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PRODUCER: Steve Krantz

WHICH WAY IS UP

Revised Final Draft Screenplay

by

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(Inspired by the Lina Wertmuller
film, "The Seduction of Mimi")

WHICH WAY IS UP?

FADE IN

- 1 EXT. FARM COUNTRY - DAY 1
- It's March, last year, and the fields are washed with that particular sunrise light that tells us it's the start of another hot, spring day.
- 2 EXT. FARM LABORERS' CABINS - DAY 2
- The minimal rental quarters of tenant farm workers, a row of unpainted plank three-room cabins lining a dirt road on someone's thousand acre ranch. One house stands out from the others: painted, neat, with a white picket fence and a moderately new car in the paved driveway. It's not the one we're going to.
- The cabin we're interested in has a battered pickup in the dirt driveway, and a few chickens scratching in the yard.
- Nearby, a big Caterpillar D-12 bulldozer with an industrial logo on the side: "AGRICO INDUSTRIES -- We Grow On You." Its operator climbs into the seat, kicks the pedals to clear the night's accumulation of rust and dew.
- 3 CLOSE ON A BIG RED ROOSTER 3
- He lifts his head and crows, a magnificent morning bugle.
- 4 INT. FARM LABORERS' CABIN - DAY 4
- A main living room/kitchen area, and two small sleeping rooms. Two children are sleeping on the threadbare couch. They are Alvin, five, and Dawn Minetta, eight.
- In one bedroom, Leroy Jones and his new bride, Annie Mae. In the other, sharing the house (but not the rent) is Leroy's father, a sly old stud named Rufus, presently married to a woman thirty-five years younger than himself: Janelle. Alvin and Dawn Minetta are Janelle's children by a previous marriage. Outside, we hear the rooster crow, as the kids are waking up.
- 5 EXT. FARMYARD - DAY 5
- The rooster jumps a fine fat hen in a passionate flurry of feathers.

6 INT. CABIN - DAY 6

Dawn Minetta is up, walking around. She climbs up on the chair to see what's on the kitchen table: nothing.

7 INT. CABIN BEDROOM - DAY 7

Two figures under blankets roll together to make one heaving mass. A hearty sigh and a warm moan mark their union.

8 INT. OTHER CABIN BEDROOM - DAY 8

Simple sleeping quarters: an old dresser, a fruit crate for a bed-table, a cardboard clothes closet, a couple of plain chairs with a laborer's overalls on one, and a double bed with two figures under the covers. Annie Mae is lying on her side, her back to Leroy. He is breathing hard, sweating with effort previously expended.

LEROY

Baby -- come on. We're married now.

She curls into a ball.

ANNIE MAE

I don't want to wake anyone. Let's go to sleep.

LEROY

You been sleeping since eight o'clock last night.

ANNIE MAE

I have a headache.

LEROY

(pulling her
around)

I love you, baby.

As he tries to kiss her, she turns her head, first one way, then the other. When it becomes obvious that he's determined to kiss her, she stares straight up, lips compressed into a thin line, waiting.

LEROY

(kissing the
thin lips)

Mmmm...sweet as sugar.

He puts his arms around her, lifting a dead weight.

CONTINUED

LEROY

Say, baby, could you help me out?

ANNIE MAE

What do you want me to do?

LEROY

Uncross your ankles.

She does. His hands start moving on her.

ANNIE MAE

It's like doing it in public.
Can't you just hold me, and whisper
in my ear?

LEROY

Uh-huh. All right.
(he grabs her
by the throat
and whispers
hoarsely)
Bitch, you better open up your
legs, or I'll kick your ass.

Annie Mae starts to cry.

LEROY

Don't cry, baby, don't cry....

ANNIE MAE

I don't know why we have to live
like this.

LEROY

'Cause we're poor. Don't you
know nothin' about sex?

ANNIE MAE

I know I don't like it.

DAWN MINETTA

(entering)
I'm up. Can I have breakfast?

CONTINUED

8 CONTINUED - 2

8

ANNIE MAE

Leroy! Get yourself decent!

And Annie snatches up the blankets to wrap around herself, leaving nothing for Leroy, who tries to hide his naked self by pulling his undershirt until it's stretched below his waist.

LEROY

(whispering at Dawn)

Go on back now. Go help your mama fix breakfast.

DAWN

My mama's fighting with your daddy. They wrasslin'....

From the other bedroom, right through the walls, we hear Rufus and Janelle, in simultaneous orgasmic ecstasy. Leroy looks up, listening with interest. Annie Mae is horrified and embarrassed.

RUFUS (o.s.)

Oh, you beautiful bitch!
Oh, baby! Oh, my Gawd!
Oh, oh...OooooWheee!

JANELLE (o.s.)

Ah, Daddy! You're the best! Again! Do it, do it! More! Oh, Jeezus, sock it to me!

CUT TO

9 INSERT - CLOSEUP - DIESEL STACK

9

The hinged metal top blows open with a bang and a puff of blue smoke. The caterpillar tractor outside is starting up.

10 and
11 OMITTED

10 and
11

12 INT. LEROY'S BEDROOM - DAY

12

The alarm clock goes off, the kids are whining in the next room, and Rufus is whooping in ecstasy.

ANNIE MAE

(to Leroy)

I think it's time to get up....

CUT TO

13 EXT. CABIN - DAY

13

Some fellow farm workers are walking into the yard. They are: Chuy Estrada, a young man, weathered by a lot of early mileage; Jose and Estrella Reves, an older couple worn by years of stoop labor; Henry, and Sugar, two black men.

CHUY

Ese, Leroy! Wake up, carnal!
Time to go work!

SUGAR

Come on, Leroy -- we're late.

Leroy and Annie Mae, fully dressed, emerge from the cabin. She walks around to the back of the pickup and climbs in. Jose and Estrella join her. Chuy climbs into the front seat with Sugar. Henry gets in back.

CHUY

(to Leroy)
Sun's up, bro.

LEROY

Let's go. Man, you gotta make so much noise?

He opens the hood, bangs a few parts and shakes a few wires in a regular ritual of some kind. Then he climbs into the cab and coaxes the engine to life, yelling at the cabin.

LEROY

Hey! Pops, get your old ass in here. Janelle! I said let's go!

Rufus, followed by Janelle and the kids, all dressed for picking, appears on the porch. He's an old, salty Mudbone type, also played by Richard Pryor.

RUFUS

I heard you. Think I'm deaf?
I'm ready. I just want to make sure nobody took my leftover fried chicken what I put in the icebox last night. I want to see that chicken when I come home tonight.

LEROY

(under
his breath)
Fuck you....

RUFUS

I heard that, boy. Fuck you, too!

14 INT. TRUCK CAB - DAY

14

Leroy gets in behind the wheel waiting for Rufus. He is silent and withdrawn. Chuy tries to break the ice.

CHUY

Your old lady keeping you in bed overtime? Annie Mae must be some woman, man.

LEROY

Yeah. Some woman. You don't know the half of it.

SUGAR

Annie Mae must be laying it on you. Even your eyes are pale.

Sugar and Chuy laugh.

RUFUS

Why don't you laugh on your own goddamn time. We're going to be late to work.

15 EXT. TRUCK - DAY

15

Rufus climbs aboard, trying to find space beside Janelle and the kids. Leroy slams the truck into reverse, backing out of the driveway. Rufus, still off balance, falls on his ass into Jose's lap. Jose smiles uncomfortably, face to face with old Rufus.

RUFUS

Move your ass out of my goddamn spot. You know you don't sit there.

And he pushes Jose aside and hunkers down, still muttering under his breath, starts to play dominoes with Henry.

16
thru
19

OMITTED

16
thru
19

20 EXT. RURAL ROAD - DAY

20

The truck is rattling along.

21 EXT. RURAL ROAD - DAY

21

Parked along the side of the road are several late model cars and trucks. Gathered to one side is a mass of laborers, carrying signs and banners, many featuring the distinctive, dramatic emblem of the Affiliated Farm Workers. Some are carrying bull horns, addressing cars as they pass. Leroy's pickup slows as it passes.

22 INT. PICKUP TRUCK

22

CHUY

Hey, man! That's Juarez!

LEROY

Raymond Juarez?

CHUY

'Ramon,' Nigger.

LEROY

Where?

CHUY

Back there!

SUGAR

The Ramon Juarez? Lemme see!

Chuy leans over Sugar to look out the passenger window, Leroy puts on the brakes, the truck slows to a crawl.

23 EXT. TRUCK - DAY

23

The passengers riding in back lurch as the truck slows, Rufus losing his balance and falling, knocking over his domino game with Henry.

RUFUS

What's wrong with you, boy? Can't you drive this truck? Look where you're going!

JANELLE

Daddy, leave Leroy alone.

RUFUS

Leave him alone? He damn near killed us!

(he kicks the cab)

Let's go!

CONTINUED

23 CONTINUED

23

CHUY
 (from inside)
 Simon! Viva la Causa!

Leroy gives the power sign. The organizers cheer and the pickup moves on. Rufus gives them the finger.

CUT TO

24 EXT. ORANGE GROVES - DAY - DRIVE-BY

24

Leroy's truck is passing the groves, early pickers already starting work, various details of morning activity in the fields.

25 OMITTED

25

26 EXT. ORANGE GROVE - DAY

26

This is where Leroy and his friends are working -- Leroy's pickup can be seen parked on the shoulder, along with other old cars belonging to laborers. A contract labor bus is discharging its passengers: black, brown, and Okie farm laborers, women, and children.

Working on trees by the edge of the grove, right next to the road, are Sugar, Leroy, Chuy, Jose, Estrella, Thelma, and others. They're wearing canvas picking bags, gloves, etc., and in the b.g., we can see a fork-lift hoisting the full boxes of fruit and loading them on a truck or trailer for transport to the plant.

SUGAR

Chuy! You going to vote for Juarez?

CHUY

If we want a union, we got to vote for it.

JOSE

How are you voting, Leroy?

LEROY

I say No on Yes!

JOSE

Huh?

LEROY

I'm voting No on Yes. It's simple -- a Yes vote means you agree with the growers, and they don't mean what they say; a No vote means you're saying Yes to the union since you can't agree with the growers, who want a Yes vote on no union -- not a No vote on no union, which means you really want a union. Right?

CUT TO

21

27 ANGLE ON THE ROAD ALONG THE EDGE OF THE FIELD

27

The Affiliated Farm Workers pickets are arriving, shouting slogans to the men in the fields.

From the opposite direction, two pickup trucks filled with Goons, marked with "AgriCo" logos, and two county sheriff's cars, red lights flashing, arrive by another road. They all converge on the edge of the field. In the crowd of tough honest peon faces there is a small, saintly-looking man, a natural, charismatic leader, Ramon Juarez. Using a bull horn, Juarez speaks to the pickers in the fields, his voice calm and authoritative.

JUAREZ

Hermanos, brothers and sisters --
I think you know why we're here.
In a few days this ranch is going
to have its first union elections.
The struggle, the nonviolent sacrifice
of a lot of our fellow workers
got us here today. Now we come to
ask you to sacrifice -- Sacrifice
the few oranges you might pick in
five or ten minutes and come out
and talk to us. Que dicen? Is
that too much to ask? Venganse!
Join us!

Juarez' followers cheer, and urge the pickers to leave the fields and talk to them. Ramon Juarez stands calmly waiting for a response from the workers.

28 ANGLE ON LEROY AND CHUY

28

Their tree borders the edge of the field, near the road; it's right on the action.

CHUY

Say boy, you wanna go?

LEROY

(indecisive)

Go? What for? I got a front-row seat. You go ahead.

CHUY

Me? I'm already on their side!

LEROY

Right on! They don't need to talk to us. We're already one hundred

CONTINUED

28 CONTINUED

28

LEROY (Cont'd)
percent union! Besides, we go down
there, we might just get our asses
fired....

29 ANGLE ON THE PICKETS

29

JUAREZ
...Hermanos, we would gladly come
to you, to each and every tree if
we could. But the law says we can
not cross into the grower's property.
So it's up to you. You must come
to us. Don't be afraid. We are
all your brothers and sisters, and
together we are strong!

There are chants of "Viva La Causa" and "Huelga" from the
pickets.

30 ANGLE ON THE GOONS

30

They are big, ugly, strike-breaking, head-cracking, nigger-
whipping Redneck Crackers, all Tee-shirts, beer bellies, base-
ball hats, boots and greasy jeans.

CHIEF GOON
Let those men work, you commie
faggot!

2ND GOON
Juarez, you stink! You smell!

3RD GOON
I can smell you from here, you
rotten commie bum!

The other Goons pick up on the insults and hoot and jeer,
trying to drown out Juarez' clarion voice. An "AgriCo" super-
visor drives up in a white Buick and places loudspeakers on
the roof of the car, attaching them to his radio.

31 ANGLE ON JUAREZ

31

JUAREZ
(strong)
The issue is simple -- you are asked
to vote on whether you want the
Affiliated Farm Workers Union to

CONTINUED

31 CONTINUED

31

JUAREZ (Cont'd)

represent you, to fight for you,
to stand up to the bosses on your
behalf. Or you can vote against us,
against yourself, and go on letting
the big growers and labor contractors
get rich on your sweat and ignore the
law...the vote is yours, companeros
-- you must use it.

The supervisor in the white Buick has plugged in his speakers,
and a wave of radio static now floods the field, followed by
loud, abrasive music.

32 ANGLE ON THE

32

just doing its job. It's machine, it doesn't care about
unions. Neither does its operator.

33
thru 36
OMITTED

33
thru
36

37 ANGLE ON THE ROAD FORKLIFT

37

Juarez and the pickets are holding out leaflets for anyone
who will take them. Nobody will.

JUAREZ

We only need one man, hermanos.
One man or woman who is not afraid.
One worker to stand with us, and say
'I am here. I will listen.' Who
will join us? Who's not afraid to
make the move?

38 CLOSE ON LEROY

38

shaking his head, as if deciding he is not the one. Suddenly,
the forklift jolts his tree.

LEROY

What?

39 WIDE ON HIS TREE

39

Leroy is knocked from his safe spectator's perch and spilled
onto the edge of the field, right next to the pickets.

CONTINUED

39 CONTINUED

39

LEROY'S VOICE

Ohhh...Godd-dd-d-da-da-mmm....

He lands with a thud at Juarez' feet.

40 ANGLE ON THE ROAD

40

The Goons start forward, but it's all happened too fast. Juarez is the first to react -- he helps Leroy up. Murmurs of sympathy from the pickets, growls from the Goons. Leroy would like to get back to work, but the fall has disoriented him and he staggers a little.

JUAREZ

(supporting him)

You could have walked...

(then; to
the crowd)

Here he is, brothers and sisters!
A man who's made his move! A
worker not afraid to stand up for
what he believes!

LEROY

You got it wrong, man....

A sudden flash interrupts him. The Photographers have finally found the shot they've all been waiting for. They move in, and the air is filled with the cricket chorus of Nikons.

PHOTOGRAPHER

One more, Mr. Juarez....

REPORTER

You there, what's your
name?

2ND PHOTOGRAPHER

Keep your arm around him,
please....

2ND REPORTER

Where do you live, mister?

JUAREZ

(aside to Leroy)

Tell them who you are, brother....

LEROY

Uh....

As Leroy hesitates, still dazed, the pace picks up: more pictures are being snapped, and now some workers, led by Chuy, are leaving the fields to take literature from the pickets. Goons block them, deputies move in to maintain order.

CONTINUED

40 CONTINUED

40

CHUY

(proud of
his buddy)

You don't know who that is? That's
my bro, man -- that is the man who
made his move. That is Leroy Jones.

PHOTOGRAPHER

(writing his
caption)

The man who made his move. Farm
worker, Leroy Jones....

CHUY

(happy, envious)

Pinche vato! Que viva Leroy Jones!
Que Viva la Causa!

The pickets respond with vivas. Leroy likes being the center
of attention, so he poses for the cameras. He realizes Juarez
has something to do with all this attention, so he puts his
arm around the union leader.

JUAREZ

God bless you, brother, for taking
a stand....

He takes Leroy's free hand and clenches it in a power handshake
for the cameras. Leroy returns the salute.

JUAREZ

(raising one arm)

Viva la Causa.

LEROY

Yeah. Viva!

(he sees the Goons)

They're comin'!

JUAREZ

(both arms up)

Huelga!

LEROY

(the same)

Wilma!

In unison, one gigantic snap/flash from the assembled press,
and we leave the scene in utter confusion, as the Goons move
in.

CUT TO

41 OMITTED
thru
43

41
thru
43

44 INT. LEROY'S CABIN - NIGHT

44

Leroy is sitting at the table, near a Coleman lantern, bruised and cut. Annie Mae is treating his wounds and gingerly covering them with bandages. Janelle is cooking with a two-burner camp stove fueled by bottled gas.

The kids are watching Annie Mae's repair job on Leroy with open-eyed absorption. Rufus is sitting across the table.

KID

How'd you hurt your hands?

LEROY

Covering my head. That's right -- I touched the man. Had my arm right around him. And they got pictures, too, for all the papers. If we had a TV, I bet we could see me on the TV, too.

ALVIN

You gonna be famous, Uncle Leroy?

RUFUS

Shit yes, he's gonna be famous. Nigger's gonna be the first man to watch his own funeral on the TV.

LEROY

What do you mean, Papa?
(Annie Mae
places bandage)

Ooo!

RUFUS

I mean you is death-struck, boy. You want to die?

LEROY

Can't be no harm in havin' your picture in the paper....

RUFUS

Harm my ass! -- Less people know you, better off you are. That ain't your fight boy.

He sputters angry indignation and concern.

CONTINUED

44 CONTINUED

44

JANELLE

(trying to
calm him)

Take it easy, Daddy, Leroy meant
well....

RUFUS

(swatting her)

Go on, bitch, you don't know what
you're talking about. And I'll
tell you another thing -- somebody
took my goddamn piece of chicken....

LEROY

(aside to
Annie Mae)

I hope my kids ain't never gonna
be like him....

RUFUS

I heard you, boy -- Your kids ain't
gonna be shit if you have any --
you better try and get some pussy
first, before you have any kids.

LEROY

Papa, why you got to talk like that?

RUFUS

Shit, nigger, I'm trying to help
your ass, give you the benefit of
my experience. You got to respect
your elders, boy.

45 ANGLE OF LEROY

45

He glares up at his nasty old man, and concentrates on his
meal. Annie Mae touches his arm comfortingly. Leroy pats
her in return, and shoots a look down the front of her dress.
Maybe, just maybe, tonight's the night. The others
concentrate on dinner.

CUT TO

46 INT. LEROY'S BEDROOM - NIGHT

46

It's past bedtime, the house is dark and quiet, and Leroy is
standing next to Annie Mae; they are about to get into bed.

ANNIE MAE

I'm so proud of you.

CONTINUED

46 CONTINUED

46

They kiss. She is comfortable in his arms. They ease down onto the bed, still kissing. His hands start to move on her.

LEROY

My baby....

As they lie down next to each other, his hands touch her. Suddenly, she goes rigid as a board, solid from head to foot, unmoving.

LEROY

Loosen up. Relax -- start at your toes. Feel your toes loosen up....

He manipulates her feet. Sure enough, her toes uncurl a little.

ANNIE MAE

It's working, darling. Keep going.

LEROY

Now your ankles. Relax your ankles....

Her ankles flex slightly.

LEROY

Good. Good...Now your thighs....

He goes after her thighs, and starts to massage them.

ANNIE MAE

What about my knees?

LEROY

What about your goddamn knees?

ANNIE MAE

You didn't do them.

LEROY

Shit, woman, I got to be moving along, or it'll take me all day just to get to your ass.

Annie Mae starts to cry. Again.

DISSOLVE TO

47
thru OMITTED
50

47
thru
50

51 EXT. CABIN - DAY

51

Dawn, and time for everyone to go to work. There is a small crowd already gathered in the yard: Bill, Jose, Sugar, Henry, all the folks who usually ride with Leroy, as well as some other farm workers. They are blowing the horn in his truck. Sugar is holding a newspaper, finds something in it.

SUGAR

Hey! Chuy. Look here!

CHUY

Hey! Leroy!

He holds up the newspaper, folded open to reveal a photo. We see others also holding newspapers.

52 ANGLE ON THE CABIN DOOR

52

Leroy emerges, sleep and frustration still on his face. The crowd cheers him. Sugar and Chuy run up to him on the steps.

LEROY

What's happening?

RUFUS (o.s.)

What's all the damn noise? You all shut up out there or I'll kick some ass, hear?

SUGAR

Leroy's in the papers! Him and Juarez!

LEROY

Lemme see that there.

He snatches the newspaper from Chuy.

53 INSERT NEWSPAPER - HIS POINT OF VIEW

53

There it is, Leroy and Ramon Juarez, arms raised in triumph, noble Knights of Labor, brothers in The Movement. The caption reads: "Labor Crossover: Farm labor organizer Ramon Juarez and Leroy Jones, an AgriCo employee in Barnes County, a man who made his move. Pickets score in attempt to organize AgriCo groves."

54 ANGLE ON THE PORCH

54

Rufus, Janelle, Annie Mae, and the kids have all joined Sugar and Chuy as they gather around Leroy.

CONTINUED

54 CONTINUED

54

RUFUS

Nigger, you in deep shit now.

JOSE

(to the
others)

Let's hear it for Leroy! Hip hip....

THE CROWD

Hurray!

JOSE

Le-roy, Le-roy, Le-roy....

The Crowd joins in chanting his name in unison. A heavy voice cuts through the happy cheering.

CHIEF GOON

Le-roy Jones....

The Crowd lapses into uneasy silence.

55 ANGLE ON THE ROAD

55

Parked there are two vehicles: a big black limousine with ominous dark windows, and a jeep, both with the AgriCo logo. The jeep is filled with Goons, carrying pick handles and a couple of carbines or riot shotguns. The Chief Goon repeats himself.

CHIEF GOON

Jones?

56 ANGLE ON THE CROWD

56

They immediately start to melt away, some murmuring excuses as they go. Only Chuy holds his ground.

JOSE

I'll see you later, okay?

HENRY

Hey, Leroy, it's a beautiful day,
I'm gonna walk....

SUGAR

I'll hitch-hike, no problem....

57 ANGLE ON THE PORCH

57

Leroy is rapidly becoming alone. Rufus takes Janelle and the others and slips them through the door, slamming it as they enter. Leroy feels behind him, rattles the knob frantically, but it's locked tight from the inside.

CONTINUED

CHUY

What you want with Leroy, man?

CHIEF GOON

(checking him)

You're gonna be late to work, fella.

Chuy stands there for a beat, then realizes there's nothing to be gained by taking a stand here.

CHUY

(to Leroy)

Catch you later, man.

He exits, leaving Leroy alone.

CHIEF GOON

You Jones?

Leroy shakes his head, "no."

The Chief Goon pulls a folded newspaper from his hip pocket and studies the picture, checking it against Leroy. We see the Goon wearing a heavy class ring of some sort. Leroy tries not to look like himself.

CHIEF GOON

Well then. If you should happen to see Mr. Jones, would you give him something for me?

(Leroy nods)

It's a bus ticket.

LEROY

He's got a truck, I hear tell.

CHIEF GOON

The company thinks it would be better if Mr. Jones went away. By bus.

He turns and walks back to the jeep. The door edges open behind Leroy, and Annie Mae appears. We can hear Rufus whispering to her in the b.g.

RUFUS (o.s.)

Don't go out there, girl, you crazy?

ANNIE MAE

He's my man, ain't he?

She presses something into Leroy's hand.

LEROY

What's this?

CONTINUED

57 CONTINUED - 2

57

ANNIE MAE

Some money I been saving. It's not much, but it's all we got.

LEROY

Annie, baby -- I got to go. You can see how it is, right?

She nods, her eyes filled with tears.

LEROY

Soon's I get settled, I'll send for you. I'll be okay, I got my truck, I can do a little light hauling, deliveries, be in business for myself....

But there's a terrible bulldozer roar and a crunch of crumpling metal.

58 THEIR POINT OF VIEW - THE TRUCK

58

The bulldozer is compressing it into a smashed jumble of scrap iron. The little pickup is no more.

59 ANGLE ON THE LIMO

59

Dimly perceived inside is Mr. Mann, head of the local AgriCo division, immaculate and cool in dark suit and tie. His hands hold a newspaper. He bites off the tip of a cigar. The electric window opens halfway, he spits the tobacco onto the road, and the window glides shut again.

60 CLOSE ON MANN

60

He gestures with his hand to his driver. On his hand, we can see the same class ring, a dark bloodstone set in the gold.

61 CLOSE ON LEROY

61

All this is having its effect on him. He waves the ticket with nervous hands.

62 ANGLE ON THE LIMO

62

Mann leans forward to the driver, and the limousine starts up to leave. The jeep full of Goons follows.

CUT TO

63 OMITTED 63
 64 DOWNTOWN LOS ANGELES - 7TH STREET GREYHOUND STATION - DAY 64

Establish the locale, then show Leroy emerging onto the street, looking like the total country rube. He stares up at the big buildings, looks around the terminal area, surreptitiously checks the loose change in his pocket, and walks off, alone in "big town...."

65 OMITTED 65
 66 MONTAGE - LEROY IN THE CITY 66
 67 EXT. TEMPORARY EMPLOYMENT AGENCY - DAY 67

It's down, and shape-up time at the local slave market, where the unemployed and unemployable gather and wait to be picked for menial day work. Blacks, Chicanos, Filipinos, Orientals, and a few White rummies from skid row stand around a trash can in which someone has started a fire, trying to keep warm in the morning chill. Leroy can be seen among them.

LEROY (v.o.)

Dearest Annie Mae: I'm safe here
 in the city, and I am looking for
 work because the money you gave me
 is all spent....

A hiring boss appears, and starts picking men. Leroy jumps around, trying to get to be one of the chosen.

CUT TO

68 thru OMITTED 68 thru
 70 70
 71 EXT. SINGLE MEN'S HOTEL - NIGHT 71

LEROY (v.o.)

I'm trying to find a place to live
 that's clean and quiet.

Leroy, holding a newspaper open to the classified ads, is looking at the building. A liquor store downstairs has a blinking neon light, and some beat-up hookers and junkies are scattered like trash on the sidewalk in front. On the corner, a cheap go-go bar and cocktail lounge.

LEROY (v.o.)

...And I think I've found it....

72 INT. HOTEL ROOM - NIGHT - LEROY

72

is writing at the flimsy desk, sitting on the one rickety chair. A bare bulb hangs from the ceiling, the neon blinks from outside, a narrow iron bed is unmade. A crate with a quart of milk and some fruit sits on the window sill, there's a two-burner hot plate and a tiny sink in the corner.

LEROY (v.o.)

...Indoor plumbing, electricity,
and a lock on the door. It's not
the country, but it's home....

The door bursts open, and an old hooker and her trick, a whiskery wino, stumble in. Leroy tries to explain it's his room, and has to throw them out, while the hooker tries to keep her john, the wino tries to drop his pants and do her, and Leroy struggles to protect the privacy of his room.

LEROY (v.o.)

...Although people in the city act
different from folks in the country.
I am getting used to it, though....

73
thru
76 OMITTED73
thru
76

77 EXT. CITY STREET - DAY - LEROY

77

is studying the want ads, circling some, crossing out others....

LEROY (v.o.)

...I haven't found a job yet, but
I am trying to make new friends....

A foxy go-go dancer type passes him, he tosses the want ads into a trash can and follows her.

CUT TO

78 INT. LEROY'S HOTEL ROOM - NIGHT

78

He is serving an intimate candlelit dinner for two to the go-go dancer, using the nightstand as a dining table, with a single candle. He serves the simple meal with a flourish, pretending to be a fancy waiter. The only seats are on the bed, so he and the girl sit side by side as they take their meal.

CONTINUED

78 CONTINUED

78

LEROY (v.o.)

...To save money I eat in my room, because it's cheaper that way.

Leroy pours some wine from a cheap gallon jug, they both drink.

LEROY (v.o.)

...And since I don't have money to spend on the show or nothing, after dinner....

They set down their glasses and look at each other.

LEROY (v.o.)

...I go right to bed....

They fall onto the bed as he takes her in a rush.

79
and
80

OMITTED

79
and
80

81

EXT. UNION HALL - DAY

81

A storefront hiring hall for Construction Trades Council, Painters and Plasterers Local 376, Los Angeles. Leroy takes shelter in the doorway from the hot sun, entering the building.

82

INT. UNION HALL - DAY

82

An ordinary hiring hall, vacant at this time except for a few workers, a business agent, and a secretary. A bulletin board with food stamp and social security information and some clippings about union activities and articles from the national union newsletter. Leroy enters.

LEROY

Say, man -- can a guy get any work around here?

FRANKIE

Sure -- if you're in the union.

The men drift away from Leroy.

83 ANGLE ON THE MEN

83

as they regroup near the bulletin board. There, a little yellowed with age, is the picture: Leroy and Ramon Juarez.

ANGELO

Hey -- look at this.

They study the picture, and look over at Leroy, who is just trying to stay out of trouble.

84 LEROY'S POINT OF VIEW

84

the Men eyeing him up and down. He begins to get paranoid.

FRANKIE

Is this you?

Leroy can't see what he's talking about, so he shrugs and heads for the door.

LEROY

No, not me. Uh-uh.

He is trying to get out the door, but someone is blocking the way.

ANGELO

Looks like him, don't it....

Leroy is panicking. Could this be some kind of trap? The Men descend on him, and pull him towards the bulletin board as he protests.

LEROY

Hey -- I just come in to get out of the sun, you want me to leave, just say so, I'll go...Let go of me, man -- I don't want to hurt anybody.

He winds up next to his own clipping, the Men surrounding him.

MEN

(ad lib)

It's him! That's the guy...Look 'The Man Who Made His Move!'...him and Juarez! (etc.)

BUSINESS AGENT

You worked with Ramon Juarez?

CONTINUED

LEROY

(catching on)

Sure did. Cost me my job, too
-- Bosses run me off. Tried to
kill me. Came at night, twenty
of them, with dogs, and guns....

ANGELO

Hey! Right on!

FRANKIE

This man's a brother -- he's been
there! Boatwright, you gotta
give him at least a casual card!

BUSINESS AGENT (HARRY BOATWRIGHT)

(putting his
arm around Leroy)

Jeez -- I had no idea....

As they surround Leroy and shake his hand, he nods and
smiles.

LEROY

Does that mean I got a job?

DISSOLVE TO

A painting crew (Angelo, Frankie, Leroy, some others) are
going to work. There's a paint-splattered van there, and
a trailer attached to it with a trailer hitch. Frankie is
explaining to Leroy how it works.

FRANKIE

It's simple, man -- we open the
cans, stir the paint, pour it
into trays, roll it onto the
building. Nothing to it. Angelo
here will cut it in later with a
fine brush. All you got to do is
slop it on....

LEROY

And clean it up. I can dig it.

CONTINUED

85 CONTINUED

85

FRANKIE
 (checking
 his watch)
 Let's do it....

He pops the top off a can, then another, and another. Leroy stirs the goop with a stick, making a face at the oily colors.

86 INSERT - CLOSEUP - PAINT BUCKET

86

swirls of viscous color.

87 OMITTED

87

88 INSERT - WALL SURFACE

88

A paint roller applies a swath of new color.

89 thru
92 QUICK CUTS - LEROY89 thru
92

painting.

93 and
94 OMITTED93 and
94

95 ANGLE ON CORNER OF ROOF - DAY

95

Leroy has painted himself into a corner, and is patiently waiting for it to dry so he can get out. A ladder appears suddenly at his elbow. A moment later, Frankie's face appears.

FRANKIE
 Lunchtime!

Leroy nods, and gratefully climbs over and down the ladder.

96 EXT. STREET - DAY

96

On the street level there's an informational picket line calling for a grape boycott; volunteers pass out literature to the passers-by.

CONTINUED

96 CONTINUED

96

Arranging some vivid posters and graphics on sidewalk easels or a-frame stands is a woman named Vanetta, a strikingly beautiful sister in bold, natural colors and an original homespun wardrobe. She confronts pedestrians, aggressively handing them pamphlets, calling their attention to the issues. A Worker-Priest in denims is also there.

VANETTA

Here you are, brother, read about the farm workers movement. Open your heart.

The Pedestrian takes the paper, glances at it, throws it away. She picks it up.

VANETTA

If you don't read it, give it back -- they cut down trees to print this stuff....

97 CLOSE ON LEROY

97

as she talks to the people on the street. He is losing his heart to this woman. He gazes at her -- a man obsessed by his vision of beauty.

98
and OMITTED
9998
and
99

100 ANGLE ON THE MEN

100

as they turn away in boredom. They're working men -- what do they want to know about unemployment?

LEROY

(indicating leaflet)

Can I have one of those?

VANETTA

Sure you can, brother.

She gives it to him, and their eyes lock. She throws him a heart-breaking casual smile....

VANETTA

Have a nice day....

And she's gone in the crowd. Leroy stares after her.

- 101 EXT. ROOF - DAY 101
The men are working, Leroy is standing at the edge, looking down, staring at something.
- 102 HIS POINT OF VIEW 102
Vanetta, working her way through the lunchtime crowds in the plaza below, handing out leaflets.
- 103 CLOSE ON ANGELO 103
ANGELO
Lunchtime! Half hour!
- 104 ANGLE ON LEROY 104
He runs like a madman for the stairs.
- 105 EXT. STREET LEVEL 105
Leroy is trying to work his way through the crowd towards Vanetta. He finally gets to her, she looks up at him.
VANETTA
Hello, brother.
LEROY
(blurting it out)
Could you give me a date?
VANETTA
November 8, Election Day. Vote for the farm workers.
LEROY
(recovering)
Uh, okay --
She gives him a leaflet. He takes it and stares after her as she leaves.
- 106 EXT. STREET - DAY 106
somewhere near the job site where Leroy's been working. Vanetta is going down the street to her car, a little old Morris van. As she opens the door something makes her look up.

107 HER POINT OF VIEW 107
High on a roof, a head looking over the edge.

108 ANGLE ON THE ROOF 108
It's Leroy, watching her from on high. He waves down, but we don't know if Vanetta's waved back.

FRANKIE

Hey, Leroy! Let's get on it, or we'll be here on our own time ---

CUT TO

109 thru 112 OMITTED 109 thru 112

113 EXT. PARK IN SILVERLAKE OR ECHO PARK - DAY 113
A quiet path overlooking the city. Vanetta enters, jogging easily, running with Zen-like concentration. Leroy emerges from behind a tree, dressed in his version of jogging clothes, and starts running alongside of her.

114 and 115 OMITTED 114 and 115

116 thru 121 QUICK CUTS 116 thru 121
-- Vanetta glancing over to Leroy.
-- Leroy smiling back.
-- Wide on a hill as she starts up.
-- Long on a flight of steps she takes two at a time.
-- Close on Leroy struggling for breath.
-- Close on Vanetta, breathing deeply, but not winded.

122 ANGLE ON PARK 122
as Leroy and Vanetta round a corner. He is flailing now, running on determination alone. She is still keeping up a good pace. He finally falls over, unable to continue.

123 OMITTED 123

124 LOW ANGLE 124

Vanetta's legs, disappearing down the path, Leroy panting on the ground. A few moments pass. Then Vanetta's unmistakable legs return, and a sudden splash of water hits Leroy's head, reviving him.

125 ANGLE ON LEROY AND VANETTA 125

VANETTA
You look a little winded, you all right?

LEROY
(hardly able to speak)
I'm...okay. Just caught a cramp....

DISSOLVE TO

126 EXT. PARK - DAY 126

Leroy and Vanetta are in a scenic area of the park, overlooking L.A., brown with June smog.

VANETTA
I knew you'd be here today.

LEROY
How'd you know that?

VANETTA
Psychic. I was born with a veil over my face you know.

LEROY
My daddy had seven of them.

VANETTA
Where are you from?

LEROY
Barnes County.

VANETTA
What're you doing here?

LEROY
I got run off 'cause I was working with Ramon Juarez.

VANETTA
Juarez? The Affiliated Farm Workers Union?

CONTINUED

LEROY

(sensing the old
magic working)

Right! Me and him organized the
AgriCo Fields before the goons
run us off -- forty men, with dogs,
rifles; shotguns...

(fumbles in his
wallet, produces
the photo)

Wanna see somethin'? That's me:
'The Man Who Made His Move.'
Ramon is the little dude on my
right.

VANETTA

You actually helped to start the
Union?

LEROY

(modest)

I just did what I had to do.

VANETTA

What was it really like, out there
on the line?

LEROY

Lonely, and hard. But mostly
lonely. No friends, no family,
only my brothers and sisters in
The Movement. Viva La Causa!

VANETTA

(reflexively)

Viva La Causa.

He extends a hand, takes hers, draws her a little closer.

VANETTA

You're a brave man, Leroy. And
good, too. I have a feeling about
you....

LEROY

And I got a feeling for you too.
You seen me watching you. You know
I feel something for you. I feel
I've known you all my life. Like
The Movement...Like the union...
it's something that has to be.

CONTINUED

126 CONTINUED - 2

126

VANETTA

I know what you mean.

LEROY

How about one kiss? To express our solidarity.

VANETTA

Between brother and sister in the struggle.

He looks her right in the eye. She looks back with a calm direct gaze, making contact, silently signalling "all right, one kiss."

Suddenly, he's on her, embracing her, kissing her passionately, pressing his lips on her unsuspecting mouth.

VANETTA

Hey! Easy!

LEROY

Mmmm -- I love you. I've always loved you. Ever since I first saw you. I have to have you....

And he's pressing her to the ground.

VANETTA

Back off, nigger. I'm warning you!

Leroy won't be stopped. He stays on her, trying to make her right there.

VANETTA

That's it.

She twists out of his embrace, spins on one foot, and sends a waist-high karate kick at his middle. It doubles him over. She grabs his outstretched arm, gives a judo twist, and sends him on his ass, nearly breaking his arm.

VANETTA

Hai! Yah! Aeiii!

LEROY

Goddamn! I broke my arm!

VANETTA

Don't flatter yourself. If anything's broken, I broke it.

CONTINUED

126 CONTINUED - 3

126

LEROY

What about brother and sister...
the struggle?

VANETTA

You're just like all the rest.
I'm the fool for giving you the
time of day.

LEROY

I just got carried away.

VANETTA

If you touch me again, you'll
be carried away.

LEROY

I'm sorry. Could I have another
chance, please?

She walks briskly away, leaving Leroy standing there,
nursing his injured arm. Leroy shouts after her.

LEROY

But I love you!
(yells)
Good thing I'm a gentleman!

127 EXT. PAINTING JOB - STREET LEVEL - DAY

127

Vanetta is sitting at a voter registration table. Leroy,
one arm in a sling, is working a light job near the truck.
He waves to her, she looks up, but doesn't smile or return
the wave.

128 INT. VEGETABLE MARKET - DAY

128

Vanetta is shopping for fresh fruit. Leroy follows closely
behind shaking his head "yes" and "no" as she selects the
fruit. A perfect peach rolls into her hand. She looks up
to see where it came from, and there's Leroy, looking
right at her.

VANETTA

You keep following me around, I'm
going to have to hurt you.

LEROY

You can't hurt me any more than
you hurt me already.

CONTINUED

128 CONTINUED

128

She puts more fruit in the basket and reacts to him.

VANETTA

You are persistent.

LEROY

That's because I am sincere.

He smiles, and joins her at a counter, pointing out the virtues and defects of every piece of fruit out there.

129
and
130

OMITTED

129
and
130

131 MONTAGE - LEROY AND VANETTA - SAME DAY

131

-- coming out of funky theatre specializing in art films.

A. They walk to the park.

B. They walk in the park.

C. They eat.

D. They come out of the movie. It's a funky theatre specializing in art films and revivals.

The marquee reveals they've been to see "Grapes of Wrath," and "Bound for Glory." Leroy is talking excitedly, obviously identifying strongly with what they've just seen.

-- Having a picnic in the park.

DISSOLVE TO

132 EXT. VANETTA'S HOUSE - EVENING

132

Vanetta and Leroy coming home.

VANETTA

Aren't you coming in for a while?

LEROY

I don't have to go home?

VANETTA

Not unless you want to.

LEROY

I'll come in....

133 INT. VANETTA'S HOUSE - NIGHT

133

A simple, austere, elegant loft, filled with the tools of her trade: sketches, easels, completed posters and silk-screened slogans and graphics. On the walls, a lot of her own works, as well as examples of great graphics from all over the world: Lenin, Mao, the Venceremos Brigade, Chile/Allende, Che Guevara, old World War I patriotic appeals (Flagg, for example), and some framed covers of the old New Masses.

VANETTA

Want some more tea?

She busies herself with pots and water while Leroy sips from a hand-thrown pottery mug. He looks across it at her.

LEROY

(suddenly)

I can't stand it any more!

VANETTA

What?

LEROY

The pain. I love you too much, and you don't love me enough. I can see that.

He makes up his mind about something, and takes the plunge.

LEROY

(sincere)

I love you so much, that it hurts when I'm around you, and that's too much pain for one man. So I'm just going to finish my tea and walk out of this house and out of your life. I know when I'm not wanted around, so I'm gone.

VANETTA

Gone?

LEROY

Gone. All I want is the memory, not the pain.

VANETTA

(moved by
his sincerity)

Leroy....

LEROY

I don't know what's going to happen to us.

Vanetta studies him, then reaches a decision of her own.

CONTINUED

133 CONTINUED

133

VANETTA

I don't know about you, but I'm
going in to take a shower....

She gets up and starts for the bathroom, stripping off her blouse as she goes. At the door, she turns and throws Leroy a soft, colorful kaftan. Something in her behavior signals "stay. Take a shower with me." And more. As soon as she's gone, Leroy jumps with joy -- his sincere declaration of love has turned things around.

134
and
135

OMITTED

134
and
135

136 INT. BATHROOM - NIGHT

136

Vanetta is already in the shower. Thru the curtain we can catch a glimpse of her soapy, sensual beauty. Leroy enters, half-undressed, praying that he's doing the right thing. He stands there awkwardly for a moment, watching her. She senses his presence, and looks out at him.

VANETTA

In or out, but close the door.

That's all the invitation Leroy needs.

DISSOLVE TO

137 INT. SHOWER - NIGHT

137

Leroy and Vanetta soaping each other's backs, caressing each other's naked bodies, embracing in delight. Music, bubbles, romance, ecstasy.

DISSOLVE TO

138 INT. VANETTA'S BEDROOM - NIGHT

138

They are lying comfortably in bed together in the soft after-glow of sex. Candles cast a romantic light over everything. She leans up over him, and caresses him.

VANETTA

Want you back rubbed...?

LEROY

Mmmm.

Vanessa eases him down, takes a little herbal oil from a quaint jug, and pours some of it in her palms to warm it.

VANETTA

Relax -- meditate on the void.
Think of nothing.

CONTINUED

138 CONTINUED

138

She continues to massage him.

VANETTA

How long've you been married?

Leroy jerks into a spasm of tension.

LEROY

Who said I was married?

VANETTA

I know it. I can tell. Relax
-- you're all knotted up. Turn
over.

Leroy rolls onto his back, looking up at her. She bends over, gently kneading his muscles of his chest, and stares deeply into his eyes.

VANETTA

It doesn't matter.

LEROY

It doesn't?

VANETTA

Nope. What matters now is you,
and me, and now. The eternal
present. Now is forever, and
we're sharing eternity....

She switches off the light, leaving only the amber candle glow. She gets up, and steps gracefully out of the kaftan. Naked, her silky body practically glows with inner fire.

VANETTA

It's light in here, isn't it....

LEROY

Uh-huh.

VANETTA

You'd like it darker, wouldn't you.

LEROY

Yes.

VANETTA

Then let's think about it. Together.

CONTINUED

They lie quietly together. From nowhere, a wind rustles through the room, and the candles flicker out, except for the one or two that light the bed, transformed into an altar to love.

LEROY

(moving
toward her)

Baby....

VANETTA

Wait. Feel the moment.

LEROY

I want to.

The night breeze whispers softly. Wind chimes ring in the dark.

VANETTA

I don't do anything halfway. It's like the Movement -- all or nothing. Total commitment, nothing less.

LEROY

Fine with me.

VANETTA

You must make a promise.

LEROY

Anything!

VANETTA

You will not make love to any other woman, even your own wife. Or I'll leave you. Forever.

LEROY

All right.

VANETTA

(rolling to him
taking Leroy
into her arms)

Then I'm yours...!

They embrace in exultation. As their figures entwine and arrange themselves in patterns of joy, we hear:

ANNIE MAE (v.o.)

Dear Leroy -- I am fine, and I hope you are having a good time, too....

139
and
140

OMITTED

139
and
140

141 EXT. BARNES COUNTY MAIN STREET - DAY - ESTABLISHING SHOT 141

A rural town, complete with a local Woolworth five-and-dime.

ANNIE MAE (v.o.)
...Everything here is the same as
always, except for yours truly.
My life has changed since you went
away, and I have a new job, at the
five-and-dime.

142
and
143

OMITTED

142
and
143

144 INT. WOOLWORTH'S - MAGAZINE COUNTER - DAY 144

Annie Mae, looking quite together in a skirt and blouse, is
at the counter.

ANNIE MAE (v.o.)
And I'm making a lot of new friends,
too....

Annie Mae and Thelma, who also works there, are looking at
magazines. Annie Mae swaps a copy of Playgirl Magazine with
Thelma who gives her a copy of MS. in return.

ANNIE MAE (v.o.)
...and learning a lot about the
world. I hope you are well, and
that we will be together again soon.
I have a car, and that gives me a
lot more freedom.

145 OMITTED 145

146 EXT. WOOLWORTH'S - STREET - DAY 146

Annie Mae emerges, having finished work for the day,
laughing and joking with her friends. Passing men good-
naturedly flirt with the women. She crosses to a car
parked at the curb, and gets in with the practiced ease
of an owner/driver. It's a perky '66 Mustang convertible,
and she looks foxy in it.

CONTINUED

146 CONTINUED

146

ANNIE MAE (v.o.)
I will close now. Hugs and kisses
from your wife, who misses you.
Love, Annie Mae....

DISSOLVE TO

147 INT. VANETTA'S HOUSE - NIGHT

147

Nine months later. Open on close shot of Vanetta's stomach,
big as life. Pull back to reveal her in rocking chair with
Leroy standing over her looking at his watch.

LEROY

Ready?

VANETTA

Go.

She starts breathing rapidly, panting, the classic Lamaze
natural childbirth technique.

LEROY

(timing her)

Okay -- take a big breath -- hold
it -- push. Big push -- pant --
pant.

VANETTA

You won't be nervous when labor
starts for real, will you?

LEROY

Me nervous -- I got this stuff down.
Nothing to it.

VANETTA

(with a grimace
of pain)

Good. 'Cause it's starting now.

LEROY

Now?

VANETTA

Right now. Ow....

Another spasm rocks her.

CONTINUED

147 CONTINUED

147

LEROY

(panic sets in)

Don't groan, I'll panic. What'll
I do?

VANETTA

(teeth clenched)

Start. Timing. The contractions.

LEROY

Right. One thousand one, one
thousand two, one thousand three
...push...don't push.

We can hear the crying of a baby, a newborn infant's lusty
wail. Leroy's eyes widen, as if he could hear the sound,
and we:

CUT TO

148
thru
164

OMITTED

148
thru
164

165 INT. MAGNOLIA SUITE - HILTON HOTEL - DAY

165

We're close on an infant's face and head, watching as a
little ritual water is sprinkled on the brow, christening
the baby. It's crying, bawling heartily. Widen to reveal
Leroy and Vanetta, the proud parents, standing together,
holding the baby, while a Hindu Mystic pronounces the
benediction. In Hindu. Leroy reacts, then,

HINDU

...Wear your name with pride, with
honor, and with the dignity that
befits your parents and their
heritage.

(then, to Leroy)

What do you think of your son,
now?

166 CLOSE ON LEROY

166

holding his son, the joy and magic and pride of parenthood
sweeping across his features.

LEROY

(checks the kid)

Got a helluva set of nuts on him.

CONTINUED

166 CONTINUED

166

FRANKIE

I'll drink to that.

And widen to reveal the room: a small meeting room decorated with festive bunting, some round banquet tables and chairs, and an organic buffet. A natural juice bar is set up, some organic types are pouring carrot juice into champagne glasses.

FRANKIE

(lifting his
glass)

A toast!

The others raise their carrot juice.

FRANKIE

To the parents, and the child,
and the Flow of Life. To the
Movement!

They drink. Some of Leroy's friends from work are looking suspiciously at their drinks. Angelo takes a half-pint of brandy from his hip pocket, and spikes their drinks, which they down easily.

VANETTA

We need some grape juice. Not
everyone likes carrot juice.

LEROY

I'll get it.

Everybody reacts to the prospect of grape juice. He kisses Vanetta, and hands her the child.

LEROY

Back in a minute.

He exits, leaving the roomful of celebrants, many of them deep in political talk under various banners and posters.

CUT TO

167 ANGLE ON HOTEL SIGN

167

as Leroy walks down the corridor. Sign announces the day's activities for May 9th: American Container Corporation Prayer Breakfast, Feinstein Bar Mitzvah, Los Angeles Retail Grocers' Luncheon, Kidney Research Foundation Award Luncheon, etc. Two items stand out, separate from the others. They are:

CONTINUED

167 CONTINUED

167

JONES CHRISTENING/BAPTISM
Magnolia Suite, Mezzanine Floor

and

AFFILIATED FARM WORKERS
TESTIMONIAL LUNCHEON & FUND RAISER
RAMON JUAREZ, GUEST SPEAKER
Versailles Room, Mezzanine Floor

CUT TO

168 FOLLOW LEROY THRU SERVICE AREA

168

He makes his way through the backstage area of the hotel's banquet suites, looking for the elevator down to the lobby and, presumably, the liquor shop. If he's in a kitchen area, he has to dodge handcarts loaded with garbage cans, waiters carrying trays, angry Chicano bus boys staggering under loads of dirty dishes.

At the elevator alcove, Leroy gets into an elevator going down. As the doors shut behind him, the doors of the next elevator open, revealing a nondescript white man carrying a box of what looks like flowers. A wool ski hat sits awkwardly on his head. He stops and checks the surroundings. From the Versailles Room, we hear:

RAMON JUAREZ' VOICE

(fiery, intense)

The bosses aren't going to quit,
why should we? We have to fight
for the right to organize -- why?
We should've joined organized labor
forty years ago, but we were left
out. Why? Because farm workers
are outcasts of this society. We're
Blacks, Filipinos, Okies, Mexicans....

The man flips open the box, producing a wicked, short-barreled pump shotgun. A professional assassin. He pulls the ski hat down, masking his face, racks a shell into the chamber, and disappears around a corner, looking for Juarez; before he goes, we can see the old class ring on one hand.

CUT TO

169 ANGLE ON THE ELEVATOR DOORS

169

opening, revealing Leroy, standing with a fresh case of Catawba, looking for the Magnolia Suite.

CONTINUED

169 CONTINUED

169

LEROY

Shit. Which way is it?

RAMON JUAREZ' VOICE

Workers have been run out of labor camps for just wanting to vote. Their car tires slashed, their windows broken. One man even had his pickup crushed by a bulldozer. He left the county that same day.

Leroy can't help but overhear the speech. He listens for a moment.

RAMON JUAREZ' VOICE

But it's time the bosses learned they can't scare everybody. The union keeps us strong, and with the help of the boycott in the cities we're going to go on and on until we win!

Leroy looks around, shaking his head with mixed emotions. It's all behind him now, and he is relieved to be able to walk away, which he does. O.s., we hear prolonged clapping. Leroy continues to search for the Magnolia Suite.

CUT TO

170 INT. VERSAILLES ROOM - NIGHT

170

In a side alcove, the gunman crouches, cradling the shotgun. In the b.g., we can see Ramon Juarez, one arm upraised in acknowledgement, leaning into the microphone. Close to him are two farm worker bodyguards. The gunman's mask is blocking his vision. He pushes it up, revealing his hard, hit-man face. He lifts the shotgun, takes aim, as Leroy blunders in, obviously lost.

LEROY

Excuse me....

The assassin twitches and fires.

171 ANGLE ON PODIUM

171

a massive hole blown through it by the shotgun slug. Blam!

172 CLOSE ON ASSASSIN

172

racking the pump action, turning the gun on Leroy, firing.

173 and 174 OMITTED 173 and 174

175 ON LEROY 175

staring death in the face, as the case of juice explodes red in his arms. He puts his hands on his chest, comes up brightly stained.

LEROY

Oh, God, I'm shot!

He tumbles backwards in shock and unconsciousness, falling against the wall hangings, which collapse around him.

176 ON ASSASSIN 176

turning and firing again at Juarez, who is by now crouching behind the podium.

177 ANGLE ON THE PODIUM AND VERSAILLES ROOM 177

Pademonium. Screams. Panic. Confusion. Mirrors and center-pieces exploding as slugs blast the room.

178 OMITTED 178

179 THE ASSASSIN 179

whirls around in tense confusion. He can see guards and police approaching.

180 ANGLE ON POLICE 180

coming on with guns drawn. They see the assassin, and pause for a crucial moment, deliberately looking around in fake confusion. The gunman takes this opportunity to slip quietly away.

181 OMITTED 181

CUT TO

182 INT. HOTEL - DAY 182

Leroy is still sitting on the floor. Two detectives, Rossi and Holden, question him. A police stenographer stands by with a stenotype, taking it all down. Vanetta is there with the child.

CONTINUED

182 CONTINUED

182

LEROY

He was that close to me --
(indicates about
a yard)
-- I swear, I could see every
detail. The man was a killer,
I could tell that....

Inspector Caine enters, a tough old captain from downtown.
He's folowed by an assistant.

CAINE

This our eyewitness?

ROSSI

Yessir.

Caine crosses behind Leroy, and leans over his shoulder,
talking low to him.

CAINE

There's nothing to worry about.
You're in good hands. Just because
the syndicate murders its witnesses
doesn't mean you have to be afraid.
Relax. Tell us everything....

And he massages Leroy's shoulders and neck, loosening him up.

183 CLOSE ON LEROY

183

enjoying the rub.

LEROY

It was so close....

CAINE (o.s.)

Tell me about it....

And his hand grips Leroy's shoulder. Leroy glances over, and
his eyes go wide with shock and recognition. There, on the
hand holding his neck, is the dangerous, ubiquitous class ring!

LEROY

(thinking fast)

It was so close it was blurred!
Couldn't see no details.

HOLDEN

But you told us you saw it!

CONTINUED

183 CONTINUED

183

LEROY

None of it! It all happened so fast....

ROSSI

But you saw the man!

CAINE

Leroy. Think very carefully. Are you sure you didn't see anything?

Leroy thinks long and hard, sneaking a glance at the ring every now and again, making up his mind.

LEROY

Nothing. I swear. Maybe it was a woman...two midgets.

CAINE

Thank you, Mr. Jones, for taking the time to talk with us. You can go.

Leroy goes to Vanetta, waiting on the sidelines.

VANETTA

Baby, you sure you're all right?

She takes him, and leads him away.

LEROY

I just want to go home....

CUT TO

184 OMITTED

184

185 EXT. PAINTING JOB - DAY - TIME LAPSE

185

Leroy is on the job with the others, when a Flunky appears, holding a piece of paper.

FLUNKY

Jones? Leroy Jones?

LEROY

Over here.

FLUNKY

They want to see you.

He motions, indicates Leroy is to follow him.

186 OMITTED
and
187

186
and
187

188 INT. ROOFTOP GARDEN - DAY

188

Topping this skyscraper is an empty roof garden, in its final stages of completion. A painter is on a ladder, touching up clouds that have been incongruously painted on the plaster ceiling. Full-length picture windows give us a panoramic view of Los Angeles, spread out at the builder's feet. A temporary table is set up, along with folding chairs. Some boss types are standing around. Laid out on the table are ten or twelve guns of various exotic manufacture: Walther PPK, Auto-Mag, Sig, Uzi, Luger, Browning Hi-Power, and assorted revolvers. The Boss, wearing earmuff hearing protectors, is trying the guns for heft and balance, occasionally popping a shot into an improvised backstop of folded mattresses against one wall, where a silhouette target has been pinned. During the following, the guns are never used threateningly -- he's simply shopping, no big deal.

THE BOSS

(to an underling)

Four of these, two of these, and
some of these....

He looks up as the elevator doors open and Leroy emerges.

LEROY

I'm Jones, from the painting gang....

THE BOSS

(not the
kind of guy
who listens)

That's fine, fine. Glad to see
you're getting along well. Doesn't
Mr. Jones look well?

BUSINESS AGENT

Beautiful. Very healthy. Let's
hope he stays that way.

THE BOSS

Good. Now -- you're probably
wondering what you're doing down
here. Well, the company is pleased
at the way you've behaved yourself.

BUSINESS AGENT

A credit to the union.

CONTINUED

THE BOSS

Mr. Jones, you're a man who knows when to speak up....

LEROY

Yessir.

THE BOSS

...And when to shut up.

THE BOSS

That's why the company is giving you a promotion. And a transfer.

LEROY

Why me?

The men exchange a long look. It's a good question.

THE BOSS

Leroy, you have a rare quality among men. When people think you've seen something, well -- it turns out you haven't seen anything at all. That's marvelous. We think you'll like Barnes County.

LEROY

Barnes County? If I may say so, sir. I got a good job here. Why transfer?

THE BOSS

We've had a little trouble with the food processing links in our nourishment delivery program. We need someone who knows how the chain works -- a man with experience. And that's you, boy.

LEROY

But, I like it here....

THE BOSS

A lot of people have their eye on you, boy. You're moving up in the world. Take advantage of it.

And he extends his hand. The class ring is on his right hand, the light glimmering off the bloodstone. Leroy reacts to it. The Boss shakes his hand, then turns his back and puts on the soundproof earmuffs used to protect shooters' hearing. He picks up a particularly nasty piece of hardware. Leroy gets the message.

CONTINUED

188 CONTINUED - 3

188

The Boss fires a round absent-mindedly towards the backstop. Blam! And now it's definitely over. Leroy exits, leaving the Boss alone with his friends. The Boss wipes his hand on a towel and throws it on the floor.

CUT TO

189 EXT. ROAD INTO TOWN - DAY

189

The small town Leroy started in, revisited. And, sure enough, here comes the little Morris van, pulling U-Haul trailer loaded with Vanetta and Leroy's effects.

190 INT. MORRIS VAN - DAY

190

Leroy, Vanetta, and the baby in the front seat. Leroy is putting on dark glasses as they approach the familiar rural town streets.

LEROY

I don't want to come back here either. Everywhere I look I saw a ring. I can't trust anybody any more. At least here I'll be with my friends and family. I'll work from within ...under cover. I don't want anything to happen to you or my family.

VANETTA

Baby, it's all right. I'll go anywhere on earth with you. Just don't forget your promise.

LEROY

Annie Mae don't mean nothing to me; I gotta live at home...keep up appearances...make it look like I'm a company man.

Leroy thinks he sees someone who might recognize him.

LEROY

Slide down there a little....

CUT TO

191 EXT. AGRITOWN HOUSES - DAY

191

The Morris van is pulling to a stop in front of some very white middle-class cluster housing, identified by sign as

CONTINUED

191 CONTINUED 191

"AgriTown Houses, a division of AgriCo Industries, a Nice Place To Live. Welcome." Some white, middle-class residents are watering scraggly lawns, etc. They look up idly as the Morris stops and the doors open.

192 ANGLE ON THE VAN 192

Leroy, Vanetta, and the baby all get out. All three are wearing dark glasses, especially the baby. They stretch, and look around their new home.

CUT TO

193 OMITTED 193

194 EXT. COUNTRY ROAD - COMPANY HOUSING - DUSK 194

as in the opening, only evening. Quiet, too, since everyone's inside having dinner. Leroy drives down the road, bouncing gently as he rides over the slow-down humps in the road. He turns into the driveway, his white company car (a VW Rabbit with a prominent AgriCo logo on the door) shiny in the dark. He slows at the mailbox, and checks the name. Jones.

195 INT. HOUSE - DAY 195

The neat interior of this house; a considerable step up from the cabins. Electricity, indoor plumbing, cheap but serviceable Sears maple furniture, a TV set, doors, curtains, and a cheap rug dress the inside. Leroy is on the service porch, looking in.

In the dining area, Janelle is setting out dinner for Rufus and the kids, Annie Mae is unpacking a bag of groceries. Rufus is playing dominoes with Henry.

196 ANGLE ON THE KITCHEN 196

Annie Mae looks trim and foxy in jeans and a blouse. She peers at the shadowy figure on the porch.

ANNIE MAE

Who is that? Who's there?

LEROY

(can't believe
his eyes)

Annie, baby -- is that you?

CONTINUED

196 CONTINUED

196

ANNIE MAE

Oh, my God, Leroy...! Leroy!

And she runs into his arms. From inside, Rufus hears the commotion.

RUFUS (o.s.)

What's that nigger done now, run from the law? Shit boy, we just moved in here and you done gone and fucked it up already....

ANNIE MAE

(smothering
him with kisses)

Oh, Leroy, we're so glad to see you home again....

Leroy holds Annie at arm's length, looking proud and cocksure.

LEROY

What I done? Hell, what I done is come back as a AgriCo Company official. Look at that car there -- they give it to me!

HENRY

Leroy -- Welcome back! Nigger, you got two inches uglier.

The family stares at the VW with admiration, the kids cluster around Leroy with new respect. Even Rufus is impressed, and we can see him eyeing the car and his son.

(NOTE: OPTICAL PROCESS HERE FOR LEROY/RUFUS BUSINESS THROUGHOUT 196.)

JANELLE

You gonna be an executive now, Leroy?

RUFUS

Shit yes, he's gonna be a vice-president. Reminds me of when I was young, only I hurt my back so I couldn't do for you like I wanted do. I had a opportunity to go to Detroit in 1947, work in the motor boom, they was hirin' all over the South. I could 'a been an executive.

CONTINUED

196 CONTINUED - 2

196

LEROY
(holding Annie,
digging her)
It's good to be home with all my
family....

They all share a family reunion, and we:

DISSOLVE TO

197 OMITTED

197

198 INT. LEROY'S BATHROOM - NIGHT

198

Later, bedtime, Leroy's finishing a bath, toweling off,
wrapping himself in a towel.

ANNIE MAE'S VOICE
Leroy? Come to bed, baby....

He goes into the bedroom.

199 INT. BEDROOM - NIGHT

199

Leroy enters, and looks around him, seeing with new eyes;
intimately lit, a red shade on the lamp, a wide, comfortable
bed, and a Chinese screen. Annie Mae steps out from behind
it, making an entrance for her husband. She's wearing a
Fredericks of Hollywood see-through shorty nightie, with
fluffy high-heeled slippers.

ANNIE MAE
Welcome home -- Why don't you dim
the light?

Leroy fiddles with the light switch, and the lamp dims.

ANNIE MAE
A little more, sweet thing....

LEROY
I got it.

The lamp dims dramatically, casting an erotic red glow that
transforms the farm bedroom into an intimate boudoir.

200 CLOSE ON LEROY

200

as he looks up from the lamp. His eyes go wide with surprise
and he gasps.

201 HIS POINT OF VIEW - VANETTA 201

Rocking gently in the bedroom rocker, Vanetta (or her astral projection), holding their baby. She looks directly at him and smiles. Her wordless presence is reminding him of their solemn bargain. The mysterious wind blows through Leroy's bedroom, distant wind-chimes ring a warning.

ANNIE MAE (o.s.)

What is it, baby?

202 ANGLE ON LEROY AND ANNIE MAE 202

LEROY

Nothing, baby. Just tired...

(he mimics

a big yawn)

Big day tomorrow. Go to get a good night's sleep....

And he jumps into bed like a gazelle, pulling up the covers, curling into a ball, his back on Annie Mae, as far over on his side as he can get. He peeks out from under the covers.

203 LEROY'S POINT OF VIEW 203

The rocking chair is rocking gently, empty now.

204 CLOSE ON LEROY 204

as he pretends to be going to dreamland. We can hear rustling of sheets and sense a little movement as Annie gets into bed.

Then, entering the frame near Leroy's ear, the thick blunt tip of a generously proportioned electric vibrator. It touches him lightly. He tosses.

LEROY

Don't, baby. I'm sleepy....

It clicks into life and buzzes suddenly right next to his head.

LEROY

(startled)

Oh, fuck, what is that?

ANNIE MAE

It's a marital aid.

CONTINUED

LEROY

It looks like....

ANNIE MAE

I know.

LEROY

(suspicious)

How do you know?

ANNIE MAE

I read about it in Cosmopolitan.

LEROY

I don't care where you read about it. Get it off me.

ANNIE MAE

You're really tired, huh?

LEROY

Oh yeah. Wasted. Wiped out.

She gets quietly into bed, and stares at the ceiling.

ANNIE MAE

I'm sorry. I was being selfish. I'll let you sleep.

She kisses him chastely on the forehead. He flinches as her breasts swing against him. It's murder, trying to be faithful in this situation.

ANNIE MAE

Good night, darling. Sweet dreams....

Leroy clenches his eyes shut, pretending sleep, but in extreme pain.

DISSOLVE TO

205
thru
208

OMITTED

205
thru
208

209

EXT. AGRJUICE PROCESSING PLANT - DAY - ESTABLISHING SHOT

209

Big, clean, new, impersonal, efficient -- loading docks with trucks unloading cargos of fresh fruit, other trucks hauling loads of crated cans, tank trucks taking away bulk process concentrate.

CUT TO

210 EXT. SORTING SECTION - DAY

210

Leroy, in the white lab coat and spotless hard hat of a minor supervisor, is first on the dock. An impatient White Boss is showing him what needs to be done.

WHITE BOSS

(as if to
a child)

The fruit comes in here from the trucks -- make sure your men keep feeding the line, pick up what drops, unstick it when it jams.

LEROY

Got it.

WHITE BOSS

Keep your paperwork clean, your personnel happy, and everything will be A-number One.

An Errand Boy from the Personnel Office, riding a tiny motor-bike, enters with Leroy's crew: Chuy, Henry, Jose and Sugar. They act as if they don't know Leroy.

ERRAND BOY

These are the new guys from Personnel, sir.

WHITE BOSS

Okay, here's your crew. Put them to work!

White Boss exits with Errand Boy. Leroy's crew immediately relaxes, old friends again.

HENRY

Leroy!

JOSE

Amigo!

SUGAR

Didn't I tell you he was a boss man?

CHUY

I don't believe it.

LEROY

Told you I could get you hired. If I got anything to say about it, which I do, we're in.

CONTINUED

210 CONTINUED

210

HENRY

Sure beats hell out of slavin'
in the orchards.

SUGAR

Air conditioning, no rain, no flies,
no stoopin', no stretching....

CHUY

And -- no union.

210-A INT. SORTING SECTION

210-A

The whistle blows and machinery starts clanking up to speed
as the day begins. Leroy walks with his men into the factory.
As they walk, Leroy works his way over to Chuy.

LEROY

Hey, Chuy! You still talkin' that
union stuff?

CHUY

I'm not just talking, I'm
organizing!

LEROY

With Juarez?

CHUY

This place is part of the chain,
carnal. Every orange coming
through that line's got somebody's
blood on it! With us in here,
maybe we can pull something off.

LEROY

Like what?

CHUY

Sit downs, slow downs...This is
our chance, bro!

LEROY

Yeah? Well, let me tell you, bro.
The dude who used to have this
job before me was a union organizer.
Talked with the farm workers. Know
what the company did?

CHUY

No. What?

CONTINUED

210-A CONTINUED

210-A

CHUY

No. What?

LEROY

They canned him.

CHUY

They fired him?

LEROY

No, man I said -- canned him.
He's on supermarket shelves all
over America.

As Chuy digests this last bit of information, Leroy moves back to the others, looking around the factory.

211 LEROY'S POINT OF VIEW

211

By now, they're inside the plant. High above, there's a little glass window, a spy-in-the-sky looking down on the whole factory below. The curtain is moving, and there's someone's hand holding it back to get a view of what's going on. Leroy's vision fixates on the hand, and we see The Ring catching some of the cold light.

212 ANGLE ON LEROY AND THE MEN

212

He is reacting to the nearly invisible supervisor he now knows is up there, somewhere.

LEROY

(very official)

All right, gentlemen, on the stick,
off the dime, on the line. Let's
get to humpin'....

As if on his cue, the machinery begins to clank back into life, and the men turn to their assigned jobs. Leroy returns to his cubicle and fiddles with his clipboard, trying hard to look as if he's doing something.

CUT TO

213 ANGLE ON DOORWAY

213

Through the big loading door, we can see a little tour group: well-dressed tourists, about a dozen of them, being led by an AgriTour Guide in a bright polyester orange blazer with the company logo and a little portable PA, just like the guides on the NBC or Universal Tour.

CONTINUED

213 CONTINUED

213

TOUR GUIDE

This is the sorting section, where the fruit comes in fresh from the fields, ready to have its succulent goodness extracted, freeze-dried, pulped, processed, blended, and packaged into hundreds of AgriCo Industries Food Products, on their way to AgriCo Industries jobbers, brokers, and retailers all over America and the Common Market. And Japan. If you'll follow me, we'll stop at the snack bar for a complimentary glass of Orange-Avocado Honey-dip Swirl.

214
thru
216

OMITTED

214
thru
216

217 INT. VANETTA'S HOUSE - AGRITOWN HOUSES - NIGHT

217

She's putting the baby to sleep as Leroy enters, still wearing his work clothes from the factory. Already the sterile apartment is showing her personal touch: green plants, some macrame decorations, creative playthings for the baby, the stirring political posters and banners.

LEROY

Another day, another dollar, and
your man's come home.

VANETTA

(going to
embrace him)

Hello, baby -- I missed you.

LEROY

(returning
the embrace)

And I missed you.

VANETTA

How much time do we have?

LEROY

I got to be home in a couple of
hours.

VANETTA

Then let's not waste a minute....

CONTINUED

217 CONTINUED 217

And she takes him by the hand and leads him into the bedroom.

Time Lapse.

218 INT. VANETTA'S BEDROOM - NIGHT 218

They are lying in each other's arms, contented.

LEROY

I could stay here like this forever.
For-ever. What time is it?

VANETTA

Ten o'clock.

LEROY

I got to go.

He gets up and starts fumbling into his clothes.

VANETTA

Remember me.

LEROY

(recalling her
last appearance)
I will, I will....

CUT TO

219 INT. LEROY'S HOUSE - NIGHT 219

Annie Mae, in a floor-length gown, is reading by the living room light as Leroy enters.

LEROY

Another day, another dollar, and
your man's come home.

And he scoots for the bedroom.

220 INT. LEROY AND ANNIE MAE'S BEDROOM - NIGHT 220

She is standing in the doorway, watching him. Leroy is getting into bed as fast as possible.

LEROY

Where is everybody?

CONTINUED

220 CONTINUED

220

ANNIE MAE

I gave them money to go to the show. In town. I thought we should be alone.

She goes into the bathroom Leroy jumps into bed and takes his "I'm really sleepy" attitude.

LEROY

I'm really beat, baby. Good night....

ANNIE MAE (o.s.)

I'm sorry about last night, honey. I was too impatient. I know you been in the city, and you probably got more sophisticated desires....

LEROY

(pretending
dozing off)
Uh-huh. That's right....

221 ANGLE ON THE BATHROOM DOOR

221

Annie appears, holding a little leather whip.

ANNIE MAE

So tonight I thought I'd give you what you really want....

And she rips off her robe, revealing high leather boots, black garter belt and push-up cut-out bra, the perfect bondage and discipline queen.

LEROY

(unseeing)
Good night....

ANNIE MAE

Behold, the Baroness Monique!

And she strides to the bed, throws a rope around Leroy's unsuspecting hands, tying it deftly to the bedpost.

LEROY

What?

He can't believe what's happening.

CONTINUED

221 CONTINUED

221

ANNIE MAE

For some people, pain is the only
pleasure....

And she belts him with the whip.

LEROY

Ouch! Motherfucker, that hurts!

ANNIE MAE

(into her role)

But it hurts nice, doesn't it, you
worm. You naughty boy. You will
be punished....

And she hits him again.

LEROY

Ooohh! Goddamn! Bitch, you're
crazy!

ANNIE MAE

Relax! Submit! Enjoy!

And she straddles Leroy, pinning him face down on the bed.
She produces the big electric vibrator, and turns it on.
We hear the sound of the motor in a high pitched "Whirrrr."

LEROY

What you gonna do with that?

Annie Mae's hand disappears out of frame, and we hear the
motor of the vibrator suddenly drop in pitch as she puts it
somewhere where it meets resistance.

222 CLOSE ON LEROY'S FACE

222

His shocked expression tells us exactly where the vibrator is.

LEROY

Oooh -- Ahh! Shit! Goddamn! Take
that thing out of there!

223 CLOSE ON ANNIE MAE

223

playing her role to the hilt.

ANNIE MAE

You are my slave! Submit!

CONTINUED

223 CLOSE ON ANNIE MAE

223

playing her role to the hilt.

ANNIE MAE

You are my slave! Submit!

LEROY

I'll submit your ass if you don't
stop this crazy shit!

ANNIE MAE

I will tame you, you lusty stallion!

And she rides him like a bucking bronco.

CUT TO

224 EXT. LEROY'S HOUSE - NIGHT

224

The Mustang is pulling into the driveway and Rufus, Janelle,
and the kids get out, still talking about the movie.

ALVIN (v.o.)

I want to see it again. Can I?
Huh?

JANELLE

(noticing
the house)

Lights are on. Leroy and Annie
Mae must still be up....

CUT TO

225 INT. LEROY'S HOUSE - LIVING ROOM - NIGHT

225

Leroy, tangled in blankets, a broken bedpost tied to one
wrist, is trying to shake Annie Mae, who's riding him and
whipping him, still dressed in her bondage queen outfit.
The door opens, and the family walks in on the scene.

ALVIN

Uncle Leroy's playing horsie!

JANELLE

Get back, child....

She pushes them back outside, shielding their eyes from the
bizarre spectacle.

RUFUS

Oh my Jesus, look at that. My boy's
a freak. Just like his mama.

CONTINUED

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225 CONTINUED

225

RUFUS (Cont'd)

Annie Mae, girl, you ought to be
ashamed!

Annie Mae, shocked and mortified, runs crying into the bedroom, Leroy gets up, shrugs apologetically. Rufus and Janelle just stand there, watching, shocked.

RUFUS

Been in the city one year, and
turned into a freak. A sexual
lunatic.

LEROY

(trying to
pretend every-
thing's normal)
Well, got to get to bed. Big day
tomorrow...I'm beat....

And he side-steps sheepishly into the bedroom.

DISSOLVE TO

226 INT. VANETTA'S HOUSE - NIGHT - TIME LAPSE

226

Leroy is awake, staring at the ceiling. Vanetta is looking in from the bathroom, consoling him.

VANETTA

Don't worry baby, it happens to
everyone.

LEROY

It never happened to me before.

VANETTA

Just relax. You got a lot on your
mind.

And she starts to brush her teeth with an electric toothbrush. Leroy hears the motor, recalls the vibrator and panics.

LEROY

(eyes wide)
What's that?

VANETTA

Just brushing my teeth....

No response. She finishes, and goes into the bedroom. Leroy is passed out, dead asleep.

CUT TO

227 INT. LEROY'S HOUSE - DAY

227

early on a Sunday morning. Annie Mae, dressed all in white, with a hat, gloves, and a veil, carrying a hymn book, comes out of the bedroom, straightening herself for church.

As she passes the couch, we see Leroy asleep there. She bends over and gives him a sisterly peck on the top of his head.

ANNIE MAE

I'm going to church, dear. Bye.

LEROY

(half asleep)

Is sex all you ever think about...?

She shrugs, collects the kids, and leaves.

CUT TO

228 EXT. JOSE AND ESTRELLA'S BACKYARD - DAY

228

A big backyard barbecue is in progress. The barbecue pit is an old washtub turned upside down with holes cut in the sides for ventilation. Jose, in a burlap apron with a fork wired to a long stick, is host and chef. A portable radio or cheap cassette player is furnishing lively, if tinny music to which some people are dancing. Kids play tag, running through the adults, many of whom are standing in line at a plank table on sawhorses, loaded with barbecue, tortillas, beans, salad, etc.

Leroy, alone in the crowd, is just finishing loading his plate with food; he carries it away from the table.

229 ANGLE ON JOSE

229

cooking. Estrella, the nervous hostess, comes up with an empty platter.

ESTRELLA

Joe, we need more chicken...

(glancing
back)

What's the matter con Leroy? I gave him his plate, but he din't touch it....

JOSE

(concerned)

Are you sure?

CONTINUED

229 CONTINUED

229

ESTRELLA

He left it on a chair, and Juanita Ramos sat on it.

JOSE

Pero como asi, mujer? He's the guest of honor!

229-A ANGLE ON LEROY - THE GUEST OF HONOR

229-A

He is edging away from a big Mexican woman, who is angrily picking food off the seat of her pants, speaking rapidly in angry Spanish to anyone who'll listen.

We follow Leroy, who's just trying to find someplace to sit down alone and undisturbed. He takes us past a rickety card table, where some women are playing....

230 ANGLE ON THE TABLE

230

A group of earthy women are having a wonderful time playing whist, gossiping, carrying on among themselves. Annie Mae is sitting in, quietly watching Thelma, Rita, and a few more. Rita is just finishing a story.

RITA

...So the midget says -- check this out -- 'I will, if you'll put me up to it!'

The women all laugh.

THELMA

There's three ways I like it....

RITA

Which three ways is that?

THELMA

Hard, long, and often....

The women react, except for Annie Mae.

THELMA

How 'bout you, Annie Mae? You getting enough?

ANNIE MAE

Me and Leroy is doing all right....

CONTINEUD

230 CONTINUED

230

THELMA

With all that energy Leroy got, I bet he's knocking the little man right out of the boat. How often you do it? Once a night?

Annie shakes her head "no."

THELMA

Twice a week?

Annie shakes her head "no."

THELMA

Once a week?

Annie is still shaking her head "no." Rita is outraged.

RITA

Oh, come on, girl -- every man's got to do it on Saturday night. It's a law of nature.

ANNIE MAE

Leory and I are responsible only to God's law. Our marriage is sanctified in heaven. That's enough for me. I gave my life to Jesus, and the church.

THELMA

What you want to do that for?

ANNIE MAE

Because I found out how deep the devil was inside me. I discovered how sinful I could be.

THELMA

Now, I'd like to hear that story ---

ANNIE MAE

It's past, and I don't want to discuss it.

Thelma takes Annie Mae's arm, and looks down at it, seems to find something, calls the other women around to see.'

THELMA

Lookit here! Needy bumps!

CONTINUED

230 CONTINUED - 2

230

RITA

(pushing in to see)

Yep -- that's them. Needy bumps
all right.

ANNIE MAE

Needy bumps? What's that? Where?

THELMA

That's them bumps on your arm, girl.
Those is needy bumps, and they come
up when you need some. You ain't
had any for a long time, have you?

ANNIE MAE

(admitting it)

No.. I haven't.

RITA

Mm-mmmh! Worse case of needy bumps
I ever saw!

ANNIE MAE

(intrigued, in spite
of herself)

What can I do about them?

THELMA

Pardon my French, sister, but you
got to get some dick.

CUT TO

231 ANGLE ON SUGAR, HENRY AND JOSE

231

sharing pitchers of beer. Thelma and Aunt Jane join them.
The men huddle with the women.

HENRY

What?!!!

THELMA

Yep -- that girl's got needy bumps
on her arm that look like an extra
set of elbows.

He points at a distant table, the men all look.

232 THEIR POINT OF VIEW

232

Leroy is sitting alone at the table, idly picking at his food.
An incredible child/woman walks by.

CONTINUED

232 CONTINUED 232

Her name is Juicybelle, and she's exactly that -- 17 years old, cutoff hot pants painted on her tight, round butt and a flimsy halter top that can't begin to contain her unbelievable torso. Her skin is buttery chocolate. Enough to make grown men weep. Leroy checks her out as she goes by, but Vanetta's mysterious wind blows dust in his eye, and he returns to his plate, not reacting to this vision at all.

CUT TO

233 THE MEN 233

can't believe it. They whisper among themselves, eyeing Leroy, who watches them watching him.

CUT TO

234 thru 238 OMITTED 234 thru 238

239 EXT. PICNIC STREET - DAY 239

Leroy is pushing and shoving the men towards his car, in a frenzy. Henry, Sugar, Jose, and Chuy are at the receiving end of his rage.

LEROY

Faggot! Faggot!?! I'll show you who's a fucking faggot! Get in the car! Get in the mother fuckin' car! In! Get!

They sheepishly pile into the car, and Leroy strides around to the driver's side and gets in, slamming the door in his rage, burning rubber as they pull out.

CUT TO

240 thru 242 OMITTED 240 thru 242

243 INT. VANETTA'S LIVING ROOM - DAY 243

The men are sitting around, holding drinks, their recent burdens neatly stacked against the wall. Leroy is holding up the baby.

LEROY

And this is my little son, Leroy Junior. I birthed him at home, natural style.

CONTINUED

243 CONTINUED

243

LEROY (Cont'd)

(to the baby)

Say hello to Chuy.

Leroy hands the baby to Chuy.

CHUY

He's yours, all right -- Fine boy.

VANETTA

(taking the
baby)Handsome, too. Gets that from his
father. He's a natural born organizer.

Leroy exits to the dining room.

SUGAR

This calls for a toast.

(raising his
glass)To Leroy's good luck, and his fine
lady.

CHUY

And to his Movement. Viva La Causa!

GROUP IN UNISON

Viva La Causa!

And they mill around Leroy, who shows off the conveniences of the new quarters. Vanetta and Chuy are talking earnestly under a feminist/anarchist poster.

DISSOLVE TO

244 EXT. FACTORY - BACK AREA - DAY

244

Leroy drives his new Buick into work, where his crew is getting dressed for work with the rest of the morning shift. They are huddled together, mild conspirators discussing Leroy's secret life, admiring his new car and status.

HENRY

A new car, a soulful sister, and
a wife.

SUGAR

Leroy's got everything.

CHUY

Two of everything. Brother Leroy
is no fool.

CONTINUED

SUGAR

And the crib! Something else!
A love nest!

Leroy drives over to his men in a little white executive electric cart.

LEROY

Big day today, got thirty-six tons coming through.

SUGAR

We move it through, boss.

JOSE

Anything you say.

SUGAR

You can depend on us.

LEROY

You the finest crew in the plant, you know?

HENRY

All right!

The men move to their jobs. Chuy gets next to Leroy, acting cool, talking secretively.

CHUY

Vanetta told me that you were under cover for the union. Under the cover or out of the cover...Just say the word!

LEROY

Vanetta told you?
(he changes
the subject)
Let's get started!

CHUY

Right on!

CUT TO

245
thru
245-E

BRIEF MONTAGE - TWO MONTHS AT AGRIJUICE PROCESSORS

- A -- Oranges tumbling off trucks into loading bays.
- B -- Men working hard loading bulk processing machines.

245
thru
245-E

CONTINUED

245
thru
245-E

CONTINUED

245
thru
245-E

C -- ECU machinery in action, pumping, churning, peeling, pitting, coring.

D -- Waste discharge pipe, pouring effluent into local stream.

E -- Chimney putting out smoke and gas.

DISSOLVE TO

246
thru
248

OMITTED

246
thru
248

249

INT. FACTORY - DAY

249

It's Saturday, noon, a half day, so there's an air of excitement overall. Thelma is waiting by the time clock to catch Chuy and Sugar.

THELMA

Chuy! Chuy Estrada!

CHUY

Thelma -- that you?

THELMA

Leroy out yet?

CHUY

Over to the executive parking lot.
What's the matter?

THELMA

It's the end of the world about to happen. We got to talk to that boy.

CUT TO

250

OMITTED

250

251

INT. LEROY'S CAR - DAY

251

driving through AgriCo country.

THELMA

So we figured we'd come to you, since you're the best qualified man to discuss the matter with.

CONTINUED

251 CONTINUED

251

LEROY

All I can do is give you the benefit of my experience, management-wise. You know, put a little executive brain power to work for you all.

THELMA

Well, it's in the nature of a sexual problem. This girl -- she's something like Annie Mae.

LEROY

Quiet, country girl, like? Scared of her own shadow?

THELMA

Not exactly.

LEROY

Lemme tell you about Annie Mae. She's a good woman, but she's kinda simple. She's ignorant when it come to sexual matters....

252 ANGLE ON CHUY AND SUGAR

252

They exchange a long meaningful look.

253 ANGLE ON LEROY AND THELMA

253

THELMA

(going on)

Anyway, this friend of mine is going to have a baby.

LEROY

God bless her. It's a beautiful natural, organic, experience. I know.

THELMA

It's Annie Mae.

LEROY

Who's Annie Mae?

THELMA

This girl what's gonna have the baby. My friend.

CONTINUED

253 CONTINUED

253

LEROY

Annie Mae? She got to learn to fuck before she can have a baby.

THELMA

I think she knows how to do that.

LEROY

How can she know how to do that? If we ain't fucking, how can she be having a baby? She's got to be fucking somebody else, and that's ridiculous!

Chuy and Sugar are looking at each other, even more apprehensive.

THELMA

Annie Mae's having a baby, and you ain't the daddy, and that's the God's truth. I'm sorry to be the one who has to tell you.

LEROY

Ain't no big thing. We're both grown-up adult people. We can work this thing out. There's a simple solution....

Chuy, Sugar and Thelma exchange a relieved look.

LEROY

(berserk)

I'll kill the bitch!!!

254 EXT. ROAD - DAY

254

The car lurches, swerves, and almost goes off the road as Leroy stomps on the brake and spins the car in a tight bootlegger's turn, a 180 that takes them screaming back down the road.

LEROY'S VOICE

That bitch is gonna die!!!

255 INT. CAR - DAY

255

rocking and swerving at about a hundred miles per hour, Sugar, Chuy, and Thelma terrified in their seats. It starts bumping insanely as it gets close to the house and runs over the traffic humps in the road.

CONTINUED

255 CONTINUED

255

CHUY

Take it easy, man....

SUGAR

Sweet Jesus, you're going to kill
us all!

THELMA

My God, child! You're crazy!

They try to reach for the key to turn the engine off, Leroy
bats their hands away, the car is crashing up and down.

256
and
257

OMITTED

256
and
257

258

INT. LEROY'S HOUSE - DAY

258

The door is kicked open and Leroy enters, blood in his eye.
He throws himself at the kitchen as Rufus and Janelle and
the kids come out of their room to see what's going on.

259

INT. KITCHEN

259

Annie Mae is cleaning the stove, and looks up to see Leroy
standing over her, panting like a mad bull.

ANNIE MAE

Leroy, what is....

LEROY

Die, bitch, die!

And he grabs her by the throat and commences to strangle her.

ANNIE MAE

Go ahead, kill me. I don't deserve
to live. I wronged you. I shamed
myself. Do what you want -- I'm
ready.

LEROY

Bitch, before I kill you, you got
to tell me something.

ANNIE MAE

I'll tell you anything you want to
know.

CONTINUED

LEROY

Who's the daddy?

ANNIE MAE

(distressed)

Oh, Lord....

LEROY

Don't give me that shit -- tell me
who's the daddy. It ain't the
Lord....

ANNIE MAE

My spiritual counselor.

LEROY

(throttling her)

I warned you....

ANNIE MAE

The Reverend Lenox Thomas!

LEROY

Lenox Thomas? The Seven-Eleven
Lucky Church of Eternal Salvation?

ANNIE MAE

That's him.

LEROY

That puny-looking Bible thumper?
That nappy-headed, cross-eyed,
hump-backed drag-ass son of a
bitch preacher?

Annie nods, speechless. Leroy lets go of her neck, dumb-
founded.

LEROY

How? That's all I want to know --
How did this shit happen?

ANNIE MAE

Because I turned to him. I found
comfort in the church.

LEROY

That ain't all you found.

ANNIE MAE

(going on)

I went to him for counseling,
'cause you were weak, and cold,

CONTINUED

259 CONTINUED - 2

259

ANNIE MAE (Cont'd)
and disinterested, and I was
starved for affection.

LEROY
Why didn't you come to me, bitch?
I got enough affection for your
ass....

ANNIE MAE
You don't! You got a problem!

LEROY
What problem?

ANNIE MAE
You're impotent. Or a faggot,
or a sissy, or worse.

LEROY
Or worse?! Shit, let me tell
you something: While you were going
to church and playing with vibrators,
I was doing double duty. I got
me another woman. That's right
-- a fine fox who loves me. And
we got a son. Don't tell me I'm
a faggot. Don't tell me I can't
fuck. I can fuck like a mother-
fucker. I been fucking all this
time, bitch....

Just then a heavy pot crashes into the wall next to his head.

LEROY
What the fuck?

ANNIE MAE
I'll kill you!

The worm has turned. Into a tigress. She is enraged, and
has a heavy meat cleaver clenched in her fist.

LEROY
(seeing
the steel)
Oh, shit....

And the cleaver smashes into the table, splitting it in two.

ANNIE MAE
You son of a bitch! I saved
myself for you, and that's how
you paid me back! All those

CONTINUED

259 CONTINUED - 3

259

ANNIE MAE (Cont'd)
nights you said you was tired, you
was tired from layin' up with
some bitch across town? I'm
gonna chop your balls off!

Swing! Chop! Chips fly, dishes break.

LEROY

Baby! Please!

The family and neighbors rush in, led by Chuy and Thelma.

RUFUS (o.s.)

Stay away from that nigger, he's
gone berserk!

They throw themselves on the couple and separate them.

LEROY

Lemme go, I'll kill that two-
timing bitch!

ANNIE MAE

Me, two-timing? What do you call
what you were doing? Let that
sucker go, I'll break his ugly
nose.

Leroy pushes out of the crowd, elbowing his way roughly out
of the house.

LEROY

Let me through. I got business
in town....

ANNIE MAE

(calling
after him)

Where you going? Home to Mama?
I hope your dick falls off!

CUT TO

260

EXT. STREET NEAR CHURCH - DAY - RUN-BY

260

Leroy is striding purposefully towards the church. Behind
him, Chuy is running to catch up. At the church, Leroy peeks
in a window, motioning Chuy angrily to shut up.

CONTINUED

261

INT. CHURCH - DAY - LEROY'S POINT OF VIEW

261

A hand-lettered sign on the wall proclaims this to be:

"7-11 Lucky Church of Eternal Salvation,
Healing Services Every Weekend."

A gospel piano is pounding out the conclusion of a hymn,
a ragged choir's voices singing the finish.

Another sign tells us: "Right Reverend Lenox Thomas, Pastor."
"Talk to me -- I talk to God."

262

ANGLE ON THE PULPIT, OR THE STAGE

262

The Rev. Lenox Thomas is revealed, also played by Richard Pryor. He is holding an electric guitar, and is just finishing leading the congregation in a hymn. The guitar is plugged into a small amp and speaker, right next to a small piano, behind which sits Mrs. Sister Sarah Thomas, dwarfing the small spinet she's playing.

263

THE REVEREND THOMAS

263

as he begins to preach. The congregation reacts throughout.

THOMAS

Our sermon for today deals with the problem of lust, or desire for the flesh of a woman, or some other member of the opposite sex. How many people here understand what I mean when I say lust, desire, and flesh, and 'doing it?'

Most of the congregation voices an affirmative response.

THOMAS

Now we know who the sinners are. And we are all sinners, are we not? For Matthew tells us, in the gospel, that whoever looks on a woman to lust after her has already -- and I say already -- committed adultery with her in his heart. So there ain't no difference between looking at it and doing it, at least so far as the Lord is concerned. However...I

CONTINUED

263 CONTINUED

263

THOMAS (Cont'd)
 will admit there is a world of
 difference in how it feels when
 you are doing it, as opposed to
 how it feels when you are just
 looking at it. So be aware...I
 say be A-Ware...of the Golden
 Rule -- Do Unto Others, as you
 would have them do unto you, only
 be sure that what you're doing to
 each other is God's work, and not
 just a lot of lustful, sinful,
 degrading, unholy activity. Say
 Amen....

As the congregation says "Amen,"

CUT TO

264 EXT. CHURCH - DAY

264

Leroy and Chuy together outside the building. Leroy's
 initial rage has subsided, and he's had a revelation, watching
 the Reverend.

LEROY

I know how I'm gonna get my revenge.
 I'm gonna follow the Golden Rule....

CHUY

What're you going to do, man?
 Shoot him in the ass? Sucker,
 they'll lock you up and throw away
 the key. What about Juarez?
 The Union? You gotta blow your
 cover for this pretty shit?

LEROY

(angry)
 Chuy, you don't know a goddamn
 thing. You're stupid, you know
 that? You always been stupid.
 That's why you're gonna stay a
 peon all your life.

And he pushes Chuy aside and walks away, plotting his
 revenge. Chuy mutters to himself as Leroy exits --
 "Me importe madre...."

CUT TO

265
 thru OMITTED
 272

265
 thru
 272

273 EXT. MUSIC STUDIO - DAY

273

It's Sister Sarah Thomas' music studio, a small house-trailer up on blocks in the undeveloped area behind a little shopping center. A neatly hand-lettered sign outside reads:

"MRS. SISTER SARAH THOMAS
PIANO GIVEN"

Leroy appears, dressed in a good suit, carrying some flowers. He approaches the door.

CUT TO

274 INT. MUSIC STUDIO - DAY

274

The trailer has been converted to a small studio: a baby grand piano, some music stands, busts of Beethoven, Mozart, and Scott Joplin. Portraits of Stevie Wonder and Andre Watts. Sister Sarah is finishing giving a lesson to a little black girl named Althea.

SARAH

Althea, you do more scales, and less hula-hooping, and you'll be on your way. Want a cookie?

She hands a cookie to Althea and the door knocks. She goes to answer it. It's Leroy.

LEROY

Do I have the honor of addressing Mrs. Bessie Franklin, who gives piano?

SARAH

You do. You must be Althea's daddy....

ALTHEA

That ain't my daddy. My daddy's a handsome man....

And she's out the door, skipping home.

LEROY

Charming child.

SARAH

Do you have a child you want to introduce to music?

CONTINUED

LEROY

Not exactly, no ma'am. I work as a foreman over at the Agrijuice plant, and on my way up the ladder of economic success, I have neglected the finer parts of life. Now, I have the time....

SARAH

I understand -- you'd like to return to the world of culture, the arts, and good music.

LEROY

Exactly right. I'd like to learn to play the piano. The King of Instruments.

SARAH

When would you like your first lesson?

LEROY

Right now.

(looking at her)

I can't wait to get my hands on those big, beautiful, black...keys.

Sarah takes a second look -- what's this man getting to?

SARAH

I usually go home after my four o'clock lesson, but I suppose, since you're so eager to start....

LEROY

(kissing her hand)

I am, sweet lady, I am....

SARAH

(pushing him onto bench)

Sit here, at the piano....

She takes her place next to him. He snuggles next to her on the bench.

LEROY

This is exactly where I want to be -- close to you.

CONTINUED

274 CONTINUED - 2

274

SARAH

Are you sure all you want to do
is learn how to play the piano?

Leroy takes her in his arms, an instant, ruthless declaration
of love. She struggles in alarm.

LEROY

Bessie, my love, I got to have you.
I've admired you from afar too long
-- I must have you, or I'll die.

SARAH

Are you crazy? My God, man, what's
the matter with you? I'm a married
woman, with five children. My
husband's a minister of God!

LEROY

It doesn't matter. Love will find
a way.

SARAH

(breaking free)

Why don't you find a way out of
here?

Leroy draws himself to his feet, full of passion, mystery,
and bullshit.

LEROY

I'll go if you want me to, but I
will return -- no matter what
happens between us, I won't let
my music suffer. I will learn
to play the piano!

SARAH

If I take you as a student, you
got to promise not to pull any of
this craziness again.

LEROY

I'm sorry, I can't promise that.

SARAH

Why not?

LEROY

I'm a passionate man, and art and
music are only one outlet for my
energy -- when I love something,
I love deep, and strong.

CONTINUED

274 CONTINUED - 3

274

SARAH

Let's just see how you play the piano, first.

LEROY

I knew you'd understand....

And he does a deep, courtly bow, and exits, leaving a shaken Bessie behind, wondering what she's gotten herself into.

CUT TO

275 INT. STUDIO - DAY

275

A music class is in progress: Five children, and Leroy, feeling very uncomfortable. They are holding little, well-used cardboard keyboards. Sarah lectures them.

SARAH

...A step up to a black key is a half-tone, the white keys are separated by a whole tone. Now -- put your finger on middle C....

They all do, except Leroy who has to fumble. Bessie joins him, and places his hand on the proper spot. He smiles up at her. She edges away, cautious.

CUT TO

276 PURSUIT MONTAGE

276

thru
278

-- Leroy following. Sister Sarah on the street, ducking in and out of doorways.

thru
278

-- Sarah leaning over Leroy, showing him how to hold his hands. He's leaning back against her ample bosom.

-- Section of Woolworth's. Sarah is looking at some music book, Leroy is there, offering her sheet music of something called "I'm in the Mood for Love."

279
thru
281

OMITTED

279
thru
281

282 INT. MUSIC STUDIO - NIGHT

282

Leroy is seated at the piano, Sarah is watching him warily from across the room. He plays, hesitantly, but with obvious feeling, "Mood Indigo."

CONTINUED

282 CONTINUED

282

LEROY

(finishing)

I learned it off a record.

SARAH

You're making progress.

Leroy takes an old Ellington album, and puts it on.

LEROY

You can learn a lot off records.
This is our music, our heritage.

And the romantic old big band jazz fills the room.

SARAH

It's good music, no question about
it. When I was a girl, I'd dance
all night. Once, in New York, be-
fore I married the Reverend, a friend
took me to Small's Paradise, up
in Harlem. My, we heard some good
music....And she sways gently to the good old jazz, lost in girlhood
memories.

LEROY

(carefully getting
up from the piano)I know you got the music in your
soul, Sister....

He takes advantage of the mood and embraces her.

SARAH

Mr. Jones!

LEROY

Don't talk -- just feel the music.
Feel the rhythm. Feel my heart ---He puts her hand on his chest and they sway there, gently.
She regains control, and pushes him away, Leroy crashing into
the grand piano, sliding it towards one end of the trailer.

283 EXT. MUSIC STUDIO

283

The trailer tips off its foundations as all the weight goes
to one end.

284 INT. MUSIC STUDIO

284

Sarah, the piano, and Leroy are all over at the low end. She is helping him up.

SARAH

You're crazy. I'm married. I have five children. My husband is the pastor of his church....

LEROY

I know, I know -- I'm always thinking about him.

He helps her push the piano back to its spot. As they move it, the trailer comes back to a level position.

SARAH

You must learn to control your feelings.

Leroy starts the album again. Sarah picks up a violin to defend her honor.

LEROY

(advancing
on her)

Sister, I'm only a man, I have feelings, I have desires I can't control. It's not just the music, it's you....

She hauls back with the fiddle, like it was a baseball bat.

SARAH

Don't take another step....

LEROY

I must! I will!

He overwhelms her, kissing her on the mouth. She stiffens, then melts in his arms. Standing there by the piano, they are in the classic painter's pose of the violinist and the pianist, embracing in passionate love.

SARAH

God help me -- I don't know what's come over me...Forgive me, I'm weak. But I'm yours....

And as he lays there, she begins undressing.

285. LEROY'S POINT OF VIEW 285

Sister Sarah disrobing. An awesome sight.

286 CLOSE ON LEROY 286

as he contemplates his fate, and his revenge. She joins him on the couch in a passionate embrace. He reaches up to turn off the light.

287 INSERT - TABLE TOP 287

Leroy's hand groping for the light switch, finding some kind of switch, pressing it.

288 LEROY AND SARAH 288

getting it on. Suddenly, a strange voice in the room!

REV. THOMAS (o.s.)

Friends, we are gathered today in holy fellowship....

LEROY

What the fuck!

SARAH

It's the Reverend....

She reaches up and hits the switch, retrieving a cassette from a small recorder on the table next to the lamp.

SARAH

He sends these out to radio stations.

LEROY

Threw me for a minute there....

SARAH

Relax, we're alone....

And she descends on him in an avalanche of desire.

CUT TO

289 EXT. TRAILER - NIGHT 289

The lights go out, it rocks on its foundations in an ever-increasing tempo. Rhythmic random chords pound from the piano in time with the strokes.

DISSOLVE TO

290 INT. TRAILER - NIGHT - LATER

290

It's all over, and Leroy is lying sleepily in Sarah's big arms. He starts to move, only to find himself trapped.

LEROY

Say, baby, could you kind of move your arm? You got my neck caught.

SARAH

(giving him a little squeeze)

That's the power of love, got a hold of you.

LEROY

I can dig it. But it's late, and I got to be going.

SARAH

Don't worry about the Reverend. He's gone for the night, giving salvation to some poor soul.

LEROY

He's gone for the night giving something to some soul sister you can bet on that.

SARAH

(a sob in her voice)

I know. But what can I do? He stuck me with five children -- I could leave him, but there's no sense to it.

She snuggles up to Leroy.

SARAH

Besides, you're all the revenge I need, sweet thing. Mmmmm....

LEROY

And you're all the revenge I need....

And he starts to edge out from under her powerful grip.

SARAH

What're you talking about?

LEROY

(standing up)

I got my revenge, too -- the Right Reverend Lenox Thomas laid so much

CONTINUED

290 CONTINUED

290

LEROY (Cont'd)
 salvation on my wife, Annie Mae,
 that he got her pregnant with his
 baby. So I followed the Golden
 Rule, and did unto you, and that
 makes us even!

A long pause as Sarah digests the information. Then ---

SARAH
Motherfucker!

And she belts him with a strong right hand. Then a left.
 And another left. Then a combination. She has something
 of George Foreman's ring style.

SARAH
 Sweet talk! Flowers! 'I know
 you got the music in your soul!'
 I'll kill you!

Leroy can barely defend himself. He tries to clinch, she
 grabs his neck between her hands and starts to throttle him.

SARAH
 Nigger, say hello to Jesus, 'cause
 you are going to meet your God.

LEROY
 (gagging)
 Woman, you're choking me to death!

SARAH
 That's 'cause I want you to die...
 You shamed me! Humiliated me!

LEROY
 Don't kill me! Don't kill me!
 I'll make up for it. Anything!
 Anything!

SARAH
 Then you owe me one.

LEROY
 One what?

SARAH
 One child. Annie Mae has a baby
 by my husband. I have a baby by
 Annie Mae's man. It's simple --
 like the Bible says. An eye for
 an eye. We all gonna make babies
 with someone else!

CONTINUED

290 CONTINUED - 2 290

LEROY
I'm not sure I can....

SARAH
(setting a
death grip
on his neck)
Well then....

LEROY
But I can try! I can try!

DISSOLVE TO

291 EXT. TRAILER - DAY 291

Sister Sarah greeting Leroy at the trailer, smiling, holding up a calendar with fertile days circled in red, and a thermometer.

CUT TO

292 INT. FACTORY - DAY 292

The line has stopped for some repairmen clearing a jam in the machinery. Leroy's crew is waiting for the thing to start up again.

LEROY
(to repairmen)
How much longer before you clear this sucker?

CHUY
Hey, Leroy, don't rush the man. Down time is break time, can you dig it?

LEROY
I don't like to fall behind quota.

JOSE
I don't like to bust my ass.

293 ANGLE ON THE SPY WINDOW - HIGH UP 293

The curtain flips open, and the class ring hand holds it back for a view of the proceedings below.

294 ANGLE ON LEROY AND THE MEN 294

He looks up, and sees he's being watched.

CONTINUED

294 CONTINUED

294

LEROY

(suddenly
energetic)

Okay, boys, let's hustle along.

REPAIRMAN

Got it.

And he hits a big switch, starting the machinery rumbling.

LEROY

All right, let's get your asses
in gear. There's a lot to do, and
no time to do it in. I don't want
you turkies messin' up the pro-
duction reports on my shift.

The men move slowly back to their jobs.

LEROY

Move it, dummies!

HENRY

Man, you sure talk some shit.

Henry joins the others as they wade back into production. Leroy stands watching them for a moment, looking over his shoulder to see if his performance was appreciated. No reaction. Leroy goes into his cubicle, taking meaningless notes on his clipboard the whole way.

CUT TO

295 INT. TRAILER - DAY

295

Sarah and Leroy alone; she's in bed, presumably nude under the covers. He's standing at the foot of the bed, patiently taking off his clothes. In his shorts and socks, he looks down at this woman.

She smiles up at him, and throws back the covers in a dramatic "Take me, I'm yours" gesture. He recoils from the sight, then reluctantly climbs into bed to do his duty. And by now, it is a duty.

CUT TO

296 INT. VANETTA'S HOUSE - DAY

296

Vanetta greeting Leroy as he comes in from work, holding up the baby. Leroy is so tired he gives Vanetta a peck and turns to the baby with a passionate embrace. Vanetta straightens him out.

DISSOLVE TO

297 INT. VANETTA'S HOUSE - DAY

297

She's guiding a sleepy Leroy towards the front door.

LEROY

What time is it? Where am I?

VANETTA

My house. It's okay.

LEROY

Good.

And he falls dead asleep. Vanetta props him against the front door wall next to the door, and opens it for Chuy, who is just arriving, dressed for work. He is there as the door opens, in time to catch a slumping Leroy.

VANETTA

Good morning.

CHUY

Good morning. I figured you might need a hand with him.

VANETTA

It's getting worse.

CHUY

He's stretching himself pretty thin.

He braces himself, and gets a good grip on Leroy, to help him down to the car.

VANETTA

Chuy -- thanks for taking care of Leroy.

CHUY

Hell, he's my ride to work. Always has been.

(then, to Leroy)

Come on, brother. First one, then the other. That's how we do....

And he starts to walk him out.

LEROY

(in his sleep)

No more, don't make me do it no more. Please....

CONTINUED

297 CONTINUED

297

CHUY

Come on, man, you're dreaming.
Let's get to work. Shit, you're
boss, can't get nothing done with-
out you....

Chuy and Vanetta exchange a smile, and the two men exit.

298 INT. FACTORY - DAY

298

Leroy, sleepy and irritable, is talking to the men.

CHUY

It's no good, man. The machine is
dangerous. It need a guardrail,
can't you see? Somebody's gonna
get chopped up.

LEROY

It works like it's supposed to.

JOSE

No, parnita. No sirve!

LEROY

Go on back to work, I'll see what
I can do.

SUGAR

Jose's right, man. Come on, you're
a friend, you been there. You know
what it's like.

LEROY

I ain't your friend! I'm your boss.
I don't need your friendship -- I
can't buy nothing with it, can't
pawn it, what good is it?

CHUY

Hey, man -- nobody's bullshitting
you. It's dangerous!

LEROY

I'll tell you what's dangerous --
you people giving me back talk is
dangerous...to your job.

CONTINUED

CHUY

(with new
insight)

You're not undercover for the
union -- you're the man! You're
working for the company!

LEROY

You get back on the job or your
ass is fired!

CHUY

The hell with it. Let's sit
down! Strike!

Chuy, looking right at Leroy, calmly sits down. The
others watch.

CHUY

Huelga, ese...remember that word?

(shouts)

Huelga!

LEROY

All right!

He starts to walk away from the group.

SUGAR

Where you going?

LEROY

Upstairs!

CHUY

(shouting
after him)

Which way is up, sucker? You for-
got who you are? Or where you're
coming from?

Leroy keeps on going, taking the iron stairs two at a time.
The men look after him, then relax, not going on with their
job. The Tour Guide's voice is heard from some distant part
of the factory....

TOUR GUIDE (v.o.)

...145 tons of juice, 30,000
gallons of Concentrate, and more
than six freight car loads of pulp
daily. And that's just this plant....

CUT TO

299 INT. FACTORY - TOP FLOOR EXECUTIVE LEVEL - DAY

299

Leroy emerges from a little-used stairwell, and strides towards an imposing oak door. Around him, white marketing, management, legal, and accounting types look up from their desks. The spacious, carpeted cubicles, the attractive secretaries and the slick modern decor are in startling contrast to the factory below.

300 INT. EXECUTIVE BOARD ROOM - DAY

300

Mr. Mann is finishing lunch. With him is his executive secretary, Ms. Collins, and two impeccably dressed executive hit men, Phillips and Linson. Leroy enters in a rush.

MS. COLLINS

You don't have an appointment.

(to Mann)

Should I call Plant Security?

MANN

Not yet.

(to Leroy)

How are you today, Mr. Jones?

LEROY

Uh, fine. I got to talk to you.

MANN

Of course. Have a seat....

And he indicates a comfortable low-slung leather chair. Leroy reluctantly sits down, and is immediately swallowed by the pneumatic softness. Now he's about three feet high, and looking up at everyone in the room.

MANN

Art, Don -- this is Mr. Jones, who was a friend of Mr. Juarez', before joining the management team. At this moment, I believe he has a little problem downstairs.

He passes the old press clipping, now sealed in plastic, to the two hit men. They study it carefully, checking Leroy.

MANN

What can we do for you, Leroy?

LEROY

I'm going to transfer out of here, to Phoenix, Tampa, someplace like that.

CONTINUED

300 CONTINUED

300

LEROY (Cont'd)

I got a lot of personal problems
that I need to straighten out,
you understand what I'm saying....

MANN

Of course I do. You can't go.

And he starts playing with some walnuts, rolling two of them
around in his hands, like balls. Leroy's balls.

LEROY

What you mean? I can quit, if I
have to.

MANN

Or you can get canned....

He cracks a nut. Leroy is sweating with nervousness, un-
comfortable in the soft chair.

MANN

Let me explain. You have no
respect. No loyalty from your
men, no love from your wife, one
bastard across town, and another
on the way that's not even yours.

LEROY

That's why I want out!

MANN

Clear up this reverend business.
Restore your honor. Make your
crew want to work for you. Be a
man, boy.

LEROY

Look -- all I need is a little
distance between me and my problems,
get some space to work thing out.

MANN

(concluding
the interview)

Thanks for stopping by. I enjoyed
our little chat. Have you had
lunch?

(Leroy shakes
his head "no")

Here. Finish this....

CONTINUED

300 CONTINUED - 2

300

And Mann pushes the remains of his lunch across the desk.

LEROY

I'm not hungry, really....

MANN

Please. I insist.

Linson and Phillips move in on Leroy, who struggles forward awkwardly out of his chair.

LEROY

Please, I don't want to....

MANN

Eat it.

Leroy pauses, then manages to swallow a bite. Then he turns and bolts for the door, when he gets there, he tries to slam it on his way out, but it just swooshes shut on silent, buffered hinges, leaving him no dignity for his exit. As he leaves, he can hear the men's laughter behind him.

CUT TO

301
thru
303

OMITTED

301
thru
303

304

INT. CHURCH - DAY - THE REVEREND THOMAS

304

is leading a healing service. Sister Sarah is at the piano, her children making up the choir, and a group of the afflicted are in the front row, waiting to be healed: cripples with crutches and in wheelchairs, some lame, a couple of halt, and a few blind.

THOMAS

(addressing the
congregation)

Dear brethern and sisters, we have come to that part of the service where we call upon God's power to heal these poor afflicted. Have we taken up the collection? Is there anyone here who has not given generously? If so, let him pay now or forever hold his peace, 'cause I ain't healing nobody who hasn't put some folding money in the plate, you understand....

Sister Sarah holds up a plate with the right amount of bills in it. The Reverend smiles.

305 EXT. CHURCH - STREET - LEROY

305

turns the corner and heads for the church, determination written all over him. The AgriCo tour bus can be seen in the distance, tourists climbing on.

CUT TO

306 INT. CHURCH - DAY - THE REVEREND

306

reaches under the podium for a pair of gloves, and puts them on.

THOMAS

I am putting on the Mystical Testament Healing Gloves of the Prophets, and the better to do God's work...And because I do not know which of you peoples is contagious. All right! Praise Jesus! Who is first among you?

A man with crutches hobbles up to the podium, pushing aside the others in his hurry to be first.

THOMAS

Bless you, brother, what's your name and what's your problem?

CRIPPLED MAN

Harold Washington, my feet.

THOMAS

All right, Brother Feet. Are you ready for the divine healing power?

CRIPPLED MAN

Yes! I'm ready! Heal me! Make me whole again, let me be quick, and graceful, let me dance, and jump, and run, and....

Thomas interrupts him, cutting him off.

THOMAS

One thing at a time. Who else wishes to step forward?

CUT TO

307 ANGLE ON THE BACK OF THE CHURCH - LEROY

307

is in the back, watching.

CONTINUED

307 CONTINUED

307

THOMAS (o.s.)

Don't be shy, step forward. If you can't step forward, have a brother or sister give you a push. Is there someone there who will come forth?

LEROY

I will.

Leroy walks towards the pulpit.

THOMAS

(suspicious)

You look healthy, brother.

LEROY

Reverend, I'm sick in my heart. My mind is troubled.

THOMAS

Testify! Admit to the congregation that which is troubling you, for the Lord does love a true confession.

LEROY

My wife has lain with another man....

Reaction from the crowd.

LEROY

And he knocked her up.

THOMAS

Satan! The Devil! Who would do such a thing!

LEROY

You, you ugly sucker -- you're the son of a bitch I'm talking about.

THOMAS

Oh, Lord, have mercy upon this poor crazy man, who doesn't know any better than to walk into a holy church of God and blaspheme against his minister.

CONTINUED

307 CONTINUED - 2

307

LEROY

You fucked my wife when she came to you for help, and you're the father of her child! You're a pussy-chasing hypocrite!

THOMAS

(a diversion)

Let us turn to a hymn. Number fifty-five in your song books, 'A Mighty Fortress...' Sister Sarah?

308 ANGLE ON SARAH

308

She gets up, radiant with her own moment of triumph.

SARAH

It's true! It's true! That man is here because he's been wronged, and I will bear witness to that fact. And to another fact, as well!

THOMAS

Lord have mercy, we are in the midst of a plague of lunacy, the crazy flu has descended upon us!

SARAH

You been messin' around outside of church, and not taking care of your business at home. Which is why I can say, with no shame, that I am the mother of this man's baby!

THOMAS

The world has turned against me! I am being tested by the Devil!

LEROY

And you flunked, sucker -- How many other poor souls have you knocked up.

309 ANGLE ON THE CONGREGATION

309

Women jump to their feet.

CONTINUED

309 CONTINUED

309

1ST WOMAN

Me!

2ND WOMAN

And me! He did it to me!

3RD WOMAN

(holding
up child)And me! And look at Raymond,
here. See these sneaky eyes
he got? This is the Reverend's
child!

THOMAS

My flowers, my blossoms -- calm
yourselves. There's no truth
here, just accusations....

The Crippled Man jumps to his feet.

CRIPPLED MAN

Reverend Franklin, answer these
charges!

THOMAS

Look here brother -- you're
standing on your own! Praise
the Lord....Just then the Crippled Man falls over again. He starts
crawling through the folding chairs.

CRIPPLED MAN

Let me at him! I'm gonna bite his
leg off, cut him down to size!

310 QUICK CUTS ON THE CROWD

310

A -- Man in wheelchair saying, "I'm gonna run him over."

B -- Sister Sarah beaming with pride, holding out her
stomach.C -- Leroy, smiling. His mission accomplished. It's the
first time anything's gone right in months.

311 ANGLE ON THOMAS

311

He runs for it, breaking through the angry congregation.

312 EXT. CHURCH - DAY

312

On the street, we can see the Tour Bus turning the corner, turning onto the block with the church. The Tour Guide's voice can be heard as he talks to his flock....

TOUR GUIDE

Next, we'll be passing an important spiritual aspect of the community. AgriCo Industries believes that the foundations of democracy are laid right here, in the neighborhood house of worship of your choice....

The Reverend bursts through the door, pursued by a rioting congregation.

THOMAS

Look out! Preacher coming through!

He dodges around parked cars, trying to get through them to flee across the street. The angry crowd is closing in. Thomas is looking over his shoulder at them as he runs. The bus and the Reverend are on a collision course....

TOUR GUIDE

Look out, stupid!

There's a screech of brakes, a thumpety-thump, and a shocked response from the crowd.

313 ANGLE ON THE TOUR GUIDE IN THE BUS

313

He is shaken. He is also bumped as the bus slowly rolls over something. His eyes widen as he realizes what's happening.

TOUR GUIDE

Stop the bus!

It stops, tilted down from the back end. The rear wheels are up on something.

TOUR GUIDE

Take her forward a tad more....

The bus bumps back to level.

The Guide turns to the stunned passengers. A few Japanese with cameras are sticking them out of the windows, pointed down at something under the rear of the bus.

CONTINUED

313 CONTINUED

313

TOUR GUIDE

AgriCo Industries apologizes for the delay. I think we've run over...uh, into...a delay of some sort.

314 ANGLE ON THE ANGRY CROWD

314

staring at the scene.

CRIPPLED MAN

Oh, Migawd. Flatter than day-old beer....

CUT TO

315 ANGLE ON THE REAR OF THE BUS

315

The Reverend's shoes, sticking out from under the bus like the remains of the Wicked Witch of the North. Maybe a glimpse of the rest of him, mashed comically, fatally flat.

VOICE FROM THE CROWD

Lord ha'mercy....

DISSOLVE TO

316 thru 321 OMITTED

316 thru 321

322 INT. FUNERAL PARLOR - DAY

322

It's a closed-casket ceremony in this small, moderately priced funeral home. The casket itself is remarkably flat -- about 1/3 the height of a normal coffin. Present are Bessie and the five children, one or two functionaries from the mortuary, and Leroy, and maybe a few people who wandered in out of curiosity. Not a well-attended ceremony. Annie Mae is standing in the back alone, not with Leroy.

On the podium in front of the casket, where the eulogy would normally be delivered, is a small portable cassette player. Robert Thomas, the oldest boy, steps forward and presses the "play" button.

THOMAS' VOICE

Dear brethern of the radio audience, we are on the air again. Welcome to another in a continuing series of radio sermons broadcast by the Lenox Thomas' 7-11 Lucky Church of Eternal Salvation; this is the Right Reverend Lenox Thomas, pastor....

323 CLOSE ON LEROY

323

as he listens.

LEROY

...This was the Right Reverend....

324 INDIVIDUAL REACTIONS

324

during the following sermon-by-remote.

THOMAS (v.o)

...And my sermon for today deals with
The Present, and the Hereafter....

SARAH

Amen to that.

THOMAS (v.o.)

...The present is The Now, and if
you don't support the church of
your choice right now, you will go
to hell in the hereafter. So send
your contributions and love offerings
now, to me, care of this station,
and the Lord will bless you. The
next time we speak, I will discuss
the high cost of maintaining the
Lenox Thomas Missionary Movement
and Bible School. Until then,
praise the Lord, and send the money.
Amen.

The tape clicks to a stop, and everyone looks around.

SARAH

That's it.

She gathers her children around her, and bustles towards the
door, gathering the driver up with them. Leroy stands there
awkwardly for a moment.

SARAH

Come on, children. Let's go.

LEROY

Sister Sarah....

SARAH

What is it?

CONTINUED

324 CONTINUED

324

LEROY

Is there anything I can do?

SARAH

You done enough already.

Before Leroy can comment further, she's leading her brood out the door. To her, he's just another man now. He lingers for a moment by the door, looking back at the casket. Annie Mae slips out the door.

Follow Leroy as he heads for the exit.

325 INT. FUNERAL PARLOR STEPS TO STREET - DAY

325

As Leroy is going down, he sees Vanetta, coming up.

LEROY

Vanetta, baby.

VANETTA

I'm glad I found you.

LEROY

Me too, baby, I been missing you....

But before he can go on, she's into her good-byes.

VANETTA

I'm leaving, and I wanted to see you and say good-bye personally.

LEROY

(barely understanding)

What're you talking about?

VANETTA

(going on)

I've packed up and loaded my car already, so I just figured I'd catch you on my way.

LEROY

On your way where?

VANETTA

I'm going to San Francisco, get some posters printed, then we're going on to Salinas and Delano -- there's a lot of work to be done down there.

CONTINUED

325 CONTINUED

325

LEROY

Wait a minute. Wait one damn minute.

VANETTA

Can't. I'm double-parked....

And she's walking towards the street. Leroy pursues her, and catches up with her on the sidewalk.

326 EXT. FUNERAL HOME - DAY

326

Leroy and Vanetta together on the street, he's holding her by the elbow, but not too tight, just trying to understand.

LEROY

Baby, why are you doing this?

VANETTA

When I committed to you, I did it because I expected responsibility. Trust. Honor. And you made me a promise -- which you broke.

LEROY

Baby, my honor as a man was involved. My pride, my dignity, my respect in the community. That must mean something to you?

VANETTA

(some scorn)

What pride? What dignity? What kind of honor are you talking about? You haven't got any respect in the community. You've been used, and you used others. That's all.

Leroy is stunned by this stinging indictment. She moves away from Leroy, who follows.

LEROY

Who's gonna take care of you? What about the baby?

VANETTA

We'll be all right.

And she's gone, walking away across the street. Leroy watches her go. She crosses to her car. Chuy gets out of the driver's seat and comes around to open the door for her. We can see that the car is packed with all her belongings.

327 ANGLE ON THE CAR

327

She's getting in, Chuy shuts the door, walks around to the driver's side and gets in. Leroy stares, dumbfounded.

Chuy nods good-bye and regrets.

VANETTA

Good-bye Leroy. I hope you work
out your life....

Chuy gives him a salute, and starts the car. Leroy watches, stunned, as it pulls away, disappearing into traffic.

328 ANGLE ON LEROY

328

trying to figure it all out. Even when he does, he doesn't like it.

LEROY

Goddamn.

He walks over to his car -- the Buick with the discreet "AgriCo" decal on the door -- and gets in.

329 FOLLOW LEROY'S CAR

329

as it pulls away from the curb and goes down the street.

330 HIS POINT OF VIEW

330

A block goes by. Then we see Annie Mae, pregnant out to there, walking purposefully home. She stops to wait for a light to change to green, Leroy pulls alongside of her.

331 LEROY AND ANNIE MAE

331

on the sidewalk.

LEROY

Annie Mae! I got to talk to you.
Let me give you a ride home.

ANNIE MAE

I got my own car, thanks.

LEROY

(almost pleading
now)

Annie baby, I love you. I married

CONTINUED

331 CONTINUED

331

LEROY (cont'd)

you! We got so much to talk about.
And we're both headed the same
way....

ANNIE MAE

No, we're not.

LEROY

We're not?

ANNIE MAE

(starting her car)

No, we're not. You're going your
way, I'm going mine. You got to
realize who you are, and what you
have to do as a man. And I can't
help you do that.

LEROY

You can't?

ANNIE MAE

I won't.

The light turns green, and she walks away, head high, proud. Leroy is left staring after her. Maybe there's a tear in her eye as she leaves. Leroy thinks long and hard about what's just happened.

332 ANGLE ON A LIMOUSINE

332

parked at the curb. It's Mister Mann and his driver, and they're watching Leroy with interest. Leroy looks up and sees them looking at him.

333 ANGLE ON LEROY

333

He crosses deliberately to the limousine, and looks in to make sure he's talking to the right man.

LEROY

You looking at me, man?

MANN

Just wanted to see how you handled
yourself, Leroy. Looks like you
blew it, boy.

The driver is making notes of the action and Leroy's conversation. Leroy snatches the pad away from him.

CONTINUED

333 CONTINUED

333

LEROY

You got this all written down?

The driver nods.

LEROY

Then I hope you got it memorized.

He tears the notebook into confetti and throws it into Mann's lap.

LEROY

That's for you, motherfucker.
It's all about me; Leroy Jones, the
Man Who Made His Move.

He throws the keys to his car into Mann's lap. The boss is astonished by this outrageous behavior.

LEROY

And here's the keys to your
goddamn company car. You know where
you can park it, right?

Leroy steps back and calmly looks at the big AgriCo limo.

LEROY

And if you don't like it, you can
go ahead and shoot me in my ass,
'cause that's the only part of me
you're ever gonna see, from now on.

And he proudly turns his back and walks away, leaving AgriCo forever. He turns a corner, and almost bursts into a headlong run, but regains control, and walks away (fast) from his troubles, gaining strength as he goes.

FADE OUT

ROLL END CREDITS