orgasmic sounds.
It's LOLA.

LOLA

Mm. Ooo. Mm. I gotta tell you
this is delicious. I never tasted
anything like this in my life. My
son-in-law's a genius.

She raises her glass and toasts him. Lou couldn't be happier.
He bumps into John.

JOHN

Hey the turtlenecks look great.

LOU

We've got to buy them a few more.
Too many washes. ...Hey, where's
Sara?

JOHN

She didn't come.

LOU

Because of the "so" incident?

JOHN

Yes.

Lou shakes his head. He walks toward the kitchen, waves to
JESUS the bartender. Jesus waves back, as does MARIA who's
sitting at the bar. Lou goes to the kitchen where Daniel
adds a little flavoring to a dish, slides it down, rings a
bell.

DANIEL

Chicken kebab, duck confit.

Lou leans over to look at the dishes. In slow motion, we
FOLLOW some of his HAIR falling into the food. He picks up
the dishes and heads toward Roger's table.

LOU

Well, here you are.

ROGER

Thank you.

MAUREEN

I'm starving.

LOU

Enjoy...

He moves on, then is stopped by Gong.

(CONTINUED)

GONG

Hello.

LOU

Hello. Well, what do you think?

GONG

I see this becoming most popular restaurant in all Los Angeles. I see a place where artists and politicians gather to discuss great issues of the day. I see expansion - New York, Chicago, London. Yes, great success awaits you.

LOU

Really? You think so?

GONG

Have I ever been wrong?

MAUREEN (O.S.)

(screaming)

Hair!

Everyone turns.

MAUREEN (CONT'D)

Hair! I just ate a hair!

As Lou makes his way over to her:

DANIEL (O.S.)

Motherfucking, cocksucking cunt!

INT. LOU'S BATHROOM -- NIGHT

Lou, in pajamas, looking at his bald head in the mirror. He walks into the BEDROOM where Mandy is waiting.

LOU

Well, quite a night.

MANDY

Weren't you surprised at how much people enjoyed the cursing? They couldn't get enough of it.

LOU

Especially Roger. Did you see that "thumbs-up" he gave me when he left?

MANDY

Yeah, Daniel put on quite a show.

(CONTINUED)

LOU
...He added a twat tonight. Did you notice?

MANDY
Twat did great. ...Listen, about the house.

LOU
I thought we had a deal we were never going to mention that again.

MANDY
No, this is not about them.

LOU
Oh...

MANDY
Look, as long as the house is empty.

LOU
Oh no, don't say it.

MANDY
Well it's not my idea, believe me. I don't want to but she keeps asking me about it.

LOU
Your mother? Next door?

MANDY
She's all alone in Phoenix. She knows the house is empty. What am I supposed to tell her?

LOU
(sighing)
...Oh, all right.

MANDY
Thanks, honey.

They embrace which eventually turns into a full blown kiss. Then she slides her hand under the covers out of frame.

MANDY (CONT'D)
(surprised)
Hmm. What's that?

LOU
(also surprised)
Hey.

MANDY
Well, what do you know?

(CONTINUED)

As they start to make love Lou reaches up and turns the light off as we:

FADE TO
BLACK.

THE END