

## ALL THAT JAZZ

FADE IN

IN BLACK the single TITLE in WHITE appears:"ALL THAT JAZZ"

FADE OUT TITLE

CROSS FADE FROM BLACK:

1 ECU DOCTOR'S HANDS, SYRINGE AND NEEDLE. 1

An injection -- into an arm.

EMERGENCY RESIDENT (V.O.)  
Feeling any pain now?JOE (V.O.)  
(quite drugged)  
...no...

CUT TO BLACK:

2 HALLUCINATORY DRESSING ROOM. JOE GIDEON AND ANGELIQUE. 2  
NIGHT. STILL IN BLACK.We HEAR a pop tune sung by a contemporary female vocalist (Melissa Manchester or Carly Simon, etc.) We are in a strange limboesque dressing room. There is a high wire strung ten to twelve feet above the floor. Suddenly an arc bangs in: Subject: Joe, who is walking the wire.JOE  
(as he's walking)  
To be on the wire is life: the  
rest is waiting.We hear Angelique applaud. CAMERA PANS down to include Angelique. She is strikingly beautiful and is dressed in next year's Vogue high fashion. Her voice is soft, gentle, seductive. Throughout, she never takes her eyes off Joe -- totally attentive. Along one side of the dressing room is a rack filled with costumes both male and female.ANGELIQUE  
That's very theatrical.JOE  
(swings down off of wire)  
Yeah, I know.

2 CONTINUED

2

He crosses to dressing table which is filled with every conceivable kind of make-up and props.

ANGELIQUE  
Did you make that up?

JOE  
Wish I had.

By now he is seated at the table and tries on a rakish cap.

JOE  
What do you think?

ANGELIQUE  
(with a slow smile)  
I like it...

JOE  
~~Mmmmmmm~~. No.  
(discarding cap, picks  
up opera hat, pops it  
open, puts it on,  
strikes a pose)  
How about this?

ANGELIQUE  
(smiling again)  
Stylish...very stylish, Joe.  
(pause)  
But I've seen it before.

JOE  
~~Who?~~ Where?...Yeah?

She smiles and nods. With a gesture of rejection, he discards the opera hat.

ECU JOE.

JOE  
(very determined)  
This has gotta be the best one yet.

MUSIC OUT ABRUPTLY

FADE TO BLACK -- FADE UP IMMEDIATELY TO:

3 INT. JOE'S BEDROOM. ECU HAND AND CASSETTE MACHINE. 3  
DAY.

He slips in a cassette and we HEAR Vivaldi 5 Concerti.

3 CONTINUED

3

THE MUSIC CONTINUES THROUGH TO:

3A INT. JOE'S BATHROOM. ECU JOE'S EYE. DAY.

3A

The eye is bloodshot. Joe's hand lifts a bottle of Visine. We see the drops go into the eye.

ANOTHER ANGLE IN BATHROOM. CLOSE SHOT OF GLASS.

An Alka Seltzer fizzles. Hand reaches in, lifts out the glass.

ANOTHER ANGLE IN BATHROOM.

Joe takes an ice cold shower.

ANOTHER ANGLE IN BATHROOM. ECU PILL CONTAINER.

We clearly read the prescription label that says: Dexadrine 5 mg. We also see: Joseph Gideon, 61 W. 58, Dr. Hyman. Joe's hand reaches in, palms several pills; he swallows, aided by a long pull at a coffee mug which rests on a sink.

ANGLE INTO MIRROR.

Combed, bright-eyed and bushy-tailed, he smiles at himself in the mirror. Arms outstretched.

JOE  
It's show time, folks!

FADE TO BLACK -- FADE UP IMMEDIATELY TO:

4 NEW MUSIC -- INSTRUMENTAL

4

INT. IMPERIAL THEATRE. STAGE AND WINGS. BOY AND GIRL DANCERS, JOE, MURRAY, GRETCHEN. DAY.

A SERIES OF DISSOLVING SHOTS:

A typical Broadway musical ensemble audition -- 'a cattle call.' In this case it is an audition for a new Broadway show, "NY/LA," to be directed and choreographed by Joe Gideon. There are dancers everywhere, crowding the wings, every available backstage area -- all trying to learn the audition combination, taught by Joe's assistant, Gretchen. The dancers are having trouble seeing and finding space to dance. They bump into one another; curse themselves and the people flanking them, and the steps. As DISSOLVES progress and Joe makes his eliminations, the dancing never

4 CONTINUED

4

stops, the same dance combination being performed as the number of candidates is reduced from the original couple of hundred. After the final DISSOLVE we end with a dozen girl dancers in line and a dozen boy dancers waiting in the background, also in line.

ACROSS JOE TO LINE OF GIRL DANCERS.

MUSIC CONTINUES.

CAMERA tracks down line of twelve girls. Joe pauses to speak to each in turn. He reads from audition cards. Joe Gideon is a man who has developed a specific image. Dressed in casual black clothes, he is a chain smoker with a cigarette constantly drooping from the left corner of his mouth. He is unusually energetic -- seems to dart swiftly from place to place. His emotions change rapidly without transitions. Laughing, joking one moment -- then suddenly angry (usually directed toward himself) but always accompanied by a hyper-nervous energy.

NOTE: SOME OF WHAT JOE SAYS TO THE GIRLS IS UNHEARD, PLAYED IN DUMB SHOW.

Joe has brief DUMB SHOW exchanges with the first two girls. When he reaches the third, a very tall knockout, Victoria, he indicates more than ordinary interest.

MUSIC UNDER (LIGHT PERCUSSION)

JOE  
(referring to card)  
Is this your home phone on the  
card?

Victoria nods and smiles. Their eyes hold for a moment.

MUSIC UP.

Joe moves on to a nervous black girl, Astrid. There is a brief DUMB SHOW exchange. Then:

MUSIC UNDER.

JOE  
...THE WIZ?

ASTRID  
(after a long pause)  
Mr. Gideon, I've never been in  
THE WIZ or any show in my life...  
(MORE)

4 CONTINUED

4

ASTRID (contd)

I had to put something on my card.  
I really need a job...I owe Julliard  
a thousand dollars...so I lied.

JOE

That's OK, Astrid, I lie all the  
time myself.

MUSIC UP.

Joe moves on to the next girl. She is perspiring from the recent effort and nervousness. In DUMB SHOW there is an exchange between them as he takes a towel from across his shoulder and gently pats her forehead. He moves on to the next girl, Joan. After a brief exchange in DUMB SHOW:

MUSIC UNDER.

JOE

And who was the director of TRAFFIC  
JAM?

JOAN

You were, Mr. Gideon.

JOE

How was I?

JOAN

Terrific.

JOE

And who was the choreographer?

JOAN

You were, Mr. Gideon.

JOE

How was I?

JOAN

Fantastic.

JOE

(to all the dancers)  
Now, that's how to get a job.

MUSIC UP.

There is a DUMB SHOW exchange with two more girls ~~and when~~  
~~he moves on to the next, an obvious teenager, he is overcome~~  
by a terrible paroxysm of coughing. Then:

4 CONTINUED

4

MUSIC UNDER.

JOE

...excuse me, coughing is the only  
exercise I get.

MUSIC UP.

In DUMB SHOW he interviews two more girls, moves on to  
the next. With the gentleness of a beautician, he sweeps  
her hair back to another look.

JOE

Beautiful. That's the way you  
should wear your hair.

GIRL

From now on I will, Mr. Gideon.

(CONTINUED)

4 CONTINUED

4

MUSIC OUT.

ANOTHER ANGLE. JOE AND DANCERS.

Joe addresses entire group.

JOE

~~If you just stay in line for a minute, we'll make our decisions.~~  
 Look, there are only twelve jobs ...so some of you have to be disappointed. But, please, if you don't get the job; promise me you won't go home, kick the dog and beat up your children.

Ad lib laughs and nods of assent from entire group. Joan puts up her hand.

JOAN

Mr. Gideon, suppose we do get the job?

JOE

Go home, kick the dog and beat up your children.

Big laugh from all.

5 WIDE ANGLE TO INCLUDE STAGE AND ORCHESTRA.

5

The dancers remain on stage. In the orchestra scattered about within the first ten rows are producers Jonesy Hecht, Ted Christopher, Larry Goldie; lyricist/composer Paul Dann; Production Stage Manager Murray Nathan. Toward the rear of the theatre sitting together on an aisle are Audrey Paris, Gideon's ex-wife and star of "NY/LA" and their daughter, Michelle Gideon, ten years old.

Joe leaps from the stage across the pit into an aisle.

CLOSER ANGLE TO CARRY JOE INTO GROUP.

A second after landing he begins massaging his left hand.

ABRUPT CUT TO:

6 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT.

6

Joe is trying on a large clown nose that lights up. Angelique is seated where we last saw her. Joe blinks the nose on and off. In background we HEAR off-screen LAUGHTER.

JOE

Now! That's what I call a real drinker's nose.

Angelique smiles. Joe looks at himself.

JOE

You know what you get when you give a drunk a pot of black coffee?

(pause)

A very alert drunk.

ANGELIQUE

Who is also heavy into speed. Sleeps with a great many women.

\*

JOE

Stays awake with a great many women.

\*

Awake. Sleep? Sleep? I don't even sleep with me.

(pause)

A real turn off, huh?

ANGELIQUE

.....just the opposite.

LAUGHTER OUT.

The group has gathered together except for Audrey and Michelle. Joe hands Murray all the audition cards except one which he tucks into his back pocket. Murray has a clipboard.

JOE

I'll make up my mind about the boys later, but I know which girls I want.

(pointing to stage)

Roxanne, Astrid, Carol Ann, Marie, Joan...and Victoria.

DANN

(disbelieving)

...Victoria?...

JOE

(riding over)

...And find out if any of the other ones are interested in being a swing dancer.

\*



7 CONTINUED

7

DANN

Victoria!? She can't sing a note.  
She's tone deaf, Joey.

JOE

With those legs, who cares?

CHRISTOPHER

Look, Joey, I know I don't know  
that much about dancing; but does  
she even dance as well as some of  
those other girls?

JOE

She will, ~~I promise.~~

He starts up the aisle as Murray comes flapping after him.

MURRAY

Joey, ~~I know you're in a hurry~~  
and I don't want to bother you,  
but I just want to check the  
schedule. The dancers go into  
rehearsal a week from Monday and  
then the other actors and the  
book start the following week?

JOE

Same as always, Murray.

Murray scurries to the stage. Joe starts to go and Hecht  
gestures him back.

HECHT

Joey...one minute. Can we talk?

Joe returns to the group who have been conferring urgently.  
By now Murray Nathan is on stage and in background we hear  
him dealing with the chosen dancers. The others will  
disperse.

MURRAY

(to male dancers)

Gentlemen, Mr. Gideon will  
make up his mind in the next  
couple of days and you'll be  
notified by phone. Thank  
you so much for coming.

(the men begin  
dispersing. He  
turns to the women)

(MORE)

HECHT

What about Diane? I had her  
in three shows and she was  
wonderful.

(Christopher nods,  
all ad lib  
agreement)

DANN

At least, she can sing.  
(MORE)

7 CONTINUED

7

MURRAY (contd)

Ladies, Mr. Gideon has selected Miss Carter, Miss Braithwaite, Miss Stenis, Miss Chapwick,

(Miss Chapwick squeals with delight and hugs Miss Stenis)

...Miss Manson and Miss Porter. Mr. Gideon would like you to know that he has made his selections on the basis of types and the show's needs. The fact that you did not get the job is no reflection on your talent.

DANN (contd)

Now I don't have a soprano. You left me without a soprano. I gotta have a soprano.

JOE

Paul...the tall guy in the back...the one with the blue eye shadow...believe me, he'll hit the high notes.

(Joe glances to the stage)

JOE'S POV. THE STAGE AND PEOPLE.

The rejects have begun to leave with varying attitudes of despondency.

RESUME JOE.

A moment of sympathy, even a slight groan to himself. Joe once more starts to go, leaving a frustrated, bewildered group.

MURRAY (contd)

If any of you are interested in being the swing dancer would you please remain and move over there a moment. I'll be right with you.

(three girls move SR and stand waiting, the others exit)

DANN

I never know if he's kidding me or not.

HECHT

And neither does he.

ANGLE TO INCLUDE JOE, AUDREY AND MICHELLE.

He pauses on his flight up the aisle, grabbing a jacket from Michelle's lap.

MURRAY (contd)

(when just the six remain)

Rehearsals being a week from Monday. Ten o'clock at Broadway Arts. Mr. Gideon

(MORE)

JOE

(to Audrey)

The six that Murray is talking to -- ~~those are the ones I want~~. Okay with you?

MURRAY (contd)  
would like you to bring  
ballet shoes and character  
shoes. Everyone will start  
at basic Equity minimum.

MICHELLE  
That tall girl, Victoria,  
she's so-o-o pretty.  
Joe looks at Michelle. \*

AUDREY  
...Fine with me. \*

ANGLE IN THE WINGS. TWO GIRLS.

Two of the rejected girl dancers are changing in the wings.  
Murray's speech continues in background.

YOUNGER GIRL DANCER  
Oh, fuck him. He never picks me.

OLDER GIRL DANCER  
(shrug)  
Honey, I did fuck him, and he never  
picks me either.

RESUME THEATRE.

Joe leans over to give Michelle a kiss on the cheek. As  
he does so:

MURRAY (contd)  
You should call our company  
manager, Mr. Larry Goldie,  
at 555-6818...that's 555-  
6813 and he will arrange  
for you to sign your contract.  
We would appreciate you doing  
this as soon as possible.

AUDREY  
What about this weekend  
with you and Michelle? \*

JOE  
Oh, Jesus, Audrey, I  
gotta work this weekend. \*

MICHELLE  
(obviously  
disappointed)  
That's okay.

JOE  
Sorry, Michelle. \*

MICHELLE  
That's okay.

He continues up the aisle.

Joe moves from the stage door in a big hurry. Reaching  
for a pill container, he quickly swallows several  
dexedrine tablets. A few steps later he suddenly stops.

8 (CONTINUED)

8 (CONTD)

JOE  
(with Michelle on  
his mind)  
Oh, ... some kind of Father.

He reverses his direction with the same urgency.

9 INT. THEATRE. THE GROUP.

9

On Joe's re-entrance he finds Audrey and Michelle surrounded by the production staff. Audrey is conducting a spirited defense of Joe's selection of Victoria.

HECHT  
I don't want to sign that girl.

DANN  
If she's in the show, I'm out ...  
I walk.

AUDREY  
Listen Paul, if you're smart you'll  
do exactly what he wants you to do.  
Trust him. He's made an awful lot of  
money for all of us ... all of us before  
and believe me, he'll do it again. Now  
if he wants to hire that girl you hire  
her and if he wants to hire a three-headed  
gorilla go out and find one and hire it.

From the rear, Joe, who has overheard, interrupts.

JOE  
Audrey, c'mere.

TWO SHOT. JOE AND AUDREY.

As they meet in the aisle:

JOE  
(smiling and whispering)  
You know I love you.  
(she nods)  
And we had a terrific marriage ...

AUDREY  
(nods)  
... until you screwed it up.

JOE  
(nodding)  
... until I screwed it up. You're  
a great star and you're gonna be  
fantastic in this show ...

AUDREY

You don't think I'm too old for  
the part?

JOE

No, no, c'mon ... you're kidding  
... now ...

AUDREY

Have you worked on the script?

JOE

Of course I have.

AUDREY

You're lying.

JOE

Yes.

AUDREY

Joe, it needs a lot of work. Some  
of those lines are just terrible.  
Please don't make me say them.

JOE

Audrey, I promise you by the  
first script reading I'll have it  
all fixed, all rewritten ... Now you  
made me forget my point.

AUDREY

(as he said it)

We had a terrific marriage.

JOE

Yeah, that's right. Now do me one  
small favor, please ...

AUDREY

What is it?

JOE

Stop being my mother! Now watch me  
do my father bit.

(turning to Michelle,  
smiling)

Hey, Michelle, about this weekend.  
If you don't mind hanging around the  
cutting room ... I'll have you picked  
up after school Friday ...

9 (CONTINUED)

9 (CONTD)

MICHELLE

Will I get to see some of the movie?

JOE

Sure.

He checks Audrey's eyes expecting to get approbation and gets it. Once more he starts back up the aisle; Audrey catches up to him.

AUDREY

(smiling)

Joey?

(pause)

That Victoria??

(pause. She buttons the  
top button of his shirt)

Rotten!!

JOE

(smiling, unbuttoning  
the same button)

I know, I know.

He exits.

ABRUPT CUT TO:

10 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 10

Looking into the mirror, he's trying on a long-haired rock-star wig. Off screen we HEAR a female belter singing "A Good Man Is Hard To Find."

JOE

(into mirror, with  
some regret)

Ah-h-h. I screwed up that marriage  
because I cheated...oh, man, I  
cheated every chance I could get.

CU ANGELIQUE.

Deliberately she puts on a pair of horn-rimmed glasses.

ANGELIQUE

Now, why don't you just lie down  
and we'll talk about that little  
problem.

JUMP CUT:

Joe is now lying on an analyst's couch, Angelique seated  
behind him.

ANGELIQUE

(good-naturedly,  
a la analyst)

All right, we'll start with simple  
word association.

JOE

Oh, I like playing that.

ANGELIQUE

Marriage.

JOE

Screwed up.

ANGELIQUE

Family.

JOE

Screwed up.

ANGELIQUE

Work.

JOE

All there is.

ANGELIQUE

Women.

JOE

(rapidly)

Music, poetry, ~~fireworks~~, laughter,  
bright lights, hips, legs, breasts,  
neck...

(begins slowing down)

Lips...~~hair~~...

(pause)

...Hope...

ANGELIQUE

(after a pause)

Beauty.

A long pause, he turns slowly, points directly at her. The  
looks hold for a moment and then she resumes.

ANGELIQUE

Mother.

~~JOE~~~~Confusion.~~~~ANGELIQUE~~~~Mother.~~

JOE

Fat...jolly...

(pause)

...and sexy.

ANGELIQUE

Father.

JOE

Vaudeville.

ANGELIQUE

Father.

JOE

Liar, cheat, womanizer...You would  
have liked him. Well...

(claps his hands)

I feel better already. How much  
do I owe you, Dr. Kronkheit?

ANGELIQUE

(smiling)

Just your life.



10 CONTINUED

10

JOE

Hmm. You work a lot cheaper than most analysts.

MUSIC OUT.

11 INT. CUTTING ROOM. CLOSE SHOT TRIPLE HEADED STEENBECK. LATE AFTERNOON.

11

On the three screens we see clapper slates and hear voices announcing take numbers. Slates say THE STANDUP. SCENES 421A,B,C. Director: Joe Gideon, Cinematographer: Korthaze. Following the slates we CUT into a nightclub where the star of the film, Davis Newman, is performing a monologue. Davis wears jeans and a work shirt and is smoking a cigarette. During the ensuing we will see either the three different angles at once or will isolate each angle.

DAVIS

If I were God and sometimes I think I am...depends on...

(takes a long hit from cigarette, pretending it's grass...and maybe it is)

Okay...if I were God, man, everybody would live forever! No death, man! No pennies on the eyes for anybody.

(pause, looks thoughtful)

Well-l-l, there are a couple of people...like my agent who booked me into this toilet...

(pause)

Man, I tell ya there are two things in life that are extremely difficult to avoid...Death and the clap. So far I've managed to avoid one of them.

(indicates an Unsmiling Man who sits zombie-like at a ringside table)

This cat has also managed to avoid one...the clap.

One of the ANGLES for at least part of the monologue includes Kimberly ~~Wanda~~, the co-star of The Standup, sitting with another girl at a ringside table. She is watching Davis with open admiration. At some point we will hear the following dialogue in that ANGLE.

11 CONTINUED

11

KIMBERLY

He's cute. I'd like to meet him. \*

WIDER SHOT.

Sitting at the Steenbeck in the cluttered cutting room are Joe and editor, Eddie Lerner. Joe has a cup of wine and never stops chain smoking. Also working in the room is an eager, long-haired youth, Jonathan, the assistant editor. At the rewind table is apprentice Stacy St. John, a shapely, pretty 19-year old. Although we continue the monologue here in its entirety, it will be seen in bits and pieces against the scene.

DAVIS

You know, man, Death is really a hip thing now. It's...in. But we all have very different feelings about it. I mean, for instance, man, to a Catholic...Death is a pro-motion! And to Billy Graham ...man, he's really something else. Somebody finally pinned Billy down and said, 'Dr. Graham, what is Heaven really like?' Billy-Baby responded instantly, 'In Heaven,' he said, 'there's no sex but a lot of golf.'

(another hit  
on cigarette)

At the end of the word "golf," Joe manipulates the Steenbeck and reverses the film back to "really something else." He reruns the joke to the same place, stops the machine and repeats the action, then allows the film to continue.

DAVIS (contd)

I happen to know that Billy gets off on putters...Then there's our reaction to Death. Like Lenny Bruce said, You're working in a garage, see...a guy comes in and says, 'Guess what, man? Charlie's been hit

(MORE)

(CONTINUED)

DAVIS (contd)

by a truck and he's dead.' And you say, 'Oh my God! Charlie's dead. I can't believe it.'

(starts sobbing)

'How can Charlie be dead? I saw him just last night...Charlie's dead! How can I live without Charlie? My best friend, man. I love Charlie. What am I gonna do without him?'

(pause, tears dry up)

Then, man...a chick with big boobs and a short skirt walks in and says, 'Charlie's dead,' and you say, 'Who's Charlie?' That's it for Charlie, man.

(pause, he lights another cigarette)

There's all this bullshit about Death with dignity, man...you know what Death with dignity is? ...you don't drool.

(pause)

Oh, yeah, man. Death is really in. Books, magazine articles, TV shows, lectures, Ken and Barbie dolls who have a mutual suicide pact. There's this lady in Chicago, man...wrote a book... Dr. Kubler-Ross...Now this chick, man...without the benefit of dying herself, has broken the process of Death into five stages.

(ticking them off)

Anger, Denial, Bargaining, Depression, Acceptance. Sounds like my Jewish law firm...

(pantomimes answering phone, assumes Jewish accent)

Good morning, Anger-Denial.  
(back to normal delivery)

Okay, man...so here you are. You know you're going to die in six months...

(assumes a pose, holds up one finger)

One: Anger.  
(exploding in terrible rage)

(MORE)

11 CONTINUED

11

DAVIS (contd)

Jesus Christ, Goddamn, son-of-a-bitch, mother-fucker...

(flicks wrist  
effeminately)

Oh POO!...

(breaks out of anger)

Now...if you work this first stage right, man, you'll have apoplexy and never have to go through the next four stages. However...if you should happen to get to...

(holds up two fingers)

Two: Denial.

(totally negates any possibility of Death)

No, not me, no. Couldn't possibly be me. Somebody else maybe...but not me. How about my mother, man? She's old, I'm weaned, I'm toilet trained...I don't need her anymore. Goodbye, Mom. You've been terrific...but not me.

(holds up three fingers)

Three: Bargaining.

(looks up to God)

Psssst....Look, man, let's sit down and talk this over like businessmen...a negotiation. Okay? I do not want to haggle. You'll find me a reasonable man, man.

(pause)

The blond...you know, the one on East Sixty-third Street I see on Tuesday nights...gone, finished, I'll never see her again. No more hard drugs... A little grass...maybe?... And, man, I promise I won't flash on subways anymore. So! Have we got a deal?

(pause)

What?...Okay. I'll screw my wife at least once a month. Man, do you drive a hard bargain!

(holds up four fingers)

Four: Depression.

(MORE)

~~JOE~~

~~Why it sucks.~~

~~EDDIE~~

~~What now, Joe?~~

DAVIS (contd)  
 (he becomes infinitely depressed, holding his head and pacing)  
 Boy-oh-boy-oh-boy, man. I'm dying. Boy, am I dying! Oi weh, am I dying! Nobody's dying but me. The doctor's not dying. Fourteen thousand dollars for seven enemas, man. He's alive in Florida! And I'm dying! Oh boy, oh boy. I'm paying two hundred forty dollars a day for this hospital room...

(thinks it over)  
 At those prices, man, who can afford to live? So...  
 (holds up five fingers)  
Acceptance. I accept.  
 (falls to the floor in a corpse-like position)

Spot light fades. He's in BLACK.

JOE  
~~He's doing it lousy.~~ It's ~~shot~~ lousy. and I directed it lousy.

EDDIE  
 Oh, no...no, Joey, you're wrong. I think he's funny. I think he's very funny. The whole thing is funny.

JOE  
 (pointing to Steenbeck)  
 Why does he have to mumble like that?  
 (pause)  
 I'll tell you why. Because I'm an asshole and I let him mumble like that.  
 (he hits off-switch on Steenbeck)

JOE (contd)  
 Let's try the long shot.

Eddie examines coding number and calls to the assistant.

EDDIE  
 Jonathan, pull out 421D...No, that's E...E.

Joe crosses to the rewind table where he keeps his bottle of wine. Stacy is rewinding a reel of film. Joe entangles her in a seductive embrace from behind, reaching for wine.

JOE  
 Excuse me, Stacy. You're in the way of my wine.  
 (smelling her hair)  
 Oooo, Stacy. You smell so...so ...so good. What is that you're wearing?

STACY  
 Joe-ey. You ask me that every day. It's Shalimar.

11 CONTINUED

11

JOE

Oh, that's right. It's Shalimar.  
 (goes back to  
 Steenbeck, starts  
 running film)  
 Stacy wears Shalimar all the time.

EDDIE

How about putting in another  
 audience shot. There's that  
 great one with the fat couple,  
~~the guy in the funny suit,~~ and  
 they're really laughing.

JOE

In every theatre in America  
 people would rise and say "What  
 the fuck are they laughing at?"

12 INT. PROJECTION ROOM. SHOT OF SCREEN. NIGHT.

12

We see a piece of the monologue sequence that has been cut  
 together. Over the sound of the monologue, whichever piece  
 of it we see:

REVERSE ANGLE TO JOE, EDDIE, JONATHAN AND STACY. KATIE TO  
 ENTER.

Joe sits alone, slumped in his seat, still smoking and  
 drinking. Stacy sits a couple rows behind him. Eddie and  
 Jonathan sit at the console to the rear. The door to the  
 screening room opens and Kate Jagger enters. She carries  
 a small poodle. Katie is twenty-two, beautiful, a featured  
 dancer in a Broadway show. She wears no makeup and is  
 dressed in a denim suit. All look briefly to see who has  
 entered. By the reactions of Eddie and Jonathan, who  
 obviously like her, she is a familiar figure around the  
 cutting room. Eddie smiles and whispers.

EDDIE

Hi, Katie.

JOE

(not taking his eyes  
 off the screen)  
 Sit down, Katie.

She moves to a seat behind Joe. He acknowledges her presence  
 by raising his left hand, which she takes warmly, at the same  
 time gently kissing his neck. There is also a cool acknow-  
 ledgment between her and Stacy. Eagerly Katie looks at the

12 CONTINUED

12

screen and almost immediately starts to laugh. Joe gives her one look as if to say 'What is she laughing at?'

KATIE

(with a glance at  
watch -- whispers)

Can we have dinner together before  
I go to the theatre?

JOE

I can't.

KATIE

Should I come over later?

JOE

We may be working very late...  
I'll call.

Katie's eyes go back once more to the screen. She finds something funny, laughs again. She touches the back of Joe's head, then gets up and, with whispered goodbyes to the others, she leaves. A moment later the screen goes white, and the lights of the room come up.

JOE

Anybody got any better ideas?

(silence)

~~Any idea at all~~...besides burning  
the film?

(silence)

STACY

I like it, Joe. I think it's  
really good.

JOE

(cold)

Who asked you, Stacy?

(pause)

Look...let's cut out the Jewish  
law firm joke...let's try to get  
some of the 'mans' out...sounds  
fake hip...

(to himself)

What about the Billy Graham joke?

(to them)

Yeah, let's cut the Billy Graham  
joke...a little more tightening.

(begins massaging his left  
hand, which he continues  
to do for the remainder  
of the scene)

(MORE)

12 CONTINUED

12

JOE (contd)

Maybe we can get away with it. \*

A squawky voice comes over the speaker from the projection room.

PROJECTIONIST'S VOICE

Finished? Or do you want to run it again?

JOE

(shouting)

No, thank you, we are finished!

EDDIE

(politely)

Thanks, Irv. We're finished.

Eddie flicks off intercom. Joe still sits slumped in his seat, staring blankly at the screen. \*

MUSIC: GUITAR INTRO TO "PERFECT DAY" BY HARRY NILSSON. THE SONG WILL CONTINUE OVER AND THROUGH THE FOLLOWING SCENE.

JOE

Do you suppose Stanley Kubrick ever gets depressed? \*

13 INT. JOE'S APARTMENT. TO CARRY JOE. HALLWAY TO FRONT DOOR. NIGHT. 13

Drunk, carrying a drink in one hand and a glass of wine in another, Joe moves unsteadily toward the front door in response to the buzzer.

EDDIE (V.O.)

You wanna make those changes tonight, Joey? \*

JOE (V.O.)

No...I think I'll work on the show. I start dance rehearsals in a week, and I don't have one idea in my head. \*

ANOTHER ANGLE AT DOOR.

He opens the door to reveal Victoria. He hands her the glass of wine. At that moment, we hear sung:



13 CONTINUED

13

IT'S A PERFECT WAY  
TO END A PERFECT DAY

ABRUPT CUT TO:

14 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 14  
NIGHT..

He wears a plumed hat and is applying a Cyrano-like nose. Off screen we HEAR instrumental guitar and rhythm of same song. Also from off screen a wash of blue light hits him as he's adjusting his nose.

JOE

(to unseen lighting man)  
Too strong. Down two points. \*  
(the adjustment is made,  
the nose applied, the hat  
cocked, Joe assumes the  
flamboyance of an old  
fashioned actor)

Oh, what foolishness I would  
spout...what insipid insincerities  
...just to seduce her....  
(resuming normal attitude)  
Whoever "her" happened to be at  
the time.

ANGELIQUE

Nover any regrets?...guilt?

JOE

Only... \*

ANGELIQUE

(finishing for him) \*  
...when I got caught.

15 INT. JOE'S LIVING ROOM. JOE AND VICTORIA. NIGHT 15

The room is lit only with candles.

CLOSE UP. JOE.  
He pours wine.

CLOSE UP. PHONOGRAPH TURN TABLE.  
We see record spinning.

CLOSE UP. JOE  
He lights a joint, takes a hit, passes it to Victoria  
who also takes a hit.

LONG SHOT. JOE AND VICTORIA.  
The two are now dancing slowly barely moving. Joe is  
being very free with his hands. We hear sung:

IT'S A PERFECT WAY  
TO END A PERFECT DAY

Guitar instrumental continues under.

JOE  
.. uh ... you've really got ...  
something ... special.....

VICTORIA  
All right. All ri-i-ight! I want  
so to be a movie star.

JOE  
Oh.

VICTORIA  
Ever since I was this big ...  
(indicating three year  
old height)  
... I wanted to see my face on  
the screen f-o-o-rty feet wide.  
(extends arms)

JOE  
Un huh.

She moves away from him to the window, strikes a pose  
with the entire city backlighting her.

VICTORIA  
(touching her hand to the  
back of her head in a Delsar-  
tian gesture)  
I've always depended on the kindness  
of strangers.  
(never breaking the pose)  
You're looking at my nose aren't you?

15

CONTINUED

15

JOE

No.

VICTORIA

It's crooked see it goes  
to the left.

JOE

Oh yeah.

VICTORIA

I could always get that fixed.  
Like this.  
(gesture with finger)

JOE

Sure.

VICTORIA

I mean do you think I could be?

JOE

Huh?

VICTORIA

You know a movie star, I mean  
in the movies.

JOE

(still touching her hips,  
breasts, etc.)  
Look, that's a heavy question.  
I don't know anybody who could  
answer that. It's a freaky  
business, you know.

VICTORIA

Yeah, I know all about that.  
But like I want to know what you  
think? I mean do you think I  
could be a movie star?

He glances at the clock. It reads nine forty-five.

ABRUPT CUT TO:

16

HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT 16

Instrumental of "Perfect Day" continues.

16 CONTINUED

16

JOE  
 (an old actor role)  
 On occasion, overwhelmed by  
 desire and haunted by the swift  
 fleeting of time, I might even  
 possibly risk the truth.

17 RESUME LIVING ROOM. JOE AND VICTORIA

17

JOE  
 (looks back from clock)  
 No.

VICTORIA  
 Even with a nose job?

When he shakes his head "no", she sighs.

VICTORIA (CONTINUED)  
 ... well ... that's fair. It is  
 a freaky business, though. You  
 could be wrong, right?

JOE  
 Right.

VICTORIA  
 I don't dance so hot either,  
 do I?

JOE  
 But you will I promise.

VICTORIA  
 (she breaks away, looks  
 out window, pause)  
 Wanna go to bed?

JOE  
 (almost to himself)  
 It is a freaky business.

ABRUPT CUT TO:

18 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 18

As Joe strips off his nose:

ANGELIQUE  
 Truth ... the final ploy.

18A RESUME LIVING ROOM. JOE AND VICTORIA

18A

She slowly starts up the stairs. He grabs a wine bottle  
 and staggers after her. As he goes, he takes off his  
 shirt -- drops it on the stairs. During we hear sung:

18A CONTINUED

18A

RIDE WITH ME  
GLIDE WITH ME  
STAY BY MY SIDE  
WITH ME THROUGH THE NIGHT

RIDE ON THE WINGS  
OF THE ANGELS OF LOVE  
WHO ARE ON OUR SIDE

19 INT. OUTER HALLWAY OF JOE'S APARTMENT. ANGLE TOWARD 19  
FRONT DOOR. KATIE AND DOG. NIGHT.

The following lyric is heard sung through the succeeding action.

IT'S A PERFECT WAY  
TO END A PERFECT DAY  
IT'S A PERFECT WAY  
TO SAY I LOVE YOU

Katie steps into the hallway leading the dog on leash. CAMERA FOLLOWS her to the door of Joe's apartment. With her own key she opens the door.

20 INT. APARTMENT. TO FOLLOW KATIE. NIGHT. 20

Katie glances at clock. It reads twelve thirty-one. Katie's assumption is that Joe is asleep. She walks to the kitchen where she refills the dog's water dish. From the refrigerator she takes a carton of milk and fills a glass. Carrying the milk, she starts upstairs. Unleashed, the dog follows. On the way, she notices Joe's shirt -- hesitates but continues.

21 INT. JOE'S BEDROOM. KATIE AND DOG. 21

Katie enters the bedroom, comes to a dead stop.

KATIE'S POV. JOE AND VICTORIA.

She sees Joe and Victoria in bed. Both are asleep. On a bedside table are white wine bottles and half filled glasses. There are thick candles, still burning, heavy with drippings. HERE IS WHERE THE LYRIC ENDS WITH THE LINE:

IT'S A PERFECT WAY  
TO SAY I LOVE YOU.

The dog starts yipping.

MUSIC CODA CONTINUES OVER THE FOLLOWING.

21 CONTINUED

21

RESUME KATIE.

She reacts, staring for a moment. A mixture of disappointment, hurt...resignation. There is an inadvertent, small sigh.

RESUME JOE AND VICTORIA.

Both awaken. Joe sits up.

WIDE SHOT.

KATIE

...I'm sorry...o-o-o, am I sorry.

She starts to go.

JOE

...Katie...

He starts to get up.

KATIE

(leaving)

...I should have called first.

She leashes the dog and leaves.

JOE AND VICTORIA.

JOE

(softly)

Ah, shit...

VICTORIA

Did I like screw anything up?

JOE

No...it's my fault. I was supposed to call her and tell her to come or not to come...I forgot all about it.

Pours another glass of wine. Turns to Victoria, pulls back the sheet a bit, looks at her nude body.

MUSIC SEGUES INTO STRIPPER TYPE MUSIC.

ABRUPT CUT TO:

21A HALLUCINATORY DRESSING ROOM. JOE, ANGELIQUE AND JOE'S MOTHER. NIGHT.

21A

Angelique is nude. Joe's mother is exactly as he has

21A CONTINUED

described her: a jolly, outgoing fat woman. She wears a flowered house dress from the 50's. She treats Angelique as though this is a favorite girl of Joe's that he has brought home for the first time and obviously pays no attention to her nudity. Joe is fascinated by the meeting, watching it at all times in the mirror, at the same time experimenting with an eyebrow pencil. At times he and Angelique make eye contact, both amused by the mother's enthusiasm and her total misinterpretation of her son's life.

MOTHER

I'm Joey's mother. Ever since he was this high he's had such a crush on you.

ANGELIQUE

(looking at Joe)  
I've always been fond of Joe, too.

MOTHER

Of all the children, he was the least worry. He worked in all those cheap burlesque clubs... always around stark naked girls. But did it bother him? No! He never paid any attention...never even looked at them.

Joe and Angelique exchange a look.

22 INT. NIGHTCLUB. (1951) STAGE. CLOSE SHOT STRIPPER'S TASSELLED BREASTS. NIGHT. 22

CAMERA slowly pulls back. We see that the STRIPPER MUSIC is played by a three piece combo -- piano, drums and saxophone. With professional dexterity the stripper is whirling tassels in opposite directions. When the entire set is revealed we see that we are in a large, cheap nightclub with a capacity of two hundred. There are, however, only fifteen or twenty customers.

23 BACKSTAGE. TEENAGE JOE (to be played by a young actor-dancer). 23

At age fourteen, Joe works in this sleazy burlesque nightclub in Chicago. Between shows he sits in a corner surreptitiously studying a first year Latin text, mumbling conjugations. Not yet fully costumed, he will be seen wearing white top hat, white tie and white tails. Off stage the stripper MUSIC CONTINUES. Behind Joe, another

23 CONTINUED

23

stripper appears, a coat covering her costume. She has just come from the front of the club where she has been hustling drinks.

JOE  
(mumbling)  
Amo, Amas, Amat...I love...you love  
...he, she, it loves...

Aware of stripper, he quickly closes the book. She stops, grins.

SECOND STRIPPER  
Hey, kid, what have you got there?

JOE  
Just a book.

She takes the book away from him. Off screen we HEAR the end of the stripper MUSIC, scattered applause and ad lib thank yous from the MC.

SECOND STRIPPER  
First year Latin??...How old are you?

JOE  
(quickly)  
Nineteen.

SECOND STRIPPER  
(just as quickly)  
What year were you born?

JOE  
(caught)  
Nineteen thirty...uh, uh...nineteen  
thirty...uh...

SECOND STRIPPER  
Try nineteen thirty-four.

JOE  
Right! Nineteen thirty-four.

SECOND STRIPPER  
Now try nineteen thirty-two.

Trapped in the lie, Joe just lowers his head.

SECOND STRIPPER  
(knows he's lying)  
Uh-huh.  
(with a big grin, she  
hands him back the book)



24 INT. DRESSING ROOM. THREE STRIPPERS. NIGHT. 24

One Stripper has just finished performing, the Third is preparing for her performance by putting on pasties, eye lashes, etc. as the Second Stripper enters and takes off her coat.

SECOND STRIPPER

Hey, ya want a laugh? That tap dancer is only a kid. He can't be any more than thirteen or fourteen.

THIRD STRIPPER

You're kidding!

25 RESUME JOE IN HALLWAY LEADING TO STAGE. 25

He is preparing to go on, putting on his jacket and snapping open his top hat. He is nervous and apprehensive. Off, we hear the Comic-MC.

MC (O.C.)

And now ladies and germs, I want to introduce Chicago's tap dancer-extraordinaire...Oh wait...

26 INT. NIGHTCLUB. ANGLE FAVORING MC. 26

The MC is a Pinky Lee type -- wears a fedora hat.

INTERCUT BETWEEN THE MC AND THE YOUNG JOE.

MC

(imitating Bert Lahr)

...just a moment, just a moment... You there, the lovely lady who just walked in...that's right, lady, you with the mink coat. Can you tell me, madam, I mean Miss... How did you get that lovely mink coat? Don't bother to answer that. We know. The same way minks get minks. Speaking of rich people, my family is in the iron and steel business. My mother irons and my father steals...

Over sporadic laughter, the Comic continues a series of jokes on a similar level.

27 ACROSS YOUNG JOE. 27

He is warming up. Behind him the doors of the dressing room

27 CONTINUED

27

open and the three half-nude strippers, anticipating great fun, stalk the unaware Joe.

## THREE STRIPPERS

(as they move in on him)  
So you're only fourteen...First  
year Latin?...Is your Mommy  
waiting out in the car for you?  
...You better stop lying or your  
nose will grow...Ooooo, something's  
growing.

By now they have surrounded him. The Second Stripper holds out a naked breast and thrusts it into his face.

## SECOND STRIPPER

Say something in Latin, baby.

## THIRD STRIPPER

(now rubbing and  
addressing his groin)  
Little boy blue,  
Come blow your horn.  
The sheep's in the meadow...etc.

## JOE

(terrified)  
Please don't do that!...Please stop!  
...I've got to go on!!...Don't...  
Please!!!

They continue teasing, titillating, massaging.

YOUNG JOE'S POV.

A very large naked breast.

ABRUPT CUT TO:

28 HALLUCINATORY DRESSING ROOM. JOE, ANGELIQUE AND MOTHER. NIGHT.

28

The three are in the same position as before.

## MOTHER

~~All he ever cared about was to be  
perfect on stage.~~ He's such a  
good boy...three times he won  
first prize for knowing more Bible  
verses than anyone else in Sunday  
School.

Joe winks at Angelique.

28 CONTINUED

28

MOTHER (contd)

Joey never did anything to disappoint me.

The mother continues chattering -- now in MIME.

Joe fixes eye contact with Angelique. They look at one another for a long moment.

MUSIC OUT.

29 NIGHTCLUB. BACKSTAGE. JOE AND STRIPPERS.

29

With a breast thrust into his left eye, Joe is in utter panic; tries to avoid the inevitability by intense concentration on something else. He clenches his fists, his body becomes rigid.

JOE

(rapidly, mechanically)

Yea, tho I walk through the valley of the shadow of death I will fear no evil for Thou art with me. Thy rod and Thy staff, they comfort me.

STRIPPERS

Rod?!? Staff?!? Now you're talking, sweetie.

MC (O.C.)

And here he is, folks...Tops in Taps...Mr. Joe Gideon!!!

A little fanfare. Nothing happens.

ECU JOE LOOKING DOWN AT HIS CROTCH.

Girls are giggling. He whimpers.

JOE

Oh, my God...

ANGLE ON MC.

MC

(impatiently)

As I was saying, folks. Tops in Taps...Mr. Joe Gideon...and here he is, I hope...

Fanfare.

29 CONTINUED

29

RESUME JOE.

JOE  
 (groaning with  
 embarrassment)  
 Ahhhhhhhhhhh.....

He exits through curtain.

30 ANGLE ON STAGE.

30

Joe starts his tap number: SWEET SUE - stop time.

31 SHOTS OF AUDIENCE TO INTERCUT WITH JOE.

31

Indifferent to the performance, some of the audience begin to notice that Joe has a problem (a prominent stain on his immaculate white trousers). There is pointed laughter until all are aware of his predicament. Completely humiliated, tears come into Young Joe's eyes as he continues to tap dance -- and cry.

DISSOLVE:

32 INT. JOE'S BATHROOM. ECU JOE'S EYE. DAY.

32

The sound of music and tap dancing from preceding scene slowly fades as the Visine drops are applied.

MONTAGE: Morning waking routine continues: Vivaldi cassette, Alka Seltzer, cold shower, dexedrine, coffee, "It's show time, Folks," etc.

33 INT. BROADWAY ARTS VOCAL ROOM. JOE, HECHT, AUDREY, CHRISTOPHER, DANN. DAY.

33

At the piano Paul Dann is enthusiastically demonstrating a new opening song for the show NY/LA. During his performance it is obvious that Hecht and Christopher are delighted with the number. Joe sits listening, intently and without emotion. Audrey sits near by and occasionally checks Joe for any reactions. Dann ends with a flourish to immediate ad-libs of approval from Hecht and Christopher. The three men look first to Audrey.

DANN  
 (to Audrey)  
 What do you think?

AUDREY  
 (shrugs, pointing to Joe)  
 Ask the man.

33 CONTINUED

33

DANN

...Joe??

JOE

(hesitantly)

...uh...well, I think it's okay...

(pause)

...let me see what I can do with it.

Dann is slightly disappointed. To assuage him:

HECHT

Catchy and bouncy.

RIGHT, TED?

CHRISTOPHER

~~I think it's wonderful, just~~  
wonderful. Oh very bouncy and catchy33A INT. BROADWAY ARTS. JOE, MURRAY, GRETCHEN, DANCERS,  
DRUMMER, PIANIST. DAY.

33A

We're in a typical large rehearsal room in the Broadway area. Twelve dancers, six boys and six girls, are learning the beginnings of a Dance Number choreographed to the music of the song Dann just demonstrated. In addition we see a piano player and a drummer. Murray Nathan sits in the corner. After a brief eight bars, Joe blows the whistle to interrupt.

JOE

Hold it. Jesus Christ!!(rubs his chest and  
massages left arm)

...You can do better than that.

Victoria, you're dancing like  
you have salamis for feet.

(nodding to Gretchen)

Again...

The dancers are intimidated.

GRETCHEN

...five, six, seven, eight...

They commence dancing again.

JOE

(blows whistle,  
stops them)Hold it. I've got an idea. I want  
to try something. Joan, come here.

(she does)

(MORE)

JOE (contd)

Lie down on your back.  
 (she does)  
 Now, spread your legs open.  
 (she does; he kneels  
 between her legs)  
 I've got an idea I'd like to try.  
 (he lies down on her)  
 Now, wrap your legs around me.  
 (she does)  
 Astrid, come here. Now I want  
 you to put your left knee on my  
 back and go into arabesque.  
 (Astrid does as told)  
 Joan, keep opening and closing  
 your legs. Very...slowly.  
 (by now Joey has entwined  
 the three of them in a  
 comical sexual position,  
 turns to mirror, asking)  
 Does that look like anything?

All laugh.

ABRUPT CUT TO:

34 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 34  
NIGHT.

Joe is slicking his hair in a Valentino, patent-leather hair do. Off screen we HEAR a TANGO.

\*  
\*

JOE

Have you ever...slept with another woman?

ANGELIQUE

Yes.

JOE

...I once tried living with two girls...two girls at once...

ANGELIQUE

Your "noble experiment".

\*

JOE

(nods)  
 ...lasted five and a half months...  
 (he rises)  
 We lived together...

\*

Menage Partners #1 and #2 appear. They are two attractive young girls. Smoothly, Joe and the girls begin to TANGO. As they dance, the two girls alternate the following lines.

MENAGE PARTNERS #1 & #2

...Laughed together...  
 ...Drank together...  
 ...Smoked together...  
 ...Popped poppers together...  
 ...Slept together...

The two girls continue to dance. Joe sits down next to Angelique.

JOE

Woke up one morning...one of them was gone.

Partner #1 moves off as Partner #2 continues to dance.

JOE (contd)

On the bureau she left a note.

TIGHT CLOSE UP. MENAGE PARTNER #1

MENAGE PARTNER #1

(emotionally -- tearful)

"I'm sorry I cannot share you anymore!  
 I want you all to myself or not at all. Please...please try to understand."

TWO SHOT. JOE AND ANGELIQUE.

JOE

(slightly over dramatic)  
 ...I not only understood, I was flattered...flattered that she felt so strongly about me...

ANGELIQUE

How did you know the note was to you?

He looks startled.

ANGELIQUE (contd)

It could have been addressed "To Whom It May Concern."

Joe laughs. Enchanted, he tentatively reaches out to touch her face.

ABRUPT CUT TO:

35 EXT. 44TH STREET. OUTSIDE STAGE DOOR. JOE. DAY. 35

Joe's hand swiftly moves to his chest. He feels an extreme shortness of breath. Puzzled, he leans against the wall.

ABRUPT CUT TO:

35A HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 35A

Just before his hand reaches her face, Joe hesitates, then slowly withdraws his hand. He rises and starts back to the dressing table.

ABRUPT CUT TO:

35B 44TH STREET. JOE. 35B

Normal breath regained, Joe shows obvious relief. He begins massaging his left hand and slowly moves off as though to turn into Shubert Alley.

36 INT. CUTTING ROOM. JOE, EDITING STAFF, PENN. DAY. 36

Joe sits alone, working the Steenbeck backwards and forwards, sipping wine and chain-smoking. We see and hear part of the Davis Newman monologue. Jonathan and Stacy work at their individual chores. Everyone is terribly fatigued. Off to the side are THE STANDUP's producer, Joshua Penn, and Eddie Lerner. Penn holds time sheets and is in an obvious state of anxiety. Determinedly, Penn crosses over to the Steenbeck. Joe continues, obsessively, to work.

PENN

Joey, I've got to talk to you about these time sheets...three weeks we've been on triple time and the brass is eating my ass out. You shot eighty-two days on a sixty-five day schedule. On a four month editing schedule, you've gone seven months. We're already two million two over the original budget. I mean, God created the entire world in six days and never went on overtime once. You can't even cut an hour and a half movie in seven months...on triple time, yet. Now, Joey, I just hate to do this and I'm usually a very calm man; but this whole thing has got me terribly crazy. I must put my foot down. This whole thing has gotta stop. It's just got to stop!! It has to stop!! It just simply must stop!!!



Joe has remained unresponsive during the preceding.

JOE

Joshua, I made some changes in  
the monologue. I think it's better.  
~~Take a look.~~

He turns on the Steenbeck and maneuvers Penn to a position where he can watch it. He picks up his coat, pops some dexedrine, washes it down with the remains of his glass of wine, kisses Stacy on the neck.

JOE

I've gotta get back to rehearsal...  
(to Stacy)  
Mmmmm. You smell good.

STACY

(sniffing at Joe)  
So do you. California Chablis?

He slowly moves his hand up to her breast. She giggles and moves it away. He repeats the action, she moves it away. At the same time, he addresses Eddie:

JOE

Eddie, I'll meet you back here at  
five thirty. We've gotta work  
tonight...late. Nice seeing you,  
Joshua.

Before anyone can answer, he goes. Penn is completely involved in the film and watches for several moments.

PENN

(almost to himself)  
Oh, my God, it is better.  
(pause)  
God help us all. It is better.

36A INT. BROADWAY ARTS. LARGE REHEARSAL ROOM. JOE AND MICHELLE. NIGHT.

36A

It is raining outside. Almost midnight. Michelle sits next to the rhythm machine. (This is a machine used frequently by dancers and choreographers with which you can get various tempos and rhythms.) Joe is experimenting with some slapping rhythms on his thigh. Michelle, watching intently, occasionally tries to imitate.

~~JOE~~

~~(as he tries a certain rhythm)~~  
~~I've got this idea where everyone on~~  
~~(MORE)~~

JOE (contd)

~~stage will be slapping at the same  
time but all doing different rhythms.~~

Push up the tempo.

Michelle moves to the machine, pushes a knob. The tempo increases. After experimenting a bit more, Joe gives up.

JOE (contd)

No, that stinks.

(to Michelle)

Flip that knob on the right to  
a waltz and slow down the tempo.

This she does. We now hear the rhythm of a waltz.

JOE (contd)

(to Michelle)

Come here. I want to try a few lifts.

During the following, Joe will be lifting, carrying and turning Michelle in various positions. He instructs her as they move. She obeys each instruction.

JOE (contd)

First, sit on my shoulder and put  
your leg in arabesque.

(he begins turning her)

How are things at home?

MICHELLE

Oh, okay.

JOE

Be careful now, I'm going to drop  
you backwards.

(he does)

Anything on your mind? Now, arch  
your back.

MICHELLE

(as she obeys his  
instruction)

Well, I promised Mom I wouldn't  
bring it up, but.....

JOE

But you are going to bring it up.

They continue to move around the floor in various positions.

36A CONTINUED

36A

MICHELLE

Well, it's just that I keep wondering, Dad.

JOE

Now, hang on, I'm going to lift you.

(he does)

What are you wondering about?

MICHELLE

Why you don't get married again.

JOE

Now, do a head roll...slow...  
I don't get married again because I can't find anyone I dislike enough to inflict that kind of torture on.

MICHELLE

(ignoring his response)

Why don't you marry Katie? She's terrific.

JOE

Yeah, she is...which is exactly why I won't marry her. Now, go off in the corner...run and jump at me in a stag leap...I'll catch you.

MICHELLE

(as she crosses to corner)

What about Victoria? You're not too crazy about her.

(she runs -- jumps -- he catches her)

What about the blonde?

JOE

What blonde?

MICHELLE

The one in Philadelphia with the television show that Mom keeps talking about.

JOE

Why is it so important to you that I get married again?

36A CONTINUED

36A

MICHELLE

Cause then you'd settle down and  
stop screwing around.

JOE

Michelle, watch your language.  
(glances at his watch)  
Oh, my god, it's almost midnight.  
I gotta get you home.

Throwing her over his shoulder in another lift, he starts  
toward the door.

MICHELLE

Oh, Daddy, can't I stay for a  
little while? This is fun.

JOE

Oh, no, your mother'll kill me.

By now they are out the door into the hallway.

36B INT. BROADWAY ARTS HALLWAY. LEADING TO ELEVATOR. 36B  
JOE AND MICHELLE. NIGHT.

CAMERA tracks them to the elevator.

MICHELLE

Besides, if you got married again  
then I'd have another mother. I'm  
the only kid in school who doesn't  
have at least two mothers and two  
fathers.

By now they are at the elevator. The elevator door  
opens. Still carrying her, they enter.

JOE

(laughs)  
Poor, underprivileged child.  
(hugs her)  
Michelle, I love you.

MICHELLE

You say that to all the girls.

JOE

(affectionately)  
Nobody likes a smart ass kid, Michelle.

The elevator door closes.

36C INT. ENTRANCE HALLWAY. BROADWAY ARTS. JOE AND MICHELLE. NIGHT. 36C

As they come out of the elevator, Joe still carries Michelle only now in a slightly different lift. As they cross to the front door: \*

MICHELLE \*

If you got married, maybe you'd have a baby and maybe I'd have a little brother.

JOE \*

I'll call Hertz tomorrow and rent you a brother.

They exit the front door.

36D EXT. ANGLE FROM HALLWAY TO BROADWAY. JOE, MICHELLE, DRIVER AND CAR. NIGHT. 36D \*

It is raining heavily. A limousine waits at the curb. Joe hustles her to the car, opens the back door and tosses her into the back seat. The car takes off. Joe waves. He turns and re-enters the hallway. He is soaking wet. Popping a dexedrine he heads for the elevator. \*

37 INT. JOE'S BATHROOM. DAY. 37

MONTAGE: The morning waking routine: Vivaldi cassette, Alka Seltzer, cold shower, Visine, dexedrine, "It's show time, folks" into mirror, etc.

37A OMIT 37A \*

38 INT. BEDROOM. KATIE, JOE. DAY. 38 \*

Katie is sitting up in bed. Joe hands her a cup of coffee, gently touches her cheek. As he does so:

ABRUPT CUT TO:

39 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 39

Joe is experimenting with make-up, having drawn vertical and horizontal black lines on his face. The flirtatious attitude is deepening between them. The MUSIC is a sentimental love song.

JOE

You believe in love?

36D EXT. ANGLE FROM HALLWAY TO BROADWAY. JOE, MICHELLE 36D  
DRIVER AND CAR. NIGHT.

It is raining heavily. A limousine waits at the curb. Joe hustles her to the car, opens the back door and tosses her into the back seat. The car takes off. Joe waves. He turns and re-enters the hallway. He is soaking wet. Popping a dextedrine he heads for the elevator.

37 INT. JOE'S BATHROOM. DAY. 37

MONTAGE: The morning waking routine: Vivaldi cassette, Alka Seltzer, cold shower, Visine, dextedrine, "It's show time, folks" into mirror, etc.

37A OMIT 37A

38 INT. BEDROOM. KATIE, JOE. DAY. 38

Katie is sitting up in bed. Joe hands her a cup of coffee, gently touches her cheek. As he does so:

ABRUPT CUT TO:

39 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 39  
NIGHT.

Joe is experimenting with make-up, having drawn vertical and horizontal black lines on his face. The flirtatious attitude is deepening between them. The MUSIC is a sentimental love song.

ANGELIQUE

You Believe in love?

JOE

I believe in saying I love you.  
It helps people concentrate.

(after a moment; turns to  
her, not joking)

I'd believe in it if I knew what  
it was.

KATIE (O.S.)

Joey ...

MUSIC OUT.

39A RESUME BEDROOM. JOE AND KATIE. 39A

Katie is in bed, sipping coffee.

JOE (O.S.)

Yeah?

39A CONTINUED

39A (CONTD)

KATIE

They've asked me to go on tour  
with the show.

Joe is at the bureau collecting his keys, wallet, etc.

JOE

How long?

KATIE

Six months. What do you think?

ABRUPT CUT TO:

39B HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 39B  
MUSIC IN.

KATIE (O.S.)

Six months. What do you think?

ANGELIQUE

And you say it all the time.

JOE

Yeah, I say it a lot ... a lot.

ANGELIQUE

When?

JOE

When it works.

MUSIC OUT.

39C RESUME BEDROOM. JOE AND KATIE.

39C

JOE

I love you, Katie... but I think ...  
you have to do what's best for you ...

KATIE

Meaning?

JOE

Huh?

KATIE

What do you mean, Joe?

ABRUPT CUT TO:

39D HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 39D  
MUSIC IN.

JOE

Sometimes it doesn't work.

Angelique laughs. Her laughter drifting across the cut to:  
MUSIC OUT.

40 RESUME BEDROOM. JOE AND KATIE.

40

JOE

Well ... for your good, I think  
you should go.

He exits into the bathroom. She sits for a moment, looking  
at bathroom door; then reaches for her purse, takes out  
small address book, looks up a phone number, then dials  
bedside phone.

KATIE

(into phone)

Michael? It's Katie ... Kate Jagger ...  
You're Michael ...

(after a moment)

That's right, me. It's me ... So,  
did you mean it about dinner?

Well, how about tonight? ...

You're surprised?

(a little laugh)

Well, I'm a little surprised myself ...

Let's make it eleven at Wally's.

Goodbye, Michael.

She hangs up phone. Joe emerges quietly from bathroom;  
calmly, controlled.

JOE

I'm a little surprised too. Now  
we're all a little surprised.

(pause)

Who was that?

KATIE

Michael Graham.

JOE

(remaining calm)

Michael Graham. Who is Michael  
Graham?

KATIE

A dancer in my ballet class.

JOE



JOE  
A dancer in her ballet class.  
Straight or fag?

KATIE  
What do you mean?

JOE  
I mean is he looking to get laid  
or is he looking for Mr. Right?

KATIE  
He's straight.

JOE  
And tall. Michael Graham is a  
very tall name. A tall, blonde name.

Joe exits very calmly into the bathroom. Instantly he  
re-emerges wildly angry.

JOE  
God damn it!

KATIE  
(introducing him to imaginary  
audience)  
And her's Joe again, ladies and  
gentlemen; this time in a towering rage --

JOE  
How dare you use my telephone ...  
my telephone ... to call somebody  
who is not a fag!

KATIE  
(so angry she is almost unable  
to speak.)  
... oh -- it's okay for you to go  
out with any -- any girl in town --

JOE  
Right. I go out with any girl in town.  
I stay in with you.

KATIE  
Oh ... I ... it's ...  
(inarticulate frenzy)  
It's happening to me ... you always ...  
you know I can't talk... I can never do  
these speeches ... I need -- I -- I need  
a taxi to get me to the end of a sentence,  
I -- Oh, God, Joey, it's not fair -- look,  
it's all wrong ... I'm spilling the coffee  
... everything is all wrong.  
(to herself)  
Taxi!

40 CONTINUED

40 (CONTD)

JOE

Let me help you. First; you're obviously heading for a "door-slam-exit." Door-slam exits do not work within an apartment; and you are not dressed for a door-slam exit out of the apartment. Second; here are your lines: "Joe, you are a self-centered ...."

KATIE

(suddenly, sharply, not missing a beat)

Stop directing! You never stop directing! Don't give me my lines. Here. Here are your lines. You say softly, with feeling -- "About that goddamn tour, I don't think you should go. Don't go, please ... Oh, Joe, I don't want to see Michael Graham or Graham Michael. I don't want dates. I have no more small talk left. I don't want to fool around, I don't want to play games and I don't want to fight. I just want to love you, Joe ... Oh, damn it, Joe, why are you so generous with your cock? ... I love you.

(she collapses on bed in clumsy un-dancer-like fashion, helplessly)

I love him ...

(helplessly)

Why?

ABRUPT CUT TO:

40A TRIPLE HEADED STEENBECK.

40A

We see three CAMERA ANGLES of Katie having just delivered the above line. Joe's hand reaches in and reverses the film of all three angles. He then plays it back so that we see and hear the line repeated. Repeats action, backwards and forwards, one more time.

40B RESUME JOE.

40B

JOE

(thoughtfully)

... That's pretty good ...

He slowly exits into bathroom. She remains seated on bed.

STAY WITH JOE IN BATHROOM.

He takes a long look at himself in the mirror, then speaks.

40B CONTINUED

40B (CONTD)

JOE

Katie ...?

(silence)

About the goddamn tour ... I don't  
think you should go ...

KATIE

That's the wrong reading.

He comes awkwardly into bedroom.

JOE

(quietly)

... Don't go, please ...

(pause)

Right reading?

Katie smiles then both break into laughter.

ABRUPT CUT TO:

41 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 41

Wearing white gloves, Joe is practicing a series of  
theatrical gestures. Angelique is smoking a long  
black cigarette. Off screen we HEAR a SAND DANCE.

Suddenly a pin spot hits Joe. He makes a rather theatrical  
gesture with his hands in farewell and freezes. The pin  
spot slowly rises out, leaving Joe in silhouette and  
Angelique in the backlight.

ANGELIQUE

No, I don't think so, Joe. Too  
Las Vegas-sy.

JOE

You're right.

He snaps his fingers and two side lights hit him.

ANGELIQUE

Sooner or later, of course,  
Katie would have to betray you.

JOE

Yeah, I know.

ANGELIQUE

As long as you could get away with it,  
right?

JOE

Right.

(pause)

Why do you suppose she put up with it?

41 CONTINUED

41 (CONTD)

ANGELIQUE

(smiling)

I can think of many reasons for wanting  
to be with you.

JOE

Don't bullshit a bullshitter.

SAND DANCE OUT.

42 INT. BROADWAY ARTS. JOE, DANCERS, GRETCHEN, PIANIST, 42  
DRUMMER. DAY.

The dancers are learning a rehearsal combination probably  
hustle number. Joe has concluded that to get Victoria away  
from her artificiality and amateurism, he must first break  
her down completely, then remold her. So, while they dance,  
he relentlessly criticizes Victoria.

JOE

Stop smiling.

Spot.

Stretch, Victoria.

Lay back, lay back.

Casey, Candy good.

(to Victoria)

You're gonna do it again.

Gary, Danny

(to Victoria)

And don't smile, this isn't  
a high school play.

(to Gretchen)

Count.

Hold it!

Stand on your right foot point  
your left toe and drop that  
shoulder. That's not too hard  
now is it?

As Joe turns to return to run the routine again, Victoria  
mumbles under her breath "you sonovabitch." They begin  
the rehearsal again ... Victoria loses her balance on the  
turns and breaks down. The dancers finish the combination.  
The pianist stops. Having achieved his objective, Joe  
turns crosses a couple of steps to a table, goes back and  
hands her a couple of kleenex. They talk by the bar.

JOE

I'm sorry.

VICTORIA

(still sobbing)

No, you're right. I'm terrible...  
I know I'm terrible...I can't like,  
seem to do anything right...I look  
in the mirror and I'm embarrassed  
...Maybe I should quit...I just  
can't seem to do anything right.

JOE

(putting his arm  
around her)

Look, I can't make you a great  
dancer. I'm not sure I can make  
you a good dancer. But if you stick  
with it and don't give up I can  
make you a better dancer...and I'd  
like very much to do that...stay.

VICTORIA

Are you gonna keep yelling at me?

JOE

Probably.

VICTORIA

I'll stay.

She blows her nose. He touches her cheek reassuringly.

JOE

Okay. Here we go, everybody. From  
the top.

The dancers return to the center of the room and begin  
dancing the combination again. After a few steps, Joe  
looks to Victoria. She looks at him. He mouths, "Better."  
Pleased, she smiles.

NOTE, NOTE, NOTE:

PLEASE CHANGE YOUR PAGE 51-52 TO PAGE 51.

43 INT. BROADWAY ARTS VOCAL ROOM. JOE, LARRY GOLDIE, 43  
 JONESY HECHT, TED CHRISTOPHER, DOCTOR. DAY.

An insurance examination. Joe and the Doctor, the latter an elderly hack, sit facing each other on straight chairs. The Doctor is listening through a stethoscope placed on Joe's chest. Joe waits with bemused anticipation as the three NY/LA producers wait anxiously. Both the Doctor and Joe have long-ashed cigarettes drooping from the corners of their mouths. Lowering the stethoscope, the Doctor turns to where he has his insurance form on a table. He picks up a pen. Joe goes into a real paroxysm of coughing to which the Doctor pays no attention. All three producers laugh very nervously.

HECHT

Well...does he pass???

Doctor just nods and signs the form.

JOE

(through cough)

Good, I'm now worth a million dollars.

GOLDIE

(jovially)

That's only if you die before February 1st.

JOE

(as he exits)

Schedules, schedules...always schedules.....

44 INT. CUTTING ROOM. CLOSE SHOT. KIMBERLY ON 44  
 STEENBECK. NIGHT.

On the screen we see a close up of Kimberly in an exterior (daytime) location. On the film we HEAR the off-camera voice of Joe as he directs Kimberly. She will react to each direction.

KIMBERLY

Where do you want me looking, Joey?

JOE (O.C.)

Camera Left, Kimberly.

(when her eyes turn)

No, Kimberly, your other left.

WIDER ANGLE. JOE, EDDIE, STACY AND JONATHAN. NIGHT.

Eddie runs the Steenbeck, Joe sitting next to him. Joe is

44 CONTINUED

44

drinking wine and leafing through the script of NY/LA.  
In the background Stacy and Jonathan are busy at their  
jobs.

Joe's Off-Camera instructions  
to Kimberly continue through-  
out the succeeding dialogue.

EDDIE  
Is this the shot you mean?

JOE  
(glancing up)  
Yeah. Run it down \*  
to the end.  
(goes back to  
his script)

EDDIE  
What are you reading?

JOE  
It's the new rewrite  
on the show.

EDDIE  
How is it? \*

JOE  
I really haven't had  
time to read it. \*

(tossing it away)  
Ah, hell, I'll fix it  
out of town.  
(pointing to screen)  
Mark it right there and  
then pull out the mono-  
logue.

EDDIE  
I thought you were  
finished with the mono-  
logue. \*

JOE  
No, I've got some new  
ideas. \*

EDDIE  
(totally resigned)  
Stacy...guess what?...  
reel three...the mono-  
logue.

45

INT. BROADWAY ARTS VOCAL ROOM. AUDREY AND DANN.  
JOE TO ENTER. DAY.

45

Paul Dann is at the piano accompanying Audrey who is rehearsing a few dance steps. The door suddenly opens and Joe bursts in slamming the door behind him. He sits, buries his head. Audrey and Dann both stop.

JOE

I cannot go back in that room!  
I can't face those people!!...  
The number's lousy...

DANN

(nervously)  
The song?

JOE

No, not the song...the way I'm  
staging it. I think we should  
just cut it.

Dann abruptly stops playing.

DANN

(small voice)  
...cut it? I think I'll leave.

AUDREY

Sit right there, Paul. Go back  
to bar seventeen.

Dann once more nervously obeys. Audrey begins dancing.

JOE

I'll never get it.

AUDREY

(continuing dancing,  
to Dann)  
He always says the same thing  
about every number in every show.

JOE

How the hell do you know what I  
always say?

DANN

(continuing to play)  
Don't you think it'd be better  
if I stepped outside...

AUDREY

Just keep playing, Paul.



45 CONTINUED

45

Totally frustrated, Joe starts to follow Audrey around the room.

JOE

Christ, I only did this show because you wanted to play that stupid twenty-four year old girl.

Audrey does a high kick aiming for Joe's chin which misses only because he jumps away.

AUDREY

(not stopping)

Oh-h-h, I knew sooner or later you'd say that. \*

You do think I'm too old for the part. But you're wrong.

I can play twenty-four years old, and I'll damn well prove it. You want to quit the show, quit the show. \*

You don't have to do anything for me. But don't kid yourself that you're doing it for any other reason but guilt about me.

JOE

Guilt! What guilt?

AUDREY

For never going a day when you were faithful to me...

(CONTINUED)

JOE

Oh, that guilt!

(then exasperated)

Faithful! Faithful! Don't  
you know to be faithful you gotta  
have faith? Not just in marriage,  
but the whole thing.

(pause, following her  
across the room)

How do I know you were "faithful" to me?

AUDREY

You know I was.

JOE

That's right, I know you were.

She pirouettes and as she does her hand slaps him right  
across the mouth.

JOE

(accusingly)

You meant to do that.

AUDREY

(politely)

...Yes, I did. You kept me working  
all the time. I never had a chance  
to cheat.

~~JOE~~~~You never trusted me.~~~~AUDREY~~

~~That's right. For good reason,  
I never trusted you. And you  
proved me right every time.~~

Out of frustration, he grabs her by the wrists and stops  
her dancing.

JOE

What's the big hang up about  
fidelity? What makes you think  
that faithfulness is the greatest  
virtue in the whole world?!

AUDREY

Well, it's a hell of a lot better  
than those meaningless affairs you  
keep tap dancing through. Those  
Stacys...those Victorias...

(MORE)

AUDREY (contd)

(accusing finger)

You're not even fooling Michelle about Victoria, you know. The Bonnies, the Wendys, the Debbies, the Donnas. I can't even remember all the names and I'll bet you can't either. Quick, tell me, what was the name of the girl in Philadelphia -- the blonde with the television show.

JOE

The blonde with the television show...the blonde with the television show...her name...the blonde with the television show was...her name was Sweetheart... Honey...Dear...I don't remember her name.

(long pause)

Wait a minute.

(to himself)

I-can't-remember-that-girl's-name.

Suddenly, as though he has experienced a revelation, he swiftly exits the room.

DANN

What was that? Where'd he go?

AUDREY

Don't worry, Paul, I think he just got an idea for the number. Let's go back to bar seventeen.

Dann starts to play. She starts to dance.

46 OMIT 46

47 INT. JOE'S BATHROOM. JOE. DAY. 47

The morning waking MONTAGE done in very short CUTS: Vivaldi cassette, Alka Seltzer, shower, dexedrine, "It's show time, folks" into mirror, etc.

48 INT. BROADWAY ARTS WAITING ROOM. PRODUCERS, COMPOSER. 48 NIGHT.

Waiting are Hecht, Christopher, Goldie, and Dann.

49 INT. HALLWAY OUTSIDE DOOR TO REHEARSAL ROOM. NIGHT. 49

Joe comes through the door and CAMERA TRUCKS with him down the hallway past small rooms where we hear various fragments of other rehearsals.

50 He enters the waiting room where they look at him expectantly. 50

JOE

Look, it's really not ready yet, and I gotta tell ya, it didn't exactly turn out the way we talked about it...Why don't you go in... and I'll show it to you in five minutes. I wanna get a drink of water.

They rise and head to large rehearsal room as Joe heads toward bathroom.

51 INT. BROADWAY ARTS BATHROOM. JOE. NIGHT. 51

Joe is bent over a bowl in a partitioned toilet retching violently. Finally recovering, he crosses to a sink, applies cold water to his head and face, then pops a dexedrine. Looking into the mirror over the sink, he parodies his "It's show time" gesture.

52 RESUME LARGE REHEARSAL ROOM. JOE, AUDREY, DANCERS, PRODUCTION STAFF. NIGHT. 52

The producers and composer seat themselves in a line of chairs facing away from the mirror. Audrey finds a corner away from the group.

Like a fixed "jury," expecting a "Gideon -- Showbiz-type -- Razzle Dazzle -- Crowd-pleasing Number," they have already decided they are going to like it -- only the amount of appreciation is in question. This is the Number we first hear/Dann audition for Joe and the Producers.

A PRODUCTION NUMBER FOR "NY/LA"

\*\*\*\*\*

And that's exactly the way the Number starts: Traditional Broadway -- with style and moderate invention.

The "jury" is obviously pleased at the beginning. It is exactly what they expected and want. They show their pleasure with frequent ad lib appreciative remarks and are all smiles.

THEN SUDDENLY the Number takes an acute change!!! Dancers begin disrobing, the first being Victoria. Hecht stares at Victoria, his face red with embarrassment.

HECHT

What's going on?

CHRISTOPHER

(similarly embarrassed)

...I think they're taking off their clothes.

Both are now riveted by the sight of a boy dancer disrobing.

DANN

Jesus Christ!

Soon the entire company has disrobed. The boy dancers wear only dance belts (with hats on their heads, of course). The girls wear only a minimum of clothing.

It's apparent that Joe has decided that the theme of the Number is "Casual or indifferent sexual encounters in contemporary society": People meet -- have sex -- separate without a residue, or even memory, of relationship. There are various mechanical sex couplings: every variation of girls and boys -- boys and boys -- girls and girls -- in threes and fours -- and so on and so on...

This is certainly not what the "jury" had expected. Shock, confusion, bewilderment read very clearly on their faces.

The Number finishes with all the dancers in isolated areas; caressing only themselves, loving only themselves, incapable of making contact with any other person. There is nothing left but self-love.

\*\*\*\*\*

There is a very long pause during which both dancers and Joe look tentatively toward the "jury". Dann appears to be on the verge of hysteria.

\*\*\*\*\*

S O N G        --        "TAKE OFF WITH US"

AFTER SONG

PRODUCERS  
That's great Joey...

AFTER SONG

C.52 (CONTD)

SC.52 CONTI

JOE  
There's more. Wait a minute...  
there's more. This set moves  
over and another set moves on.

MURRAY  
Smoke. Smoke. Smoke.

JOE  
These lights go down and another  
light comes up over there.

DANNY  
Welcome. Welcome aboard Airotica.

VICTORIA  
Flying not only coast to coast.

CANDACE  
But anywhere else your desires  
and fantacies wish to carry you.

GROUP  
TAKE OFF WITH US.

BRUCE  
Let's all get to know one another.

EILEEN  
Remember we can take you anywhere

CANDACE  
Anywhere you want to go.

DANNY  
Just reach out your hand and  
introduce yourselves.

DANCERS  
My name is Cheryl.  
My name is Leland  
My name is Jennifer  
My name is Rema  
Gary. John.

T A N G O:

After the tango all the dancers move and say their names.

DANN  
Oh no.

SC.52 (CONTINUED)

CHRISTOPHER

No.

HECHT

Oh my God.

C A L Y P S O

Throughout the number the Producers whisper comments to each other.

HECHT

Oh, I think we lost the family audience.

CHRISTOPHER

There goes the family audience.

Later as we see two boys together,

HECHT

We'll maybe get the gays.

CHRISTOPHER

Uh huh most likely the gays.

HECHT

There goes the deep south.

CHRISTOPHER

Uh huh forget the south.

DURING THE ROCK:

DANN

Wait a minute. I think I just heard a little bit of my song. Sex, sex, sex. Doesn't he ever think of anything else but sex. Maybe he should have cut it.

Murray moves in light curtain.

JOE

Then an actor comes out of the side of the stage and he says: Not once during any of our flights have we had the crash of any real human contact. Or the bumpiness of any real human communication.

SC.52 (CONTINUED)

GROUP

SC.52 CONTD

Goodbye...uh...I hope to see  
you again soon...uh...Really  
nice to have met you...uh...  
You mean a lot to me...uh...  
Goodbye.

JOE

Our motto is "we take you  
everywhere but get you nowhere".

MURRAY

Blackout.

JOE

Lights. Well...

HECHT

Interesting.

CHRISTOPHER

uh huh...interesting.

JOE

But did you like it?

HECHT

Unusual.

CHRISTOPHER

Yah...unusual.

JOE

Well, maybe I can fix that out of  
town...

Joe crosses to Audrey.

JOE

I don't like it...what do you  
think?

AUDREY

It's the best work you've ever  
done.

(pause)

You son of a bitch.

She gets up and exits.

(NOTE: DELETE BALANCE OF SC.52 AT TOP OF PAGE 61.)



52 CONTINUED

Another pause.

HECHT  
(clearing his throat)  
.....interesting...

The rest of the "jury" hesitatingly ad lib uncertain praise. Joe crosses to Audrey.

JOE  
(quietly)  
I don't think they like it...What  
do you think?

Audrey looks at him and we see that she's crying.

AUDREY  
.....It's the best work you've ever  
done.  
(pause)  
You son-of-a-bitch.

She gets up and exits.

ABRUPT CUT TO:

53 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 53

She sits holding a rose, smelling it appreciatively. We hear the MUSIC of a Jazz Trio.

JOE  
No...nothing, I ever do is good  
enough...it's not beautiful  
enough...it's not deep enough  
...it's not funny enough...it's  
not anything enough.

He goes to her, takes the rose from her hand, examines it.

JOE  
When I see a rose...now, that's  
perfect...perfect.  
(pause)  
I want to look up to God and say,  
"How the fuck did you do that?  
Why the hell can't I do that?"

ANGELIQUE  
(pause, nods appreciatively)  
Now, that's probably one of your  
better con lines.

53 CONTINUED

53

JOE

Yeah, it is. But that doesn't mean I don't mean it.

ANGELIQUE

...I didn't say you didn't mean it.

JAZZ TRIO OUT.

54

INT. PROJECTION ROOM. JOE, EDDIE, PENN, ALVIN RACKMIL, AUDREY, KATIE, MICHELLE, STACY AND OTHERS. NIGHT.

54

This is an invited screening of THE STANDUP. Seated at the console are Eddie Lerner, Joshua Penn and Stacy. Directly in front of the console are Audrey, Michelle and Joe's lawyer-agent Alvin Rackmil. Katie sits a row or two down. The room lights are still up. Joe stands in front of the blank screen addressing the small, invited audience. It is clear he is in the middle of a litany of excuses.

JOE

...This is a rough cut, I mean really rough. We don't have the titles in and a lot of the sound effects. The print doesn't match and so.....

\*  
\*

PENN

(interrupting)

Enough apologies, Joe. Can we just run the film?

\*

JOE

Okay.

He starts up the aisle and as he passes the console:

JOE (contd)

(to Eddie)

Okay. Start it. I'll be back in a second.

He exits.

54A INT. CORRIDOR OUTSIDE PROJECTION ROOM. ANGLE TO MEN'S ROOM DOOR. NIGHT. 54A

From inside the men's room we hear sounds of Joe retching.

54B RESUME PROJECTION ROOM 54B

Joe enters as the monologue has just started. He sits next to Eddie. Expecting audience response which is not forthcoming, he mumbles to Eddie.

JOE

It's a bomb. They hate it.

(pause)

Maybe they're not hearing it.

EDDIE

It's fine, it's fine...

JOE

(pause)

They're not hearing it.

(looks at screen  
a moment)

Maybe they are hearing it.

(another pause)

No, they're not hearing it.

He reaches for the volume control and boosts sound until it booms through the room. Nervously he looks around for more response from the audience. He doesn't get it. Leans across Eddie to Penn.

JOE

I'm sorry, Joshua.

(leans forward to  
Rackmil)

You hate it, right, Alvin? You hate it.

RACKMIL

No, Joe, no.

JOE

Then why aren't you laughing?

RACKMIL

Sh-h-h-h!

(indicating screen)

I can't hear what he's saying.

JOE

(to Eddie)

See!...I told you they can't hear it.

54B (CONTINUED)

54B CONTD

He tries to boost sound again!

PENN

(to Eddie)

Eddie, is there any way you can  
get him away from that knob?

Eddie reaches over and gently removes Joe's hand from the volume control,  
then turns down sound to proper level. After another few seconds, Joe finds  
the pressure unbearable.

JOE

(to Eddie and Penn)

Call me later.

He bolts out of the room.

55 INT. JOE'S LIVING ROOM. JOE. -- DAY.

55

He sits on the couch on the phone. While we don't immediately see them,  
we will be aware of Michelle and Katie in the kitchen. It's a Sunday.

JOE

No, I was here, Joshua. I just wasn't  
answering the phone. Really, Joshua?  
...no kidding?! They bought that love story?...

56 INT. KITCHEN. MICHELLE AND KATIE. -- DAY.

56

Michelle is preparing a salad and Katie a chicken for the oven. While  
we do not hear the specific words, we are aware of Joe on the phone.  
It will ring again during this moment. The two speak in hushed tones.

KATIE

Did you find, 'em?

Michelle nods "yes".

KATIE

Where?

MICHELLE

A suitcase in his closet.

KATIE

Where did you put 'em?

Michelle points to a cabinet.

KATIE

He didn't see you, did he?

56 (CONTINUED)

56 CONTD

Michelle nods "no". Katie nods "good". Both look over their shoulders then back to each other.

KATIE & MICHELLE

Let's go backwards when all else fails.

Both go back to preparing dinner.

57 RESUME JOE ON PHONE.

57

JOE

No, Alvin, I was here, but I just wasn't answering the phone...Aw, come on, Alvin...Don't bullshit a bullshitter...yeah, yeah...

58 RESUME KITCHEN

58

The two girls are continuing their preparations for dinner. They still speak in hushed tones.

MICHELLE

I don't think I can go through with it.

KATIE

(chopping)

We'll make it. We can do it.  
Don't panic on the staircase.  
Remember...

Both mouth the word "hop hop hop hop", as they point their fingers at each other on each word.

JOE appears in the kitchen doorway, looking very pleased.

(CONTINUED)

58 (CONTINUED)

58 (CONTD)

JOE

Well, at least two people say  
the screening was a hit...

(Michelle and Katie applaud)  
one was my producer and the other  
my lawyer.

KATIE

Oh, Joe, Everybody loved it...  
We told you that last night but  
you wouldn't listen to us.

MICHELLE

Oh, Daddy....

MICHELLE

(slicing a tomato)  
That was the first R-rated movie  
I ever saw and I loved it.

JOE

Did you understand it?

MICHELLE

I understood everything except  
the part where there were two girls  
in bed together and they were kissing...  
What was that supposed to mean?

JOE

Is dinner ready yet?

Katie laughs.

MICHELLE

(not to be denied)  
What was that supposed to mean?

CONTINUED

58 (CONTINUED)

JOE

Well, Michelle, there are certain women who...

(to Katie)

Thanks a lot.

(to Michelle)

there are certain women...

uh...well, they don't relate to men...

MICHELLE

(interrupts, to Katie)

I think Lesbian scenes are a big turn off.

JOE

You're right. I should have cut it. I'm hungry.

59 RESUME LIVING ROOM. JOE, MICHELLE & KATIE. -- NIGHT

59

Katie and Michelle are re-arranging living room for their musical number.

KATIE

Brrrr...Crash.

Ladies and Gentlemen, in honor of the semi-successful screening...

MICHELLE

Dad, get the lights.

KATIE

...of Joe Gideon's new film "THE STANDUP", we are proud to present those new dance sensations, Jagger and Gideon.

MICHELLE

Gideon and Jagger.

KATIE

Gideon and Jagger.

MICHELLE

Dad, sit down.

KATIE

Yeah, sit down, Joe, sit down ...in an under-rehearsed tribute.

MICHELLE

I'm so nervous.

60 CONTINUED

that the cast sits on one side and Joe and staff face them. The cast would include some of the dancers and also actors whom we have not yet met. Naturally, Audrey is present, seated almost directly opposite Joe. A model of the set is prominently displayed in front of Joe.

JOE

(up and bright)

OK...now you've all seen the set and costume designs...what I'd like to do now is read through the script for the first time. None of us has ever heard it read aloud, so I think it'll give us an idea of what we have. Don't be nervous ~~...Take it easy...~~ Don't try to act ~~...~~ Just a simple read through. OK...lights up, Audrey sings her first number and now, Audrey, your speech on page two.

NOTE: From here on the book reading sequence is entirely silent, A DUMB SHOW, except for exaggerated sound effects involving Joe. For example, he will strike a match, light his cigarette and crack his knuckles.

The reading evokes great positive response from both the cast and everyone else in the room except Joe and Audrey. We see (and to remind you again -- do not hear) all these responses: laughter, applause, thigh-slapping, looks of mutual joy and self-satisfaction. Joe occasionally manufactures a sickly smile during a continuation of the exaggerated sound effects, which further include coughing, sniffing, heavy breathing, stubbing out cigarette in ashtray, etc. The pleased, laughing response of the on-lookers has reached epic proportions. They have never heard anything so funny. The more Joe hears of the book, the more he realizes he and the show are in desperate trouble. At the end of the reading, Joe forces the sickest of smiles, touches his chest, massages his left arm and closes his book. It is the last sound effect we hear.

60A INT. BROADWAY ARTS HALLWAY. KATIE, MURRAY, VICTORIA, 60A  
OTHERS. DAY.

Coming from the elevator Katie starts toward the big rehearsal room. She carries a rose. Victoria is getting a cup of coffee from the machine. She and Katie see one another. There is a moment of recognition and both cover with insincere smiles and nods.



DELETE SC.60A BOTTOM OF PAGE 67.

DELETE SC.61.

62 INT. HOSPITAL EMERGENCY AREA. OUTSIDE SMALL 62  
CURTAINED EMERGENCY EXAMINING ROOM. AUDREY,  
KATIE, DR. HYMAN, HECHT, CHRISTOPHER, GOLDIE -- DAY

They stand in a tight circle, all deeply concerned  
and at a loss. Dr. Henry Hyman is Joe's regular internist.

DR. HYMAN  
(with honest bewilderment)  
I checked him out a month ago...  
cholesterol count was a little high,  
but otherwise...

(CONTINUED)

AUDREY

(very tight, furiously,  
to Hyman)

You mean, he conned you too! You mean, you're his doctor and you didn't know he gets no sleep... takes dexedrine like they were M & M's...smokes five packs of unfiltered cigarettes a day... boozes every night...

(a direct accusatory  
look at Katie)

...and God knows what else he does!...

(back to Hyman)

You...didn't...know...all...that!?

(turns away)

Some fuckin' doctor!!!

Dr. Hyman has nothing to say.

INT. SMALL EXAMINING ROOM. JOE, AUDREY, KATIE,  
PRODUCERS, DR. HYMAN, DR. BALLINGER, ~~TECHNICIAN~~ DAY.  
NURSE PARSONS

Dr. Burton Ballinger is a cardiologist who has just completed his examination. ~~A Male Technician~~ <sup>NURSE PARSONS</sup> is detaching Joe from the cardiogram machine. Joe is obviously in trouble, perspiring heavily and finding it difficult to breathe.

DR. BALLINGER

(who has had it with  
Joe, addressing group)

All right...who's in charge of  
this million-dollar show that  
Mr. Gideon keeps talking about?

The producers look at each other.

HECHT

...I guess I am.

DR. BALLINGER

(to Hecht)

Mr. Gideon has a very serious case  
of angina that could possibly lead  
to a massive coronary...

JOE

Oh, fuck!!!

DR. BALLINGER

(riding over)

...And it is my opinion that if

(MORE)

DR. BALLINGER (contd)  
Mr. Gideon leaves this hospital  
his life is in jeopardy.

A long pause.

HECHT  
I don't think there's any doubt  
that Joe should stay.

CHRISTOPHER  
Dr. Ballinger, could you give us  
some idea of how long.....

DR. BALLINGER  
(interrupting)  
Why don't we step outside?

He exits, followed by the three producers and Hyman. \*  
Nurse Parsons is still busy with the machine. Audrey  
and Katie remain.

JOE  
Doctors...what do they know?  
(hits his chest)  
The pain's gone. I feel fine.

He reaches for his shirt. Audrey stops him.

AUDREY  
...please stay.

KATIE  
Joe...stay.

Joe looks at both of them. After a moment he reaches  
in pants pocket, removes his container of dexedrine.  
He beckons to Audrey.

JOE  
(whispering)  
Here...  
(hands her pills  
-- smiles)  
...you can get a good price for  
these in a schoolyard.

The two doctors and the three producers re-enter, \*  
the latter with somber expressions.

JOE  
(to doctors)  
All right. I'll stay, but how  
much time are you talking about?

DR. BALLINGER

We can't give you an exact date.

DR. HYMAN

We plan to move you upstairs to a private room where you can get complete rest.

DR. BALLINGER

We want to put you on a machine and see what happens.

JOE

Yeah, I get ya, but what are you talking about? One day?...Three days...??

There's an exchange of looks among Hecht, Christopher and Goldie.

DR. BALLINGER

At least two to three weeks.

JOE

(exploding)

You've got to be kidding?! I've got a show to do. I've got a whole cast sitting and waiting. Speak up and tell him, will ya Jonesy.

When Hecht says nothing, Joe continues to doctors.

JOE (contd)

You've got to be out of your fucking minds!!

(clutches chest)

Oh, Christ!...Oh, shit!

DR. HYMAN

What's wrong?!

Ad libs of concern from all the others in room.

JOE

My chest!

It is obvious that Joe is having a massive coronary. Dr. Ballinger turns to Nurse Parsons.

DR. BALLINGER

Miss Parsons. Move!

63 CONTINUED

63

She immediately rushes out to summon the emergency team.

JOE

(directing his rage  
at both doctors)

It's your goddamn fault!!!...It's  
you guys who are doing this to me!!  
(really screaming)  
I wasn't sick until I got here!!

64 INT. TAXI CAB. AUDREY AND MICHELLE. DAY.

64

They sit in the cab. Michelle holds a bag of schoolbooks.

MICHELLE

What's wrong with him?

AUDREY

It's...exhaustion.

65 INT. NEW YORK HOSPITAL. SINGLE ROOM IN CARDIAC INTENSIVE CARE. JOE AND TECHNICIANS. DAY.

65

Sedated, Joe lies on a bed completely out. He has been connected to the proper monitoring machines. They click and flash. ~~This room is a small glass partitioned room off a larger room. Can now be observed from a window between it and a larger room.~~

MICHELLE (V.O.)

You're lying to me.

CROSS FADE:

KATIE (V.O.)

No, I'm not a member of his immediate family...

66 INT. THEATRE BACKSTAGE. KATIE. NIGHT.

66

In costume, Katie is on the phone.

KATIE

I'm...I'm...his girlfriend...  
(to herself)  
...sometimes...

67 RESUME JOE IN HOSPITAL.

67

Alone again, more machines going.

KATIE (V.O.)

Well, can I leave a message?...  
Please tell him...

67 CONTINUED

67

CROSS FADE:

Hecht's voice.

HECHT (V.O.)

We have made a decision to postpone for four months.

68 INT. BROADWAY ARTS. LARGE REHEARSAL ROOM.  
CU GIRL DANCER. DAY.

68

FIRST GIRL

Well, there goes the new apartment.

69 RESUME JOE IN HOSPITAL.

69

Machines going.

HECHT (V.O.)

But we are assured that Joe will be fine...

70 RESUME BROADWAY ARTS. FEATURING HECHT. ENTIRE  
COMPANY AND STAFF.

70

A somber group listens to Hecht. Audrey sits nearby, attempting to look optimistic.

HECHT

...and the show will definitely be done.

CU SECOND GIRL DANCER.

SECOND GIRL

Let's go shopping and spend all our money.

RESUME HECHT.

HECHT

We're aware of the financial burdens this might impose on some of you...

71 RESUME JOE IN HOSPITAL. DR. BALLINGER AND TECHNICIANS.

71

Dr. Ballinger is checking charts. Joe remains out.

HECHT (V.O.)

...and we are prepared to try to get you temporary jobs, even lend  
(MORE)

71 CONTINUED

71

HECHT (V.O. contd)  
 you money. We don't have a lot  
 of cash available...but what I'm  
 trying to say is we'd like to do  
 whatever possible to keep you all  
 together.

CROSS FADE:

Audrey's voice.

AUDREY (V.O.)  
 ...And just an hour ago...

72 RESUME BROADWAY ARTS. FEATURING AUDREY.

72

AUDREY  
 ...at the hospital he was making  
 jokes...he said...

73 RESUME JOE IN HOSPITAL.

73

Nurse Parsons is exchanging intravenous bottles. Audrey  
 observes through the window, obviously deeply concerned.

AUDREY (V.O.)  
 ...Be sure to tell all of you that  
 he has a great idea for a new and  
 hilarious hospital number...

74 CU FIRST BOY DANCER AND VICTORIA.

74

He's crying. Victoria, also crying, tries to comfort him.

75 RESUME JOE IN HOSPITAL.

75

Joe is still out...machines clicking, etc.

DANN (V.O.)  
 (joking)  
 ...Hospital number?? Which I  
 imagine will require me to write  
 a new...

76 RESUME BROADWAY ARTS. FEATURING DANN.

76

DANN  
 ...song.  
 (crossing to piano)  
 How does the title HOSPITAL HOP  
 grab you?

Over nervous laughter Dann bangs out a couple of bars of  
 ragtime.

77 RESUME JOE IN HOSPITAL. 77

Joe is still out. We hear Dann improvising a few bars of the ragtime.

78 RESUME BROADWAY ARTS. DANN AT PIANO. 78

DANN  
(to all)  
Hey!...I've got it already...

79 RESUME JOE IN HOSPITAL. DR. BALLINGER AND DR. HYMAN. 79  
DAY.

Joe is awake and reasonably alert.

DR. BALLINGER  
Things are looking better. We're gonna move you upstairs to a private room for awhile.

Joe nods "good."

80 OMIT OMIT 80

81 RESUME BROADWAY ARTS. FEATURING HECHT. 81

HECHT  
Really, what we all want you to know is, we picked you...we love you...You are, without question, an absolutely...

ABRUPT CUT TO:

82 INT. VIVIAN BEAUMONT THEATRE. DANN, LUCAS SERGEANT, 82  
LIGHTING DIRECTOR. DAY. \*

Lucas Sergeant is a successful director: sharp, energetic, and ambitious. At the moment he is engaged in setting lights for a scene involving a brass bed set center stage. Nearby sits his lighting director who talks into an intercom to make the various lighting changes. He holds in front of him a lighting plot. Sergeant and Dann sit a couple rows behind him. The rest of the theatre is empty. During the succeeding, the lighting designer will call cues and make adjustments ("Let me see twenty-seven at half, now add twenty-eight..." etc).

DANN  
...marvelous cast! And now we've got to sit around four months, maybe even lose them...



SERGEANT

(to Dann)

I can see where it would be difficult to hold that cast together...It's really a shame...and even after four months, with a heart attack, there's really no guarantee he'll be able to work.

DANN

None...And he's the greatest.

SERGEANT

(nods)

Hmmm.

DANN

And, Lucas, I think we have a sure hit, a sure hit...reads like a dream...

SERGEANT

...I'd love to read it.

DANN

I'll get a copy to you this afternoon.

(pause)

What's your schedule like? I mean, I know you don't need the dough...

LIGHT DIRECTOR

How about this, Lucas?

SERGEANT

(glances at stage)

No, it should be more shadowy. This is a seduction scene, you know.

(to Dann)

How much is Joe getting?

DANN

(very quickly)

Five percent of the gross, until payoff. Then he goes to six percent, twenty percent of all subsidiary rights, including a movie sale.

SERGEANT

Well...my schedule is pretty full, but...of course, you know how I feel about you and I love Joey. So... if there's any way I can help...

82 CONTINUED

82 \*

The bed is now lit in a very seductive fashion. \*

SERGEANT  
(to Lighting Director)  
Better, better...I like that. \*

ABRUPT CUT TO:

83 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 83  
NIGHT.

Joe is trying on various styles of glasses, a la Elton John. She wears sunglasses. Off screen we hear MUSIC.

JOE  
Some people collect stamps...  
some collect dead butterflies...

ANGELIQUE  
And you?

JOE  
Me? I'm a dedicated collector  
of injustices.

ANGELIQUE  
Sometimes real, sometimes imagined.

JOE  
(nodding)  
I always look for the worst in  
people... \*

ANGELIQUE  
...a piece of you in them... \*

JOE  
Yeah...a piece of me...and generally  
I find it. \*

ANGELIQUE  
It may take you years, but you'll  
find it. You're cute... You are  
cute.

He laughs, looks at her a moment, his attraction to her  
obviously deepening.

MUSIC OUT.

84 EXT. CALIFORNIA POOL. KIMBERLY. DAY.

84

Near hysteria, the beautiful co-star of the film THE STANDUP is on a poolside lounge holding a telephone. She wears a bikini and we see the trade papers somewhere nearby.

KIMBERLY

(wailing)

I just read about it in the trades,  
Joey...and I'm so upset. Don't  
die, Joey!...Please don't die!!  
...I need you.

85 INTERCUT BETWEEN:

85

INT. JOE'S HOSPITAL ROOM. CLOSE SHOT ON JOE ON PHONE.  
DAY.

JOE

Kimberly, please...calm down.

KIMBERLY

You're the only one who understands  
me. What would I do without you?

(CONTINUED)

JOE

You'd do fine, believe me.

KIMBERLY

(even more hysterical)

Everyone I've ever loved leaves me. They all leave me...they all leave me! Please don't die, Joey!

JOE

Kimberly, I give you my sincere word, I won't die. OK?...

WIDER ANGLE. THE ROOM. KATIE, PENN, RACKMIL, STACY, TWO GIRL DANCERS, ONE BOY DANCER. DAY.

A party atmosphere. Flowers, books, a pile of scripts, wall decorations which include a poster from THE STANDUP. The television set is on although the sound has been turned down. There is evidence of food-having been delivered from an outside delicatessen. While Joe is on the phone, talk among the people is subdued. Katie is arranging flowers which have just been delivered.

JOE (contd)

I have to get off now...

(lying)

...the doctors just came in.

KIMBERLY

I love you, Joey. I love you, I love you, I love you, I love you, etc.

JOE

I love you, too, Kimberly.

He hangs up.

JOE

(to all)

...I wish I could have gotten that performance out of her in the picture.

They laugh.

We now see a heavily muscled young man in the stringiest of bikinis. He stands waist deep in the pool oiling himself.

86 CONTINUED

86

KIMBERLY  
 (still hysterical)  
 Joey's dying!!...oh my God, Joey's  
 dying...

The young man just glances at her. Reaching to a table she lifts a drink, takes a deep swallow.

KIMBERLY  
 (never stopping  
 her crying)  
 How's the water?

Young man nods that it's fine. Rising, Kimberly crosses to the edge of the pool removing the bikini top. She jumps in. Sobbing she embraces the young man and they start to make love.

87 INT. JOE'S ROOM. JOE AND KATIE. O'CONNER FLOOD ON TELEVISION. NIGHT.

87

Katie sits at the bedside as they both watch television. Joe holds a remote TV control. On screen is an ebullient O'Conner Flood performing his role of variety-talk show host. Flood is black. He is Mr. Showbiz and infinitely hip. He wears beads and other accoutrements that weigh more than he does. Now he assumes the air of a man about to announce the Second Coming. Throughout the introduction, Joe makes mocking comments which cause Katie to laugh.

O'CONNER FLOOD  
 My next guest...the word superstar  
 is totally inadequate, man.  
 (pause)  
 Whenever I do a benefit, I know I  
 can get on the horn and call this  
 dude...and ~~no matter where he is~~  
~~in this world~~, I can count on him  
 to be there with me...I feel humble  
 in his presence...~~and I mean that...~~  
 (tapping his chest)  
 ...from what's deep in here. Ladies  
 and Gentlemen...let me lay on you...

JOE  
 (keeping just a beat  
 ahead of O'Conner)  
 A great entertainer...

O'CONNER FLOOD  
 (a split second later)  
 ...a great entertainer...

JOE

...a great humanitarian...

O'CONNER FLOOD

(a split second later)

...a great humanitarian...

JOE

...and my dear friend for twenty-five years...

O'CONNER FLOOD

...and my dear friend for twenty years...

Joe clicks off set.

KATIE

(smiling)

Missed it by five years. -

JOE

Boy, do I hate showbiz.

KATIE

Joey, you love showbusiness.

JOE

Boy, do I love showbusiness.

(pause)

I'll go either way.

ABRUPT CUT TO:

88 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 88

Joe has stopped experimenting with make-up and is staring into the mirror. Behind him is Angelique. Off screen we hear MUSIC.

JOE

...Love showbusiness, hate show-business...

Suddenly two girl dancers appear in scanty disco-type costumes. They are there to get Joe's approval of their costumes.

1ST DISCO DANCER

Is this okay, Joe?

Joe inspects her, takes her waist, turns her around, inspects her rear, turns her back, *keeping an eye on Angelique hoping to evoke a response.*

JOE

Fine.

2ND DISCO DANCER

How about mine?

He repeats the action, but this time makes a few adjustments of a tassel, a strap or something.

JOE

I like it. I like it.

TWO DANCERS

Oh good...good...

They disappear. He looks after them, then looks back to Angelique.

JOE

(with an appreciative sigh)

Women...to tell the truth, I got into this business.....

ANGELIQUE

(finishing)

...just to meet girls.

He's taken aback by her ability always to anticipate his thoughts.

JOE

Someone once asked Willy Sutton why he robbed banks, and he said "Cause...that's where the money is."

(pause)

This is where the girls are.

ANGELIQUE

You can't make me jealous, Joe.

JOE

So I see.

MUSIC OUT.

MONTAGE:

The following all takes place in Joe's room and will cover a period of several days. The time will

88 CONTINUED

88

vary from Day to Night. Sometimes Joe is heavily drugged, his speech slurred; at other times he is quite alert. The transition between each moment is marked by CROSS FADING lights. At times the impression will be that he has simply closed his eyes on one scene and reopened them to find another time.

89 INT. JOE'S ROOM. JOE AND PAUL DANN. NIGHT.

89

Dann has just set up a cassette machine at Joe's bedside. From the number of cassettes he has brought, Dann slips one into the machine. We hear the opening bars of The Brahms Symphony #4 in E Minor, Op. 98, Allegro non troppo, which will continue through the entire MONTAGE. The effect throughout this sequence will be of a musical number.

JOE

Brahms?...I haven't listened to  
Brahms in years.

(CONTINUED)



89 CONTINUED

89

As the music swells, Joe closes his eyes.

DANN

(enjoying the music  
with him)

And you don't have to tap dance  
to it.

JOE

(blissfully)

...It's beautiful.

90 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY. 90

Penn is putting up a lifesize photo blow-up of a semi-nude  
Kimberly.

REINN

Like it?

JOE

Ah, yes...tits-'n-ass, tits-'n-  
ass.

91 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY. 91

JOE'S POV. BOY DANCERS AND OTHER VISITORS.

A room full of people, including Hecht, Christopher and  
cast members from NY/LA. Two boy dancers in full ballet  
make-up -- eye shadow, false eyelashes, etc. -- are doing  
a campy pas-de-deux. Much laughter.

92 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT. 92

Katie is reading to Joe from a collection of e.e. cummings.

KATIE

"now i love you and you love me  
(and books are shutter  
than books  
can be)"

93 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT. 93

Propped up in bed, Joe reads from the same e.e. cummings  
to First Poetry Girl. She is a pretty model-dancer type.  
He looks soulfully into her eyes.

JOE

"now i love you and you love me  
(and books are shutter  
than books  
can be)"

93 CONTINUED

93

He looks at her meaningfully. She is obviously moved.

FIRST POETRY GIRL

Oh, Joey...

94 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

94

In a smoke-filled bathroom with the door closed, Joe is frantically puffing away. Suddenly the door opens to reveal two stern nurses, Head Nurse, Miss Pierce, and Floor Nurse, Miss Collins. Beyond them we should see a room full of people. In total confusion, Joe tries to flush the cigarette down the toilet.

NURSE PIERCE

Mr. Gideon, what are you doing?

JOE

I caught someone smoking. I was just getting rid of it. I told them...

(pointing toward room)

...a man in my condition shouldn't even be around smoke.

(addressing guests)

Now, Goddamit, I don't want any more smoking in this room!

95 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

95

The room is filled with guests. Audrey and Dann stand at the foot of Joe's bed, performing. They sing four bars of some vaudeville-type song. They have blacked-out teeth and straw hats.

AUDREY

(animatedly)

Paul, did you hear the one about the egomaniac with an inferiority complex?

DANN

(vaudeville straightman)

No, Audrey...tell me about the egomaniac with an inferiority complex.

AUDREY

He said..."Fuck you, I'm out for Number Forty-seven!"

They resume the song and do a little dance step. Joe laughs.

96 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

96

Student Nurse Capobianco -- young, virginal, attractive, business-like -- is giving Joe a massage, working on the thighs. Enjoying the experience, he teases her.

JOE

O-o-o-o...that feels good...I might get an erection.

NURSE CAPOBIANCO

(in real girlish panic)

Oh, don't do that.

JOE

Miss Capobianco, how much do you charge for genitalia?

NURSE CAPOBIANCO

The same as I do for Jews,  
Mr. Gideon.

97 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

97

JOE'S POV. HECHT, CHRISTOPHER, GOLDIE. DUMB SHOW TO SOUND TO DUMB SHOW.

Animatedly they are talking business that presumably interests Joe. The dumb show abruptly becomes "live."

HECHT

Ah, the hell with it. We'll do a show...we won't do a show.

CHRISTOPHER

Right! The main thing is to get you back on your feet. What's the difference in the long run?

GOLDIE

And speaking of long runs, Joey, should we keep building the scenery?  
(quickly)  
Just a joke...just a joke.

Back to DUMB SHOW.

98 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

98

JOE'S POV. PAN SHOT. DUMB SHOW.

The producers have been replaced by a group of racially-mixed doctors led by a Resident, who is the only one talking.

98 CONTINUED

98

Among the student doctors are two women. Of equal fascination to a couple of male doctors is ~~the~~ poster of Kimberly, part of an elaborate ad-campaign display for THE STANDUP.

99 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

99

Davis Newman perches in a chair at the side of the bed, keeping a slight distance and observing.

DAVIS

You're just like I am. It's got you by the balls. If you can't make it as a genius then fuck it, why not die?...Right?

JOE

...right.

He closes his eyes.

100 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

100

JOE'S POV.

A large portable, monster-like X-ray machine is wheeled into the room. A goggled technician operates the machine as it sweeps across Joe.

101 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

101

Propped up in bed, Joe reads from a collection of e.e. cummings to Second Poetry Girl, also a pretty model-dancer type. He looks soulfully into her eyes.

JOE

"and deep in the high that  
does nothing but fall  
(with a shout  
each  
around we go all)  
there's somebody calling who's we"

He looks at her meaningfully. She is obviously moved.

SECOND POETRY GIRL

...'who's we'...Oh, Joey.

102 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

102

JOE'S POV.

Audrey holds up a Michelle water-color of her father lying

102 CONTINUED

102

in the hospital. In the drawing he has a big smile. The drawing says: "To Dad, Love From Michelle."

103 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

103

Stacy at his bedside, Joe is on the telephone.

JOE

(distracted by Stacy)

...They have this rule about visitors where you have to be at least sixteen.

(pause)

I agree, Michelle...It is a dumb rule.

104 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

104

The room is crowded, including Murray Nathan. The Head Dietitian, an Oriental Woman, has the week's menus. Over her speech Joe deliberately takes a huge turkey-on-rye from Murray's hand.

DIETITIAN

I'll leave these menus with you, Mr. Gideon. Please check off what you want for the coming week.

JOE

(looks at menus, does number for his audience, putting sandwich in his mouth and talking through it)

Oh Monday I'll have the roast beef, Tuesday chicken, Wednesday steak, and Thursday I plan to be dead so I'll just have something light.

105 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

105

Another visit from Davis, leaning into Joe.

DAVIS

(intensely)

Shit, you're more obsessive than I am...and what's keeping you alive is that hope, that one possibility that once, just once, you'll create a work of real importance. Right?

105 CONTINUED

105

JOE

...right.

He closes his eyes.

106 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

106

Now the visitors are Penn, Eddie Lerner, Stacy and Alvin.

EDDIE

(little shrug)

...It seems to be getting all  
the laughs.

RACKMIL

The response at the screenings  
has been sensational.

STACY

Joey, they love the picture.  
You should hear what they say  
coming out of the screenings.  
Film freaks from NYU and even  
old couples in their thirties.

PENN

...what makes me happy is we've  
got Cinema I in New York and the  
Westwood Village in LA.107 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

107

Propped up in bed, Joe reads from a collection of e.e.  
cummings to Third Poetry Girl. She is also pretty and  
black. He looks soulfully into her eyes.

JOE

"(with a spin  
leap  
alive we're alive)  
we're wonderful one times one"

THIRD POETRY GIRL

(obviously moved)

And that made you think of me?

Joe gravely nods yes.108 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

108

Nurse Bates draws what seems to be a lot of blood from  
Joe's arm.

108 CONTINUED

JOE

Jesus, I didn't know I had any left.

NURSE BATES

Just one more, Mr. Gideon.

She gives another jab.

109 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

109

DUMB SHOW:

The party is at its height. Katie is present as Joe clearly enjoys a performance from Dann. He is belting out a number with exaggerated showbiz gestures.

110 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

110

DUMB SHOW:

Katie sits at Joe's bedside massaging his left hand and reading to him.

111 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

111

Another visit from Davis, leaning into Joe.

DAVIS

Gideon, I've got real insight into you...There's a deep-rooted fear of being conventional...First you left your wife and just lived with a woman. When society said that was OK...you immediately broke off and tried living with two women...menages, all that shit. When society started to accept that as a life style...it threw you, right?...Where do you go from there?...Three women? Ten?? I tell ya, Gideon, I've got real insight into you...and what's underneath is this dreadful fear that you're ordinary, not special...That sex thing...I wouldn't say you're a faggot, but you have a lot of feminine characteristics...

JOE

...right.

He closes his eyes.

112 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY. 112

The party continues. From a seated position on the bed, Joe jumps down and begins dancing a la Fred Astaire. Over the dance there are scattered ad lib protests that he's crazy, which he ignores.

113 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY. 113

Dr. Ballinger and Dr. Hyman surround Joe, who lies in bed, and are obviously laying down the law to him. He keeps nodding in mechanical assent.

DR. HYMAN

You're not resting...you're having too many visitors.

DR. BALLINGER

Your blood pressure is twenty points over what we'd hoped. Your cardiograms haven't improved one bit.

DR. HYMAN

Joe, you're flirting with disaster.

DR. BALLINGER

You've just got to rest.

JOE

(being a good boy)  
I will...I will.

114 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT. 114

At night, Joe in a sexual frenzy is pressing Stacy to the wall. He has her dress up and is pulling her pants down. She giggles and tries to resist...but not too seriously.

STACY

Joey, you're crazy...What are you doing?...You're really crazy... Do you want to kill yourself??!

JOE

(never letting up)  
Sweetheart, this could be the last act of a desperate man.

Nurse Bates enters and observes.

JOE

(over his shoulder)  
Dr. Ballinger said I should exercise a little.



114 CONTINUED

114

FADE TO BLACK.

The Brahms ALSO FADES.

END OF MONTAGE.

115 INT. LOUNGE. DR. BALLINGER AND HOSPITAL STAFF.  
DAY.

115

With the lounge door closed and no patients present, Dr. Ballinger meets with the floor staff. A large blackboard has been rolled out and is covered with chalked notations dealing with other patients. The subject now, however, is Mr. Gideon. In addition to Dr. Ballinger, there are a resident and two male interns plus all the nurses we have seen with the addition of two or three more. Dr. Ballinger is holding Joe's chart.

DR. BALLINGER -

(lowers chart)

Well...obviously, everything he does is a denial of his condition.

NURSE CAPOBIANCO

Dr. Ballinger, every time I go in the room he's always grabbing and groping.

DR. BALLINGER

Have any others had that problem?

All female nurses raise their hands slowly. Bemused,  
Dr. Ballinger looks at a male interne.

DR. BALLINGER

How about you?

FIRST INTERNE

Not yet, but he's looking at me funny.

SECOND INTERNE

He acts like he really doesn't care.

115 CONTINUED

DR. BALLINGER

Oh, he cares all right. ~~He cares too much in fact.~~ The measure of his fear of death is how much he denies its possibility by his irrational behavior.

(pause)

~~On our part, we simply have to be much sterner.~~ Starting now, we will...limit his visitors to no more than two...three at the most.

(picks up another file)

Let's go to Mr. Cartwright in fifteen twelve.

116  
to OMIT  
120

OMIT 116  
to 120

121 INT. HOSPITAL CORRIDOR. JOE AND PENN, OTHER PATIENTS AND VISITORS. NIGHT. 121

Dressed in a robe, Joe walks along the corridor with Penn. Joe holds a sheaf of newspaper reviews of THE STANDUP and is reading one or two of them. Penn is excited as Joe studies what are obviously good notices. In the background are other patients and visitors, also strolling.

PENN

Joe, I wish you could have been there. Nine thirty this morning, before one review had come out, the line at Cinema One was around the block. I mean, Joe, the people know! The people know! Broke every first day record. A blockbuster...a blockbuster...I mean a-a-a blockbuster! And those guys from California...you wouldn't believe the phone calls... "Congratulations...Congratulations...I'm glad you took the time... it was worth it...Every dollar we spent is up there on the screen..." They're talking a three million dollar advertising budget...three million dollars, can you believe that? I mean, with that kind of push this picture will go right through the roof...right through the roof. And look at those reviews. We did it. We did it!

121 CONTINUED

121

JOE  
 (reading, unexcited)  
 Where are the bad ones?

PENN  
 (lying)  
 There are no bad ones.

JOE  
 (looking him right  
 in the eye)  
 Joshua?...

PENN  
 Well, there were a couple that  
 quibbled a little...I left them  
 in the office.

JOE  
 Joshua, do me one favor. -  
 (smiling)  
 I don't ever want to see them...  
 not ever!

They continue to walk -- now approaching Joe's room.

JOE (contd)  
 What about the televisions?

122 INT. JOE'S ROOM. CLOSE SHOT TELEVISION SCREEN. 122  
 LESLIE PERRY. NIGHT.

The television reviewer, Leslie Perry, is a young, attractive,  
 smiling-killer type.

PERRY  
 (very brightly)  
 Following Joe Gideon's triumphant  
 directorial achievement with 50  
Beautiful Girls 50, when he won  
 every possible award, it would  
 be nice to report...

WIDER ANGLE. JOE, KATIE, PENN, RACKMIL. NIGHT.

JOE  
 O-o-oh, boy...here it  
 comes.

Joe lies in bed as the others  
 are scattered about the room  
 all watching the television.

122 CONTINUED

PERRY

...that Mr. Gideon's latest effort, The Standup, starring Davis Newman was a better film. The Standup, however, does not quite stand up...

Leaning toward the frenetic, Gideon falls into his characteristic weakness of trying too hard to please, to entertain. Slickness obscures reality, the old razzle-dazzle sometimes obliterates drama. Had Gideon trusted the truth of his story -- the trials and tribulations of an alcoholic nightclub comic -- we might have had a film to equal the best...

As an example, there is one spectacular scene...

(behind her we see "stills" projected from the monologue)

...where the has-been comic, played impeccably by Davis Newman, demonstrates his former brilliance in a monologue where, clearly, director Gideon gave Mr. Newman free rein. Rising above rather commonplace material, the actor creates a classic comic aria. Would that Gideon had allowed Newman more room throughout the entire film, but Joe Gideon, in his effort to keep The Standup upright, has resorted to the use of

(MORE)

PENN

Joey, turn it off.

Joe does not respond but keeps his eyes glued to the screen.

PENN

(cueing off words "not quite stand up.")

Joey, turn the fucking thing off!

JOE

No, I want to hear it.

Immediately, in response to the review, the others become terribly indignant, directing their anger at the woman on the screen.

OVERLAPPING  
REMARKS  
FROM ALL

(to be allocated later)

...What the hell does she know?

...She never gave any-thing a good notice...

...The woman is totally unqualified to criticize anything...

...She doesn't know a goddamned thing about films...

...Or anything for that matter...

...She's not reviewing a film...just showing how clever she is...

PERRY (contd)  
 crutches. Frantic cutting,  
 an earsplitting sound track,  
 and his devotion to chopping  
 off the ends of scenes before  
 the drama has played out,  
 left this reviewer with  
 bewilderment and a four-  
 aspirin headache. There are  
 certainly fine moments in  
 the film, and an inspired  
 performance by newcomer  
 Kimberly Welles...

(a smart-ass  
 pause)

RACKMIL  
 You know how she got  
 that job, don't you?

PENN  
 ...At the screening she  
 told me she liked it...

Grimly Joe never takes his  
 eyes off the screen. Holds  
 up his hands.

JOE  
 Hold it!...I want to  
 hear it all.

I cannot say that The Standup  
 is on its knees...but it sure  
 does stumble.

In tense silence they wait  
 out the review.

The instant the review is over, Joe clicks off the set.

RACKMIL  
 Joey, her review doesn't mean  
 a damn thing.

PENN  
 No matter what she said...  
 (holding up reviews)  
 I guarantee it will do thirty  
 million domestic.

Joe jumps off the bed and starts to pace. Everyone watches  
 tensely.

JOE  
 (with increasing rage)  
 Goddamn it! Two years work and  
 she just wipes it out in one  
 minute. ~~With that phony, capped-~~  
~~tooth smile, she just flushed me~~  
~~down the toilet! Me and the~~  
~~picture...right down the toilet!~~  
 Two years!! ~~Two and a half years!!~~  
 Fucking broad! I know it's a  
 Flawed picture and I made a lot  
 of mistakes, but it's a hell of  
 a lot better than most of the shit  
 you see around now! Two years!!!

(MORE)

122 CONTINUED

122

JOE (contd)

(to Penn)

You did say the line went around  
the block, didn't you?

PENN

All day. All day.

JOE

(to television)

Killer cunt!!!

(then to other people,  
rising to a yet higher  
level of rage)

I don't give a fuck what she says  
or what anybody says!! I KNOW IT'S  
A GODDAMN GOOD MOVIE.

He breaks off abruptly, shocked awareness showing on his  
face.

JOE

(softly, but intensely)

Wait a minute. You'd better get  
somebody.

(holds chest)

I think I'm in trouble. ~~you better~~  
~~get somebody quick.~~

Deliberately he moves toward the bed, and begins to press  
the call button, at the same time throwing several nitro-  
glycerin tablets under his tongue. He eases himself into  
a lying position. Out of a stunned silence, Penn reacts  
-- runs out of the room.

123 ANGLE IN CORRIDOR.

123

The Emergency Team charges down the corridor into Joe's room.

124 RESUME ROOM.

124

As the team enters the room, we see Joe in deep trouble:  
cold sweat, trembling and troubled breathing. The four  
friends stand in shocked silence and begin to move out as  
team moves in.

JOE

(mumbling)

Fucking cunt did it to me...

EMERGENCY RESIDENT

Everyone out, please.

124 CONTINUED

124

They exit.

JOE

(to team)

Get that goddamned television  
set out of this room!

They begin the emergency procedures.

125 RESUME CORRIDOR JUST OUTSIDE LOUNGE. KATIE, PENN,  
RACKMIL.

125

Past them we can see that the door to Joe's room has been closed. The three are quite terrified and we should have the feeling that none has said a word for a long time. Unable to bear the tension any longer, but with utmost seriousness:

PENN

Jesus...I never heard of anyone  
dying from a bad notice.

No one responds.

126 INT. ANGIOGRAPHY ROOM. JOE AND SEVERAL TECHNICIANS.  
DAY.

126

In a Frankenstein setting, Joe is strapped to a table over which is suspended a giant machine. Everything moves... the table and machine turning and tilting. Finally, the machine descends like some predatory monster. For the first time we see Joe is obviously terrified.

TECHNICIAN

Feeling okay?

JOE

The truth?...I'm scared.

TECHNICIAN

Everybody is. Don't worry about it. You can expect a warm rush of liquid all through your body ...but don't be frightened by it.

A moment passes; suddenly he feels the pain.

JOE

...oh, goddam...

ABRUPT CUT TO:

127 HALLUCINATORY DRESSING ROOM. JOE, ANGELIQUE, AUDREY, 127  
 DRS. BALLINGER, HYMAN, GARRY.

Dr. Garry is a young surgeon. They stand behind Joe, who looks and listens with increasing confusion as instantly, on the CUT, the three doctors start talking at once. The effect will be a babble of medical information. Audrey sits next to Angelique. Off screen we hear a DRUM SOLO.

DR. BALLINGER  
 The heart is the viscus of cardiac muscle that maintains the circulation of the blood. It is divided into four cavities...two atria and two venticles. The left atrium receives oxygenated blood from the lungs.

DR. HYMAN  
 From there the blood passes to the left ventricle, which forces it via the aorta through the arteries to supply the tissues of the body. The right atrium receives the blood.

DR. GARRY  
 After it has passed through the tissues and given up much of its oxygen, the blood then passes to the right venticle and then to the lungs to be oxygenated.

The babble ends abruptly.

JOE  
 (totally confused)  
 .....Huh??!

TWO SHOT. AUDREY AND ANGELIQUE.

DRUM SOLO continues.

AUDREY  
 (to Angelique)  
 He had total blockage in two arteries.

DRUM SOLO OUT.

128 INT. JOE'S HOSPITAL ROOM. CLOSE SHOT. RACKMIL. 128  
 NIGHT.

He reads in a quick flat monotone from a will.

RACKMIL  
 ...all my just debts and my funeral expenses be paid as soon as practicable after my decease. Fourth: I give and bequeath the sum of Fifty Thousand Dollars to my former wife, Audrey Paris Gideon. Fifth: I give and bequeath the sum of Fifteen Thousand Dollars to my friend, Kate Jagger. Sixth: I  
 (MORE)



128 CONTINUED

RACKMIL (contd)  
give, devise and bequeath all of the  
remainder of my estate, both real and  
personal, to Michelle Hope Gideon.

WIDER SHOT TO INCLUDE JOE, DAVIS AND RACKMIL'S ASSISTANT.

Davis is sitting in a chair. The assistant signs all copies of the will.

RACKMIL  
We need another witness.

Joe indicates Davis.

DAVIS  
Wait a minute. I ain't signing nothin'  
I ain't read.

Davis begins to read the will, mumbling to himself as he reads.

JOE  
We'll be there all night.

Finished reading, he rises and walks to the bedside with great deliberation.

DAVIS  
(quite seriously)  
Gideon, I do not see my name  
anywhere in this document.

JOE  
(flustered)  
Davis, it never occurred to me ...  
I didn't think you ... I mean ...  
(apologetically)  
No ... your name is ... not in the will.

DAVIS  
My name is not in the will?  
(pause)  
Then, fuck you, Gideon! ... Live !!

129 INT. JOE'S HOSPITAL ROOM. JOE, KATIE, BLACK MALE ATTENDANT.  
TIGHT SHOT OF RAZOR. NIGHT.

129

The razor descends and scrapes across Joe's chest as a male attendant  
shaves his body hair preparing him for surgery. The television set is  
on and over this we hear another O'Conner Flood introduction.

O'CONNOR FLOOD (V.O.)  
... this is the man who would be my first  
choice as a modern day saint ...

WIDER SHOT.  
We see Joe, Katie and the Male Attendant. Joe holds the remote control  
as he and Katie watch the Flood show.

O'CONNOR FLOOD  
 ...when I was on those marches...  
 like Selma...this brother was  
 shuffling right along with me,  
 long before a lot of them other  
 cats saw civil rights as a hip  
 scene and jumped on the Blackwagon.  
 (with self pleasure,  
 he slaps his thigh  
 and stamps his foot  
 on the floor)  
 Ladies and gentlemen...let me  
 lay on you...

Katie gives the response, trying to evoke a laugh from Joe.

KATIE  
 (keeping just a beat  
 ahead of O'Conner)  
 A great entertainer...

O'CONNOR FLOOD  
 (a split second later)  
 ...a great entertainer...

KATIE  
 ...a great humanitarian...

O'CONNOR FLOOD  
 (a split second later)  
 ...a great humanitarian...

KATIE  
 ...and my dear friend for...

O'CONNOR FLOOD  
 ...and my dear friend for...

KATIE  
 (purposely gargling  
 the number)  
 ...fassa-fassa years...

O'CONNOR FLOOD  
 ...seventeen years.

Joe clicks the set off.

KATIE  
 (still expecting  
 a laugh)  
 See how much I learned from you?

JOE

(flatly)

I'm afraid you learned too much  
from me.

Katie, puzzled, just looks at him. Finished, the Attendant  
picks up his tools, runs his hand over Joe's chest.

ATTENDANT

There you are, Mr. Gideon, smooth  
as Kojak's head.

(exiting)

Good luck tomorrow.

KATIE

What do you mean...I learned too  
much from you?

JOE

Remember last Tuesday night?

KATIE

Tuesday...Tuesday?...No...no, I  
don't.

JOE

It was raining...very hard.

KATIE

Oh, yeah...yeah, right.

JOE

I called you at midnight.

KATIE

I must've been out walking the dog.

JOE

I called again at twelve-twenty.

(pause)

Then at two-thirty. ~~Then at  
three-thirty.~~

(pause)

...and again at five.

(long pause)

You were with someone.

KATIE

...yes.

JOE

And you made love to him.

129 CONTINUED

129

KATIE

...yes.  
 (she starts to cry)

JOE (O.C.)

Hold that frame.

ABRUPT CUT TO:

129A TRIPLE HEADED STEENBECK. FROZEN FRAME.

129A

We see three aspects of the previous moment FROZEN on the machine.

JOE (O.C.)

I shot it two ways. Put in the version where she says "no."

The Steenbeck is reversed and stopped, then run forward.

JOE

And you made love to him.

KATIE

(with a sincere smile)  
 ...no.

JOE (O.C.)

Hold it.

The Steenbeck stops abruptly.

JOE (O.C.)

No, not right. It's not the way it happened. Go back to the other way.

The Steenbeck is run backwards, then forward.

JOE

And you made love to him.

KATIE

...yes.  
 (she starts to cry)

ABRUPT CUT TO:

129B HOSPITAL ROOM. JOE AND KATIE.

129B

KATIE

...We're finished...

129B CONTINUED

JOE

I don't know...how do you feel  
about me?

KATIE

(through a burst  
of tears)  
Joe...I love you.

JOE

Well, then...we're not finished.  
(a slight smile)  
Because I really love you.

They embrace.

129C HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 129C

ANGELIQUE

~~—Did~~ you mean that?

JOE

Oh, hell no! I was fuckin' pissed  
off at her...I don't know...yeah,  
sort of. Oh, hell, sometimes I  
don't know where the bullshit ends  
...I just wanted to say something  
nice to her, that's all. In case...

ANGELIQUE

...In case...

She moves to him, kisses him on the lips. He gently pushes  
her back.

JOE

Hey, hold it! You're coming on  
awfully strong...

130 INT. HOSPITAL CORRIDOR. JOE AND SURGICAL TEAM. DAY. 130

A surgical team, consisting of about eight doctors and  
technicians, wheels Joe down the corridor on a gurney.  
They wear identical green gowns and caps, surgical masks  
hanging from their necks.

JOE'S POV.

He sees the team.

CLOSE SHOT JOE.

Effected by the sedative, his eyes close briefly. He re-  
opens them.

130 CONTINUED

130

JOE'S POV.

The team is gone. Taking their places are Audrey and Katie. They move along with him offering encouraging smiles.

CLOSE SHOT JOE.

As he looks from one to the other.

ANGLE TO HOLD JOE, AUDREY AND KATIE.

JOE

(to Audrey)

If I die, I'm sorry for all the bad things I did to you...

(then, to Katie)

And, if I live, I'm sorry for all the bad things I'm gonna do to you.

QUICK FADE TO BLACK -- FADE UP IMMEDIATELY TO:

131 INT. OPERATING ROOM. JOE, DR. GARRY, ANESTHETIST,  
OTHER TECHNICIANS.

131

Dr. Garry is bent over Joe, the mask covering his face. Joe is totally surrounded by a formidable medical team.

ABRUPT CUT TO:

132 OMIT

OMIT 132

133 CLOSE ANGLE. JOE'S UPPER TORSO.

133

Fully prepared now for the operation, his chest has been marked for surgery.

Over this we HEAR a voice.

INSURANCE MAN (V.O.)

(dryly, flatly)

...as stated in the Declarations, sustained directly and solely as the result of injury...

The speech continues into:134 INT. HECHT'S OFFICE. HECHT, CHRISTOPHER, GOLDIE,  
INSURANCE MAN.

134

The four men sit around a table. In evidence are copies of the Gideon Insurance Policy and Production Financial

134 CONTINUED

134

Statements. There is also a large apothecary jar filled with wrapped candies. The meeting is entirely businesslike.

INSURANCE MAN

...sickness, death of or permanent total disability...

Hecht holds up his hand.

HECHT

Excuse me, Mr. Clark. Larry, give me our figures.

GOLDIE

(reading from the financial statement)

Well, the scenery is half built... that's ninety-six thousand...

135 RESUME OPERATING ROOM.

135

A surgical saw is passed from one pair of hands to another.

GOLDIE (V.O.)

...costumes in the shop...about forty thousand...Equity Bond, that's fifty...rehearsal salaries ...we have made some advances to a few of the actors...about forty-three thousand...office expenses... eighteen...advertising...thirty-seven...author's advances...that's another...forty thousand...we're in for about three hundred twenty-four thousand and change.

136 RESUME HECHT'S OFFICE.

136

HECHT

Now, let me try to understand. Of that money, how much do we recoup?

CHRISTOPHER

Yeah, I'm confused, too...do we get some, all...what?

INSURANCE MAN

Simply, here are the options:  
One...

137 RESUME OPERATING ROOM.

137

The saw is switched on and is then moved to a point directly over Joe's chest and starts toward the marking.

INSURANCE MAN (V.O.)

...if Mr. Gideon recovers and you resume production within the one hundred eighty days, we are not liable for any part of it.  
Two: if Mr. Gideon...

Just before the saw hits the flesh...

138 RESUME HECHT'S OFFICE.

138

INSURANCE MAN

...should die and you resume production with another director within the one hundred eighty days, we are still not liable. Three: however...

139 RESUME OPERATING ROOM.

139

The saw rips through flesh and bone cutting through the sternum...

INSURANCE MAN (V.O.)

...if Mr. Gideon should die before February One and you abandon the production, we are liable for the full million dollars.

...from top to bottom.

140 RESUME HECHT'S OFFICE.

140

INSURANCE MAN

(slyly)

That means, gentlemen, if Mr. Goldie's figures are correct, and God-forbid Mr. Gideon should expire before February One, you could make a profit of six hundred twelve thousand dollars...

(looking at Goldie)

...and change.

Long pause.

HECHT

...oh, I see...



140 CONTINUED

140

## INSURANCE MAN

(a tiny smile)

You could be the first show on Broadway to make a profit without ever opening.

Another pause. Looks are exchanged.

141 CLOSE SHOT JOE.

141

A metal spreader splits his chest as though he were a chicken.

141A RESUME HECHT'S OFFICE

141A

## HECHT

Well, it's all very clear to me.

After a long contemplative silence, Larry Goldie reaches into the apothecary jar, unwraps a piece of candy, puts it in his mouth and begins slowly sucking on it. Simultaneously, Hecht lights a cigarette. At the same time, Christopher takes out a finger nail clipper and begins clipping his nails. The Insurance Man watches all three silently.

ABRUPT CUT TO:

141B HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 141B

He's staring in the mirror. She looks at him for a long time, rises, comes slowly toward him. She gently touches the back of her hand to his cheek. This is played in absolute silence -- no music, no sound effects whatsoever.

ABRUPT CUT TO:

142 INT. POST-SURGERY INTENSIVE CARE. FULL SHOT. JOE. NIGHT. 142

He lies completely still with tubes coming from every conceivable orifice.

CLOSE SHOT JOE.

His eyes are closed. Slowly they open. His body begins to tremble.

WHAT HE SEES. EYES SCANNING:

All the activity in the Post-Surgery Intensive Care Room: Nurses, Male Attendants, even visitors. There is much movement in the room; but it is all done quietly, efficiently, swiftly. One of the swifter moving figures

CONTINUED

crosses toward the bed and when she comes into FOCUS leaning over Joe we see possibly the world's most beautiful nurse, Miss Briggs.

RESUME CU JOE.

Because of the tube down his throat, his mouth is taped — his lips stretched grotesquely. Trying to talk, he can only gag.

TWO SHOT. JOE AND NURSE BRIGGS.

Gently, sweetly, she leans to him.

NURSE BRIGGS  
Please don't try to talk.

Joe closes his eyes, then opens them. Hallucinatory Joe appears.

HALLUCINATORY JOE  
Do you want to shoot it now?

Real Joe nods yes.

CLAPPER MAN  
(with slate)  
Hospital Hallucination. Take one.

HOSPITAL HALLUCINATION SET. AUDREY, MICHELLE, KATIE,  
JOE REAL, JOE HALLUCINATORY, DANCERS, HOSPITAL CREW,  
FILM CREW.

HALLUCINATORY JOE  
Are you on your marks? Roll.  
Speed. Playback.

AUDREY  
AFTER YOU'VE GONE, AND LEFT ME CRYING  
AFTER YOU'VE GONE, THERE'S NO DENYING  
YOU'LL FEEL BLUE, YOU'LL FEEL SAD

KATIE & MICHELLE  
YOU'LL MISS THE BESTEST PAL YOU'VE

AUDREY  
EVER HAD.  
THERE'LL COME A TIME  
NOW DON'T FORGET IT  
THERE'LL COME A TIME  
WHEN YOU'LL REGRET IT

AUDREY/MICHELLE/KATIE  
SOME - DAY - WHEN YOU GROW LONELY

AUDREY  
YOUR HEART WILL BREAK LIKE MINE  
AND YOU'LL WANT ME ONLY  
AFTER YOU'VE GONE

AUDREY/MICHELLE/KATIE  
AFTER YOU'VE GONE

AUDREY  
Scat sing

MICHELLE/KATIE  
AFTER  
YOU'VE GONE  
LEFT ME  
CRYING  
NO DE  
NYING  
YOU'LL BE  
CRYING  
(repeat)

AUDREY/MICHELLE/KATIE  
AFTER YOU'VE GONE  
AFTER YOU'VE GONE.....  
AWAY.

HALLUCINATORY JOE  
Cut. Okay, print it. And, take two.  
Playback.  
(music begins, he interrupts)  
Hold it. Hold it. You're not on your  
marks. Once more. Playback.  
(MUSIC INTRO begins)

KATIE  
YOU'D BETTER CHANGE YOUR WAY OF LIVIN'  
AND IF THAT AIN'T ENOUGH

AUDREY  
She's right, Joe, you'd better listen.

KATIE  
YOU'D BETTER CHANGE THE WAY YOU STRUT YOUR STUFF  
'CAUSE NOBODY WANTS YOU WHEN YOU'RE OLD AND GRAY  
YOU'D BETTER CHANGE YOUR WAY, TODAY

KATIE/AUDREY/MICHELLE  
YOU'D BETTER CHANGE YOUR WAY.

KATIE  
Can you hear me Joe? I'm talkin' to you.

AUDREY  
You gotta lay off the booze, Joe.

KATIE  
X the enphetamines.

MICHELLE  
You gotta stop screwing around, Daddy.

KATIE/AUDREY/MICHELLE  
YOU'D BETTER STOP —  
YOU'D BETTER CHANGE —  
YOU'D BETTER STOP  
YOU'D BETTER CHANGE  
YOU'D BETTER STOP  
YOU'D BETTER CHANGE  
YOU'D BETTER STOP AND CHANGE YOUR WAYS TODAY  
I SAID STOP - CHANGE - STOP.

KATIE  
Please.

Ten show girls with fans are in a line. Audrey, Michelle and Katie sit on high ladders.

SHOW GIRLS -  
WHO'S SORRY NOW

KATIE  
It hurts, doesn't it?

SHOW GIRLS  
WHO'S SORRY NOW

AUDREY  
I'll bet you're sorry now, huh Joe?

SHOW GIRLS  
WHO'S HEART IS ACHING

MICHELLE  
Just look at you, Daddy.

SHOW GIRLS  
FOR BREAKING EACH VOW.

AUDREY  
Oh, all those broken vows.

SHOW GIRLS  
WHO'S SAD AND BLUE

KATIE  
Paying the price, aren't you?

SHOW GIRLS  
WHO'S CRYING, TOO

AUDREY  
Deep inside you're crying, aren't you, Joe?

SHOW GIRLS/AUDREY/MICHELLE/KATIE  
JUST LIKE WE CRIED OVER YOU

KATIE  
And we cried a lot

AUDREY  
Oh, a lot.

MICHELLE  
Me, too.

SHOW GIRLS  
BOO HOO

AUDREY/MICHELLE/KATIE  
BOO HOO.

SHOW GIRLS  
RIGHT TO THE END

AUDREY  
And it's getting close, Joe.

SHOW GIRLS  
JUST LIKE A FRIEND

KATIE  
Where were ya, Joe, where were ya?

SHOW GIRLS  
WE TRIED TO WARN YOU SOMEHOW

MICHELLE  
You didn't listen, daddy, you didn't  
listen.

SHOW GIRLS/AUDREY/MICHELLE/KATIE  
YOU HAD YOUR WAY  
NOW YOU MUST PAY

AUDREY/MICHELLE/KATIE  
You've only got one heart, Joe, one heart.

SHOW GIRLS/ AUDREY/MICHELLE /KATIE  
WE'RE GLAD THAT YOU'RE SORRY NOW.

HALLUCINATORY JOE approaches REAL JOE in bed. Script girl is with him.

HALLUCINATORY JOE

(addressing Real Joe, a little angry)

You forgot your line. You're supposed to say...

(turning to script girl)

What's the line?

SCRIPT GIRL

(reading from script)

I don't want to die. I want to live.

REAL JOE grunts, pointing to his mouth.

HALLUCINATORY JOE

( a little peeved)

Oh, well, if you can't say it, you can't say it. We'll just have to cut it. Let's go to the next set up.

MUSIC.

MICHELLE

SOME OF THESE DAYS  
YOU'RE GONNA MISS ME, DADDY  
SOME OF THESE DAYS  
YOU'RE GONNA FEEL SO LONELY

AUDREY

YOU'LL MISS HER HUGGING

KATIE

YOU'LL MISS HER KISSING

MICHELLE

YOU'LL MISS ME DADDY

MICHELLE/AUDREY/KATIE

IF YOU GO AWAY.

MICHELLE

I'LL FEEL SO LONELY

MICHELLE/AUDREY/KATIE

JUST FOR YOU ONLY

MICHELEE

FOR YOU KNOW, DADDY  
YOU'VE HAD YOUR WAY.

AUDREY/KATIE

A lot.  
AND IF YOU LEAVE HER  
YOU KNOW YOU KNOW YOU'RE GONNA GONNA GONNA  
GONNA GONNA GRIEVE HER

MICHELLE/AUDREY/KATIE  
 YOU'RE GONNA MISS YOUR  
 SWEET LITTLE LOVIN' BABY DAUGHTER MICHELLE

SHOW GIRLS/MICHELLE/AUDREY/MICHELLE  
 SOME OF THESE DAYS

MICHELLE  
 Don't die, Daddy, don't die please.

ALL  
 SOME OF THESE DAYS

KATIE  
 You can't leave this poor little kid  
 without a father.

ALL  
 SOME OF THESE DAYS

AUDREY  
 She needs ya, Joe, she needs ya.

ALL  
 SOME OF THESE-DAYS:.....

143A

RESUME POST-SURGERY INTENSIVE CARE ROOM. JOE AND NURSE  
 BRIGGS. NIGHT.

143A

Nurse Briggs is still there. She lifts a pad and pencil.

NURSE BRIGGS  
 If you want to tell me anything,  
 just write on this pad.

Joe takes the pad and pencil and laboriously and slowly he  
 writes.

ABRUPT CUT TO:

143B

HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT.

143B

Her hand is exactly as we've seen it in the previous  
 moment between them.

JOE  
 ...Look, I think we've been flirting  
 with each other long enough...

ANGELIQUE  
 And you can only flirt so long,  
 Joe, then you have to take the  
 next step...or stop.

143B

CONTINUED

143B

JOE

Well, I really don't want to go any further.

(firmly)

I think you should leave.

She removes her hand.

ANGELIQUE

Are you sure?

JOE

Yes, I'm sure. Please go.

ANGELIQUE

(offering no objection)

...All right, Joe.

143C

RESUME POST-SURGERY INTENSIVE CARE ROOM. JOE AND NURSE BRIGGS. NIGHT.

143C

Nurse Briggs takes the pad from Joe.

NURSE BRIGGS

(reading)

"Am I alive?"

(to Joe)

Yes, you are alive.

Joe closes his eyes.

IN BLACK WE HEAR:

DR. GARRY (V.O.)

This is going to hurt a little.

FADE UP.

144

INT. INTENSIVE CARE ROOM. JOE, AUDREY, DR. GARRY, OTHER DOCTORS. DAY.

144

A r-r-r-rip as the stitches are taken from Joe's chest. The tube has been removed from his throat. Behind Dr. Garry are a number of residents and/or interns watching the demonstration. Audrey stands next to Dr. Garry. From Joe, a sharp exclamation of pain. Dr. Garry examines the scar proudly.

(CONTINUED)



144 CONTINUED

144 (CONT.)

DR. GARRY  
(pleased)  
Came out nice.

Audrey nods.

145 INT. RESTAURANT (LINCOLN CENTER AREA). HECHT, CHRISTOPHER AND  
SERGEANT. ACTRESS TO ENTER. DAY.

145

Hecht, Christopher and director, Lucas Sergeant, are finishing lunch. A small pot of espresso is in front of each. Christopher devours a very thick desert throughout the scene and cruises the restaurant for celebrities.

SERGEANT  
How soon do you think he'll be  
able to work?

HECHT  
Well, he's out of intensive care  
and back in a private room. It's  
just a matter of rest. The word  
is two months at the outside. And  
you know Joey ... this morning he  
said he could hardly wait ... said  
he had a lot of new ideas.  
(with a smile)  
Not all sex stuff either.

SERGEANT  
That's terrific. You must feel  
very good about that, Jonesy.

HECHT  
Relieved. We're all relieved.  
(to Waiter)  
Check, please.

SERGEANT  
(taking attache case  
from under table,  
opening it)  
Listen ... I did some thinking about  
... your script, and I made a few  
notes.  
(hands Hecht several pages  
of obviously detailed notes)  
... Use them, don't use them ...  
you know ... whatever you want.

HECHT  
(glancing through notes)  
Lucas, you put in an awful lot of work  
on this.

SERGEANT

Look, what are friends for? We're all rooting for each other. I'm just pleased Joe is well again.

An aspiring ACTRESS approaches the table with menu and pen in hand. She addresses Sergeant.

ACTRESS

(apologetically)

I hate to bother you but are you ... Lucas Sergeant?

SERGEANT

(smiling)

Yes.

ACTRESS

(offers him menu)

Would you mind?

SERGEANT

Not at all.

(signs menu)

ACTRESS

Next to Joe Gideon you're my favorite director.

Sergeant gives her a hasty glance and quickly finishes autograph, underlining it heavily.

ACTRESS

Thank you so much.

She leaves. As she does, the waiter puts the check on the table. As Hecht starts to reach for it, Sergeant makes a quick grab.

SERGEANT

I'll get it.

HECHT

(reaching to retrieve check)

No, Lucas this is on me.

SERGEANT

I said I'll get it!!

(glances at check, turns it over, begins to sign it)

... I'm really pleased for you, Jonesy.

146  
9A OMIT

146  
OMIT to  
149A

150 INT. 2ND HOSPITAL ROOM. LONG SHOT. JOE, AUDREY, NURSE GIBBONS. NIGHT. 150

The room is in semi-darkness. Nurse Gibbons sits in the corner; Audrey sits close to the bed. Joe is asleep.

CLOSE SHOT JOE.

As Joe awakens, on his face is a look of total bewilderment.

AUDREY (O.C.)  
Joe, what's the matter?

JOE  
(long moment)  
I-can't-believe-it ...

WIDER SHOT TO INCLUDE JOE AND AUDREY.

JOE  
(touching himself)  
My chest ... my arm ... my teeth ...  
I'm having a fucking heart attack!

CONTINUE.....Sc.150

150 CONTINUED

150

NURSE GIBBONS  
(moving in)  
That's impossible, Mr. Gideon.

I just gave you your medication.

She has a cool, professional smile and is completely impervious to logic.

JOE  
...how can it be...?

AUDREY  
Goddamn it, he knows the symptoms.  
(to Nurse Gibbons)  
Call somebody. Hurry!

NURSE GIBBONS  
He can't be in pain...let me take his pulse.

AUDREY  
Goddamnit!...get somebody!!

When Nurse Gibbons fails to respond, Audrey runs out.

NURSE GIBBONS  
(taking pulse)  
But you just had the medication, twenty minutes ago...you couldn't possibly be in pain...it was just twenty minutes ago.

151 INT. CORRIDOR. NURSES' STATION. AUDREY AND NURSE CHANG.

151

With her back to Audrey, Nurse Chang is talking on the telephone in an Oriental language.

AUDREY  
...Miss?  
(no answer -- Nurse continuing conversation)  
Miss!

(CONTINUED)

151 CONTINUED

151

NURSE CHANG  
 (after another few  
 sentences, breaks  
 into English)  
 ...just a second, please.  
 (back to telephone  
 conversation)

AUDREY  
Mr. Gideon needs help...he's  
having an attack!!

Nurse Chang casually completes conversation, hangs up the phone, turns to Audrey.

NURSE CHANG  
 Now, what is it you would like?

AUDREY  
 I would like to kick you right in  
 your eggroll...  
 (grabs Nurse's  
 arm, intensely)  
 ...but what I need is help for  
 Mr. Gideon who is having a heart  
 attack.

152 RESUME HOSPITAL ROOM. JOE, EMERGENCY RESIDENT,  
 NURSE GIBBONS. AUDREY WATCHING.

152

The Resident is preparing a shot. Joe is very frightened.  
 He trembles -- sweats.

JOE  
 Jesus, it's getting worse...it's  
 getting worse...

NURSE GIBBONS  
 Doctor, I gave him his medication...

Impatiently, the Resident holds up his hand to stop her.  
He is caring and expert; he gives Joe the injection.

EMERGENCY RESIDENT  
 This should help, Mr. Gideon.

As Joe and Audrey watch the needle go in.

AUDREY  
 (to Resident)  
 What's that?

152 CONTINUED

152

EMERGENCY RESIDENT

(to Audrey)

...morphine.

153 RESUME CORRIDOR. MOVING SHOT.

153

The Emergency Team is moving Joe. A worried Audrey accompanies to the elevator.

EMERGENCY RESIDENT

Feeling less pain?

Joe just shakes his head in growing panic. Down the corridor the elevator doors are already open. The gurney is pushed onto the elevator. Audrey is left outside. Before the doors close, Audrey gives Joe an encouraging wave. The elevator doors close; Audrey is left standing alone. Her smile fades to deep concern.

154 INT. LARGE ROOM. POST-SURGERY INTENSIVE CARE.  
JOE, EMERGENCY RESIDENT, ICU TEAM, NURSE BRIGGS.

154

The Resident is preparing another shot as the ICU Team, including Nurse Briggs, hooks Joe up to the various apparatus.

EMERGENCY RESIDENT

(effort to lighten  
the situation)

Well, at least you're getting a  
lot of use out of the equipment,  
Mr. Gideon.

He injects Joe with more morphine.

155 RESUME JOE'S ROOM. AUDREY AND NURSE GIBBONS.

155

Audrey enters the room to get her coat. Nurse Gibbons is preparing to leave. On the way out, Nurse Gibbons hands Audrey a piece of paper. Audrey looks at it.

AUDREY

...what's this?

NURSE GIBBONS

My name and address...you can send  
my check there.

Outraged, Audrey lashes out with her hand, giving Nurse Gibbons a resounding slap.

156 RESUME POST-SURGERY INTENSIVE CARE.

156

EMERGENCY RESIDENT  
(to Joe, meaning pain)  
...Still??

Joe nods. As another shot is prepared. Joe closes his eyes.

FADE TO BLACK -- FADE UP IMMEDIATELY TO:

The Resident is still intensely concerned with Joe.

EMERGENCY RESIDENT  
Any pain now?

JOE  
(quite drugged)  
...no...pain...gone...but something...  
(touches chest)  
...something breaking up in there...

ABRUPT CUT TO:

157 HALLUCINATORY DRESSING ROOM. CLOSE UP. ANGELIQUE.  
NIGHT.

157

ANGELIQUE  
(referring to make-up)  
~~I like that.~~ Now, that I like.

WIDER SHOT. JOE AND ANGELIQUE.

Joe is in the middle of applying grotesque make-up. Off screen we hear LAUGHTER and APPLAUSE. Startled, he looks at her.

JOE  
What are you doing here? I told  
you to leave. Now, please...  
get out!

ABRUPT CUT TO:

158 RESUME POST-SURGERY INTENSIVE CARE.

158

JOE  
(to Emergency Resident)  
...I can feel damage being done...

ABRUPT CUT TO:

159 RESUME HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE.

159

ANGELIQUE  
(quietly)  
No, Joe, I'm staying.

159 CONTINUED

159

JOE

No...

LAUGHTER AND APPLAUSE OUT.

ABRUPT CUT TO:

160 RESUME POST-SURGERY INTENSIVE CARE. CLOSE SHOT.  
JOE'S ARMS AND HANDS.

160

He removes the IV from his arm.

JOE (O.C.)

(very drugged)

No...go away!...go away!

ANOTHER CLOSE ANGLE. HANDS.

His hands remove the tapes and wires that connect his chest to the cardiac monitor.

JOE (O.C.)

...it can't happen now...

161 INT. HOSPITAL CORRIDOR. OUTSIDE POST-SURGERY  
INTENSIVE CARE. NIGHT.

161

In pajamas, Joe moves slowly down the corridor.

JOE

...no...no...no...

162 RESUME POST-SURGERY INTENSIVE CARE. NURSE BRIGGS  
AND AIDES.

162

Nurse Briggs is crossing the room, suddenly pausing when she sees Joe's empty bed. Turning to a male aide:

NURSE BRIGGS

Where's Mr. Gideon?

163 INT. HOSPITAL STAIRWAY. JOE TO APPEAR. NIGHT.

163

Over the empty stairway, we hear Joe's voice.

JOE (O.C.)

...here he is Ladies and Germs...  
tops in taps...

Joe appears around the corner of the staircase. He has some difficulty in breathing and movement and speaks as loudly as the drugs will allow.



163 CONTINUED

163

JOE

...tap dancer extraordinaire...

(pause)

If I were God, and sometimes I think I am...

(hesitates, bangs his head on wall several times; his forehead begins to bleed)

...it depends on how much morphine I've had...

(moving right to CAMERA, arms outspread)

...I would spare this terrific tap dancer.

164 RESUME POST-SURGERY INTENSIVE CARE. CLOSE SHOT NURSE BRIGGS. NIGHT.

164

She's on the phone obviously agitated.

NURSE BRIGGS

I don't know!...We were busy with an emergency and the next time I noticed, he was gone.

164A INT. HOSPITAL BASEMENT CORRIDOR. LONG SHOT. TO CARRY JOE. NIGHT.

164A

Seemingly endless corridors connect at a central point. Joe approaches from the distance along one of them. Along the walls are stacks of cartons containing hospital supplies. Joe's voice echoes as he jumps from box to box singing his own orchestral accompaniment.

JOE

Ba-a...

(next box)

...rum...

(next box)

...boom!!

He stops, spreads his arms, looks up.

JOE (contd)

God!...don't take me out now!

He jumps two or three more boxes, still singing his ba-rum-boom accompaniment, stops once more, looks up plaintively.

164A CONTINUED

164A

JOE (contd)

What's the matter? Don't you  
like musical comedy?

He continues jumping from box to box singing.

165 INT. ANOTHER HOSPITAL CORRIDOR. CLOSE SHOT ON DOOR MARKED "NO ADMITTANCE." 165

Joe reads sign. Then, without hesitation, he opens the door and enters.

166 INT. DISSECTION ROOM. JOE AND TWO TECHNICIANS. NIGHT. 166

Joe enters a room where bodies are dissected to save usable organs. Two men are dissecting a body on a gleaming steel table. They barely notice his presence. He crosses to a shelf where we see organs which are being preserved in formaldehyde: eyes, kidneys, etc.

JOE

(addressing entire shelf)

Listen...I told you guys you  
should take better care of your-  
selves. Too much booze...too  
much smoking...too much screwing  
around...it'll get ya every time.

The two men turn in surprise, look at Joe.

JOE

(as he exits)

I'll be back.

166A INT. ANOTHER HOSPITAL CORRIDOR. CLOSE SHOT REFLECTION OF JOE. NIGHT. 166A

The reflection is in a shiny piece of hospital equipment curving so the reflection looks distorted. He looks terrible.

JOE

What am I worried about? I'll fix  
it out of town.

166B INT. HOSPITAL OFFICE. TIGHT SHOT. BALLINGER. NIGHT. 166B

He is outraged.

DR. BALLINGER

(into phone)

Goddamn it, find him! I want that  
man back in ICU. Right now!

167 ANOTHER HOSPITAL CORRIDOR

167

As Joe slowly makes his way down the hall, he pauses when he hears a woman moaning loudly. The moaning comes from a room directly across the hallway. Curious, puzzled, he crosses to the open door and looks in.

168 WHAT HE SEES:

168

A very old woman, practically skeletal and near death, lies helplessly on a bed. Her moans continue.

INT. OLD WOMAN'S ROOM. JOE AND OLD WOMAN. NIGHT.

He crosses to the bed, looks at her tenderly for a moment. Carefully he climbs onto the bed, raises the sheet to get next to her and then enfolds her in his arms. He rocks her gently.

JOE

I think...you are...the most  
beautiful woman I have ever seen  
...and I love you.

The moans subside, and she looks at him as though he has evoked a memory from the past. He kisses her -- as a lover. The old woman closes her eyes and seems lost. Gently, he breaks the embrace. She opens her eyes as he rises from the bed. He leans over her, holding her hand, caressing her cheek. She closes her eyes slowly.

168A INT. NURSES' STATION. TWO HISPANIC ATTENDANTS. NIGHT. 168A

One attendant is on the phone responding to orders.

ATTENDANT

(thick accent)

Yes sir, yes sir, yes sir...

We do the best we can, sir.

(hangs up phone,  
to other attendant  
in Spanish)

I'm paid to give enemas not to  
chase lunatic patients.

SECOND ATTENDANT

(in Spanish)

Jesus Christ!

Both run off.

168B INT. ANOTHER HOSPITAL CORRIDOR. MOVING WITH JOE. NIGHT.

168B

(NOTE: Throughout all the hospital sequences we have heard the familiar paging voices for various doctors, etc.)

168B CONTINUED

168B

As Joe moves down the corridor, the voice over the PA is now the same as that of the Projectionist we heard in previous scene (Sc. 12).

PROJECTIONIST'S VOICE

Are you finished? Or do you want to run it again?

JOE

Yes, again! I'm not finished! I want to run the whole thing again!

169 INT. HOSPITAL CAFETERIA. JOE, CUSTOMERS, PERSONNEL. 169 NIGHT.

The room is quite empty. At one table sits a Middle Aged Couple. An Attendant is mopping up. There is only one Woman Attendant at both the food counter and the cash register. Joe enters, without hesitation walks to the food counter, stops at the dessert display. There are single portions of pie, whole pies as well. Picking up a piece of lemon meringue pie, he passes the cash register.

WOMAN ATTENDANT

That will be forty cents.

(when Joe simply walks away)

Sir!...Forty cents...

She looks bewildered as Joe crosses to a table right next to the couple. He becomes increasingly fascinated in their totally mundane conversation.

MIDDLE AGED WOMAN

The lowest estimate is eight hundred and sixty dollars.

MIDDLE AGED MAN

For a sprinkler system?!

MIDDLE AGED WOMAN

When we bought the house we both agreed we wanted a nice lawn.

MIDDLE AGED MAN

...I would like a nice lawn...

ANGLE ON WOMAN ATTENDANT.

She's on the phone.

WOMAN ATTENDANT

He's in pajamas, and he's acting like a junkie.

(pause)

Yeah...that's him.

RESUME JOE AND COUPLE.

MIDDLE AGED MAN

...can we afford that?

MIDDLE AGED WOMAN

If we don't get the new car this year, we...

JOE

(interrupting)

Get it.

They look at him with surprise.

MIDDLE AGED MAN

Get what?

Carrying his yet untouched pie, he crosses to them and sits down between them.

JOE

Get both. Get the automobile  
...get the sprinkler. Don't  
postpone any--thing.

Laboriously, he pulls himself up on the table top. On all fours he begins to sing and play spoons on the table as if they were taps.

JOE

PACK UP YOUR TROUBLES  
IN YOUR OLD KIT BAG  
AND SMILE SMILE SMILE

WHAT'S THE USE OF WORRYING  
IT NEVER WAS WORTHWHILE

His hand hits the pie, he licks his fingers.

JOE

...This pie is stale!

Moving down off the table, carrying the plate of pie, he crosses to the Woman Attendant.

169 CONTINUED

169

JOE  
This pie is stale!

WOMAN  
Mister, I want you to stay right  
there.

JOE  
I'm telling you...this pie is stale!

Nervously, she looks toward the door.

WOMAN  
(stalling)  
And you still owe me forty cents.

JOE  
This pie is stale!

WOMAN  
Man, I couldn't care less.

JOE  
Doesn't anybody care about anything?

Joe picks up a whole lemon meringue pie. PLOP! He shoves  
the pie flat into her face. The final showbiz insult.

ABRUPT CUT TO:

169A TRIPLE HEADED STEENBECK

169A

We see the same action (Joe throwing pie) repeated in three  
different ANGLES. PLOP. PLOP. PLOP.

ABRUPT CUT TO:

169B HOSPITAL CAFETERIA

169B

The Woman Attendant watches in shocked silence as Joe turns  
and walks away. Before he reaches the door, the two Hispanic  
male attendants enter. Swiftly, they move to his side,  
talking soothingly to him as they subdue him.

TWO ATTENDANTS  
Mister, you come with us...  
Nice and quiet, please...don't  
cause no trouble...  
Everything will be fine...  
All right?

JOE  
(soul of reason)  
All right.

169B CONTINUED

169B

He takes their arms and leads them off singing.

JOE

WHAT'S THE USE OF WORRYING  
IT NEVER WAS WORTHWHILE...

(spoken, to  
attendants)

This is only a rough cut, ya know.  
I don't have the titles yet...  
and all of the underscoring is  
not in...It's really not finished  
yet...I need more time...

MONTAGE OF CUTS BETWEEN POST-SURGERY INTENSIVE CARE  
WITH JOE AND

HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE.

- |      |    |   |      |
|------|----|---|------|
| 170  | 1. | Joe is strapped to the bed.   | 170  |
| 170A | 2. | We see Angelique applying finishing touches to his grotesque make-up. | 170A |
| 170B | 3. | IV is being replaced.   | 170B |
| 170C | 4. | Angelique works on Joe's mouth. He smiles.                            | 170C |
| 170D | 5. | Heart monitor retaped to his chest.                                   | 170D |
| 170E | 6. | TIGHT SHOT. ANGELIQUE.  | 170E |
|      |    | Angelique smiles, obviously pleased with her make-up job.             |      |
| 170F | 7. | <u>REPEAT ANGLE of OPENING SHOT of the film.</u>                      | 170F |

A shot of morphine.

EMERGENCY RESIDENT (V.O.)

(repeating opening  
dialogue)

Feeling any pain now?

JOE (V.O.)

(quite drugged)

...no...

- |      |    |   |      |
|------|----|---|------|
| 170G | 8. | ECU JOE'S FACE IN INTENSIVE CARE.                         | 170G |
|      |    | His eyes close as the morphine hits. His eyes open again. |      |

170H JOE'S POV. THE CARDIAC MONITORING MACHINE.

170H

Showing the lines reflecting his heart action.

SLOWLY WE DISSOLVE AS THE CARDIAC MACHINE BECOMES A TELEVISION SCREEN.

171 ON THE SCREEN WE SEE:

171

FULL SHOT. O'CONNER FLOOD.

In the familiar setting about to make yet another introduction. He holds a hand mike and works in front of a curtain.

O'CONNER FLOOD

Folks, what can I tell you about my next guest?

(he shakes his head  
in wonder)

This cat...allowed himself to be adored but not loved. Strictly a pro since age thirteen, starting in sleazy Chicago dives and bur-lee-cue...this cat rose to become a leading director-choreographer on the Great White Way and in flicks.

172 WE JUMP TO:

172

INT. TELEVISION STUDIO. MATCHING SHOT WITH ABOVE.

We are now "live" with O'Conner Flood as he continues.

O'CONNER FLOOD

But success in showbiz was matched by failure in the personal relationships bag...

(looks thoughtful)

And from all this experience he came to believe that his whole scene -- work, showbiz, personal life, even himself...all that jazz ...was bullshit. The cat swung between heavy ego and very heavy self doubt. He had become Numero Uno gameplayer -- like to where he didn't know...

(doing Amos and Andy)

...wheah de games ended an' de reality began.

(MORE)



O'CONNOR FLOOD (contd)

(out of Amos and Andy,  
fakes great sadness)

Like to him the only reality...  
is death, man.

(pause)

Let me lay on you...a so-so  
entertainer...not much of a  
humanitarian...and he was never  
nobody's friend...In his final  
appearance on the great stage of  
life...Mistuh Joe Gideon.

173 O'Conner clears and exits, later, possibly, to appear 173  
and participate in the succeeding number. The curtain  
parts to reveal a stage. Center stage is a hospital bed.  
Standing close by is a Backup Rock Group, two Backup  
Vocalists and two Backup Dancers. All are dressed in  
contemporary flash. Surrounding the stage on three sides  
are rising bleachers, completely filled. Some of the  
audience, specifically, identified later, are characters  
we have seen in this film.

The entire scene is at the moment completely motionless and  
silent.

Upstage there is a scrim on which various lighting effects  
and images can and will be projected. VERY SLOWLY the  
CAMERA MOVES IN until the hospital bed fills the SHOT.  
Unseen until now, Joe rises from under a sheet into a  
sitting position. He is in completed make-up and flash  
costume.

JOE (V.O.)

(amplified, reverberating)

...This has gotta be the best one  
yet...

HEAVY MUSIC INTRO.

He swings from the bed.

WIDE ANGLE. THE FULL SCENE.

The entire scene bursts into life.

The Rock Group playing, the dancers dancing as the entire  
audience bursts into wildly enthusiastic applause.  
Joe moves to front the Group.

THE CONCERT HAS BEGUN. The entire effect is a bizarre,

173 CONTINUED

173

wild rock concert with PHOTOGRAPHY to match: zooms, strange angles, flares, etc.

NOTE: THE FOLLOWING NUMBER, "BYE BYE LOVE," IS WRITTEN BY FELICE AND BOUDLEAUX BRYANT, RECORDED BY SIMON AND GARFUNKEL ON THE ALBUM "BRIDGE OVER TROUBLED WATER."  
WE HOPE THAT A NEW SONG CAN AND WILL BE WRITTEN THAT WILL SERVE THE SAME PURPOSE IN BOTH THEME AND ENTERTAINMENT VALUE. CONSIDER THIS, THEN, A DUMMY.

MUSICAL NUMBER:

\*\*\*\*\*

JOE AND GROUP

(singing)

Bye bye life

VARIOUS ANGLES JOE, GROUP,  
AUDIENCE.

Bye bye happiness

Hello loneliness

I think I'm gonna die

Bye bye love

Bye bye sweet caress

General applause has ended.  
Audience starts rhythmic  
applause on the beat.

Hello emptiness

I feel like I could die

Bye bye my life, goodbye

There goes my baby

With someone new

She sure looks happy

A smiling Katie, holding  
hands with her new Lover.

I sure am blue

RESUME ANGLE ON JOE.

She was my baby

Till he stepped in

Slowly, a macabre, Bosche-like  
figure of DEATH resembling  
Angelique bleeds through the  
scrim.

Goodbye to romance

That might have been

ANGLE OFFSTAGE. We see  
Angelique, thoroughly  
enjoying the show.

Bye bye life

ANOTHER ANGLE. JOE AND GROUP.  
Death image excluded.

Bye bye happiness

Hello loneliness

I think I'm gonna die

Bye bye love

Bye bye sweet caress

Hello emptiness

I feel like I could die

SERIES OF SHORT CLOSE UPS:  
Victoria, Stacy, other pretty  
Women. They are clapping  
rhythmically and enthusias-  
tically...all with big smiles.

JOE AND GROUP (contd).

Bye bye my love, goodbye

I'm through with romance

ANOTHER ANGLE. JOE AND GROUP.

I'm through with love

I'm through with counting

The stars above

And here's the reason

That I'm so free

My loving baby

Is through with me.

More SHORT CUTS of more prominent characters all clapping in time.

(Before Chorus)

WIDE SHOT OF AUDIENCE. Rising enthusiasm, some standing and squealing in ecstasy.

Bye bye life

Bye bye happiness

RESUME JOE AND GROUP.

Hello loneliness

I think I'm gonna die

Bye bye life

ANOTHER SERIES OF CUTS OF THE AUDIENCE.

Bye bye sweet caress

Hello emptiness

I feel like I could die

Bye bye my life, goodbye

Bye bye my life, goodbye

Bye bye my life, goodbye

Bye bye my life, goodbye

RESUME JOE AND GROUP AUDIENCE IN BACKGROUND.

The group begins a second instrumental chorus. The dancing continues on stage as Joe, carrying a hand mike, moves into the audience shaking hands, kissing people. Other people are reaching out desperately to touch him. The following will be INTERCUT with the action on the stage.

ISOLATE JOE AND STACY.

Stacy is completely ecstatic.

STACY

(hugging him)

Joe, that was the best!

JOE

(whispering in her ear)

No, Stacy, not the best. But it was the best I could do.

173 CONTINUED

He moves to:

ISOLATE JOE, KATIE AND BOYFRIEND.

Embracing both of them, Joe pulls them together.

JOE

Be good to each other.

Katie is obviously relieved at his acceptance. Responding to Joe's terrific generosity, the audience bursts into even wilder applause. He responds with a smile and outstretched arms as if to say "Yes, I really am a swell fellow."  
He moves to:

ISOLATE JOE AND VICTORIA.

VICTORIA

(weeping copiously)

Joey, I don't know what I'll do without you.

JOE

(gently chiding,  
in her ear)

You're over-acting, Victoria.

He moves on to:

ISOLATE JOE, PAUL DANN, LUCAS SERGEANT.

Dann, sitting next to Sergeant, drops his head in embarrassment as Joe approaches. Joe places his hand under Dann's chin, lifts his head.

JOE

(to Dann)

What are you worried about, Paul?

(indicating Sergeant)

You've got a great director there.

He embraces Dann, shakes hands with Sergeant.

JOE

(to Sergeant)

Give him a hit...give him a hit.

He moves on to:

ISOLATE JOE, MICHELLE AND AUDREY.

Joe embraces Michelle. She clings to him. He reaches out and touches Audrey's cheek.

JOE

(half-laughing)

At least I won't be able to lie  
to you again.

As he starts back to the stage, he shakes hands and embraces others among them Hecht, Penn, etc. and has brief exchanges with them whether we hear them or not. For instance, Penn: "What a finish, Joe, what a finish." Joe, now back on stage with group and dancers, finishes number. There is riotous applause. As he leaves the arena the audience stands continuing the ovation throughout the following.

ANGLE OFF STAGE. JOE AND ANGELIQUE.

She, too, is applauding. He walks to her; she opens her arms. He hesitates momentarily, then walks toward her. She embraces him tightly. He returns the embrace. They kiss. It lasts for a long moment, then slowly out of the kiss into an even deeper embrace. Their cheeks press together.

ANGELIQUE

If you want to be with me, Joe,  
you know you can never be with  
anyone else.

REVERSE ANGLE. CLOSE UP JOE.

As though in ecstasy, his eyes close. We HOLD for a moment.

JOE

I accept.

ABRUPT CUT TO:

174 INT. INTENSIVE CARE ROOM. CLOSE SHOT. JOE'S FACE. 174  
PROFILE.

CONTINUED APPLAUSE AND CHEERING THROUGH:

Motionless, eyes closed...he's dead. Hands lift the body  
bag to cover his face.

QUICK CUT TO BLACK

CREDITS ROLL

THE CHEERING AND APPLAUSE SEGUE INTO THE ETHEL MERMAN  
RECORDING OF "THERE'S NO BUSINESS LIKE SHOWBUSINESS."  
MERMAN'S BELTING, EBULLIENT RENDITION OF THE SONG CONTINUES  
UNTIL THE CREDITS FINISH.

FADE OUT TO:

T H E E N D