

"DISH DOGS"

By Ashley Scott Meyers and Nathan  
Ives Original Screenplay, pre-pre-  
preproduction November 1996 NOTE:  
Please excuse the formatting  
problems.

FADE IN:

INT. RESTAURANT - KITCHEN - NIGHT

STAINLESS STEEL walls and counters. Dishes CLANGING. STEAM and SMOKE rising. COOKS in a fury. WAITERS and WAITRESSES yelling, frantically picking up their orders.

IN THE DISH AREA

The commotion continues as more WAITERS and WAITRESSES unload an endless supply of dirty dishes.

But on the other side of the dish counter there is order; MORGAN WRIGHT stands in the "pit," racking the dishes with speed and precision, talking to the NEW GUY.

MORGAN

Dish washing is like life, once you  
get behind you can never catch up.

Morgan sprays down a rack of dishes and launches it into the HOBART (dishwasher). Morgan is 23 years old, tall, thin, and wears the look of a Kennedy.

MORGAN (CONT'D)

(continuing)

You've got to spray the dishes  
down. This thing'll sanatize'em  
but it won't really wash'em. You  
can't sacrifice quality for speed.

And as the Hobart spits out the clean dishes, JASON FLETCHER unloads them. Jason's a solid six feet, mature looking for

JASON

(to the new guy)

Be careful, if you hang out with  
him long enough you'll learn to  
like him.

MORGAN

Quiet please.

Jason whisks a load of dishes away.

(CONTINUED)

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MORGAN (CONT'D)  
There's just so many different  
little things to this job.

Morgan grabs a dark green rack.

MORGAN (CONT'D)  
(continuing)  
Like these dark green racks are  
much better for these boats than  
the light green ones. The light  
green ones are better for plates.  
It's just practice. It's all  
practice.

Morgan shoves the dark green rack of "boats" into the Hobart.

WAITRESS  
Full wine glass.

And the WAITRESS flips the wine glass rack over to Morgan and he shoves it into the Hobart.

KELLY  
Is it busy tonight?

MORGAN  
Not really. With three of us, we  
should be able to toy with this.

A WAITER pokes his head out of the office, yells:

WAITER  
Morgan, phone.

INT. RESTAURANT - OFFICE

Morgan sits at one of the desks talking into the phone.

MORGAN  
You're still going through with it?

DAVID (V.O.)  
Yeah. Can you believe that shit?

MORGAN  
"... and you shall change from a  
man with a future to a man with a  
past."

DAVID (V.O.)  
No... now I'm a man with a  
future... and a past!

(CONTINUED)

CONTINUED:

MORGAN  
We'll be there Friday morning.

INT. RESTAURANT - KITCHEN - DISH AREA

Morgan enters. Jason's in the pit racking the dishes.

MORGAN  
David's selling out.

JASON  
That's a problem. They're really  
going to do it?

Morgan nods.

JASON (CONT'D)  
We going?

MORGAN  
Yeah, to try and talk him out of  
it.

Another clean rack of dishes exits the Hobart.

MORGAN (CONT'D)  
Where's the new guy?

JASON  
I thought he was with you.

Jason yells across the kitchen to the MANAGER:

JASON (CONT'D)  
Where's your boy?

Worried, the manager moves to the dish area.

MANAGER  
What'd you mean?

MORGAN  
Looks like you lost another dish  
dog.

MANAGER  
What'd you guys do to him?

JASON  
(yells)  
Has anyone seen the new guy?

(CONTINUED)

CONTINUED:

WAITRESS

I saw him walk out the back door.

Jason pulls the new guy's abandoned apron out of the linen bag and holds it up. Morgan and Jason laugh.

MANAGER

Shit! Fucking dish dog! Can you guys stay for a few more days?

MORGAN

Sorry... we got an execution to go to.

FADE TO BLACK

And the Dish Dog theme song starts to play. It's an upbeat, fast paced song about freedom and being on the open road.

CLOSE ON NORTH CAROLINA LICENSE PLATE: "DSH DOGS"

EXT. HIGHWAY - DAWN

The license plate is attached to BLACK BEAUTY, a 1958 Ford, F-100, pick-up truck. Black Beauty wears a rough coat of black paint and is missing all four hubcaps.

The truck races away from Amarillo Texas, past the "Leaving Amarillo" sign.

INT. TRUCK

Jason drives, while Morgan sits in the passenger seat reading a beat up old map.

JASON

You hungry?

MORGAN

Nope.

Morgan highlights Amarillo Texas. Dozens of cities in the Southwest have already been highlighted.

JASON

You got to go to the bathroom?

MORGAN

No. We got to make it to Oklahoma City if we're going to make it by Friday.

Jason looks away.

(CONTINUED)

CONTINUED:

MORGAN (CONT'D)  
You going to see Molly?

JASON  
Probably not.

EXT. HIGHWAY - DAY

as the truck passes the "Welcome to Oklahoma" sign.

EXT. HIGHWAY - OKLAHOMA - DAY

The truck begins to lurch.

INT. TRUCK

Jason steers off to the side of the highway.

MORGAN  
What's the problem?

JASON  
We're not out of gas... it's got to  
be the fuel pump.

EXT. TRUCK

Jason gets out, immediately moving to the side of the road to take a leak. Morgan opens the hood and stares at the engine.

Jason joins Morgan and goes to work. He pulls off a hose from the engine and covers it with his thumb.

JASON  
Try and crank it.

Morgan gets into the truck and turns the engine over.

JASON (CONT'D)  
That's good. It's the fuel pump.

MORGAN  
Can we fix it?

JASON  
Dude... toy.

Jason goes to the back of the truck, opens up an extensive tool kit and pulls out another fuel pump.

EXT. TRUCK - DAY

as it drives through Oklahoma City.

EXT. HIGHWAY - DAY

as the Truck drives past the "Entering Arkansas" sign.

EXT. LITTLE ROCK, ARKANSAS - GAS STATION - DUSK

Morgan pumps the gas as Jason arrives at the truck carrying a handful of snacks.

MORGAN

What'd you get?

JASON

Nothin'.

Jason gets back into the truck.

MORGAN

What'd you spend ten bucks on  
snacks?

JASON

No, about Eight-fifty.

Morgan gets back into the passenger seat and the truck lumbers away.

EXT. TRUCK - NIGHT

as the truck drives over the Mississippi River, into Memphis, Tennessee.

EXT. TRUCK - DAWN

as the truck continues East.

EXT. TRUCK - DAY

as the truck passes the "Welcome to North Carolina- First in Flight" sign.

EXT. HIGHWAY - NORTH CAROLINA - DAY

A sign reads: "Greensboro 13"

The truck drives by.

EXT. TRUCK - DAY

as the truck enters Greensboro.

INT. TRUCK

The temperature gauge nears 240 degrees. Morgan and Jason notice.

MORGAN

It's getting a little hot, isn't it?

JASON

Don't worry a thing about it.

EXT. GREENSBORO - BATTLEGROUND ROAD - DAY

The truck maneuvers through the bumper to bumper traffic.

EXT. GREENSBORO - BATTLEGROUND ROAD

The truck turns off, into an upper-middle class neighborhood.

EXT. MIDDLE-CLASS NEIGHBORHOOD

The truck rolls to a stop. Light steam rises out of the engine and green anti-freeze boils onto the street and runs into the gutter.

INT. TRUCK

Jason pats the dashboard, says:

JASON

This is a lot of truck for four-fifty.

MORGAN

Touche'.

EXT. TRUCK

as Morgan and Jason get out of the truck and walk toward the WRIGHT'S HOUSE; it's white bred, middle-class America.

INT. WRIGHT HOUSE - DAY

The vacuum roars. MRS. NORMA WRIGHT pushes it back and forth and as she turns she sees Morgan and Jason standing in the doorway holding a few bags.

Mrs. Wright turns the vacuum off.

MORGAN

We came back for David's wedding.

(CONTINUED)

CONTINUED:

MRS. WRIGHT

You should have called. Your father will be so happy you're home.

MORGAN

We're going back on the road in a few days.

Morgan walks past Mrs. Wright, up the stairs.

Jason follows, says:

JASON

It's good to see you again Mrs. Wright.

Mrs. Wright nods and watches as they climb the stairs.

MORGAN (O.S.)

We'll be back later. We're going to see the professor.

EXT. PROFESSOR FROST'S HOUSE - DAY

The truck rests on the street in front of PROFESSOR FROST's house. Frost's house stands out from the other middle-class homes, it's more... artsy. There's a few pieces of "modern art" littering the front lawn.

MORGAN (O.S.)

Dishwashing is to me a soapy salvation, rejuvenation for my soul, recuperation from my upbringing, rejection of the bourgeoisie, reclamation of my will, and refuge from a teleological hurricane.

INT. PROFESSOR FROST'S HOUSE - PATIO - DAY

Morgan sits in a wicker chair.

MORGAN

(continuing)

With each dish I wash it's one less tie I have to wear. With each pot I scrub it's one less mortgage payment I have to make--

PROFESSOR FROST sits across from Morgan, smoking a pipe and drinking orange juice from a glass bottle. He's nearing 65, bearded, and wears sandals and shorts.

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CONTINUED:

MORGAN (CONT'D)

(continuing)

--with each glass I rack it's one less trip to Disneyland I have to take with my ingrate children, and each time I crank up Black Beauty, it's one less car payment I have to make.

Professor Frost claps and laughs.

FROST

How much longer do you think you can keep doing it?

JASON

I think we could stay out there at least another couple of years.

MORGAN

About 37 states. Maybe will hit Europe after that. We've covered almost the entire south, all the way out to the west coast.

Morgan pulls the map out of his backpack, carefully unfolds it and lays it out on the coffee table in front of Frost.

FROST

I've got to tell you, when you packed out of here a year ago in that truck, I didn't think you'd make it past Georgia. It sounds like you're really doing what you want.

Morgan and Jason smile, gloat.

INT. ACURA - DUSK

DAVID ALEXANDER drives, blond hair, blue eyes, conservative. SHANE MARTIN, dark, nearing six foot and 220 pounds sits in the passenger seat.

SHANE

So fellas, what's up?

Jason and Morgan are in the backseat.

JASON

Dish doggin' it.

(CONTINUED)

CONTINUED:

SHANE

Yeah. How do you like it?

MORGAN

It's wet.

SHANE

Yeah... So fellas, what's the word?

MORGAN

Marriage.

SHANE

Our boy's getting married.

DAVID

Isn't that crazy? It's not scaring me as much as it should.

JASON

Was it just a nightmare getting everything together?

David looks into the rear view mirror to check his hair; it's short, slicked back, all in place.

DAVID

Not for me. All the decisions were pretty much made by Karen and my mom.

JASON

Is your family pretty excited?

DAVID

Weddings are one big excuse for people to get pissed off at each other. My mom and my dad's mom have done nothing but yell at each other for a month.

MORGAN

What were they fighting about?

DAVID

My Grandmother is like, " Why wasn't Uncle Richard invited?" And we're just like, "because we haven't seen him in fifteen years." And then Nanny, my mom's mom, wants to invite three of her friends, who we don't even know.

(MORE)

(CONTINUED)

CONTINUED: (2)

DAVID (CONT'D)

And she went to Karen's mom, who's  
so nice to say "no," so then my  
other Grandmother wants to invite  
some of her friends.

General laughter.

MORGAN

How's the job?

DAVID

I still like it.

MORGAN

I'm not surprised.

DAVID

(ignoring him)

I just finished my first audit.

MORGAN

Was it as bad Granger said it would  
be?

DAVID

No, it wasn't that bad. It wasn't  
an unqualified report.

JASON

(to Shane)

How's your job?

SHANE

I fucking hate it.

MORGAN

What'd you do?

SHANE

Fucking fraud administrator...  
Yeah, I know it sounds great but  
all I do is wait by my computer for  
someone to call me up and bitch me  
out. "I got a fucking sixty-  
thousand dollar phone bill. What  
the fuck are you going to do about  
it?"

MORGAN

Sixty-thousand dollars?

(CONTINUED)

CONTINUED: (3)

SHANE

Sometimes more. People'd steal those chips and duplicate them. There'd be calls to places like India.

MORGAN

Any chicks?

SHANE

Yeah, I struck out with this older lady.

MORGAN

How much older?

SHANE

Fucking forty-two.

MORGAN

Shane! What happened?

SHANE

You know, we went out, seemed to have a good time, and she avoided me from then on.

JASON

Dude, you should come with us on the road.

MORGAN

Yeah, we'll strap another chair in the back of the truck.

SHANE

I might just do that.

DAVID

Have you guys seen the Professor?

MORGAN

Yeah, we were just there.

SHANE

So what's up with him? He just doesn't seem like a happy guy to me.

MORGAN

What are you talking about?

(CONTINUED)

CONTINUED: (4)

SHANE

I mean does he seem like a happy person to you?

MORGAN

I don't think he cares about being happy. There's something much more important than that. He's content. Content to know that he's lived his life the way he wanted. He didn't let women or society trap him.

MORGAN (CONT'D)

(continuing)

He's about the only person I know that's lived their life with any semblance of free will. If that doesn't lead to happiness, it leads to a helluva lot more.

Jason points at the street sign, says to David:

JASON

Take a left up here.

David gets in the left lane.

JASON (CONT'D)

(continuing)

Let's do a drive through.

SHANE

You guys been back since graduation?

MORGAN/JASON

No.

EXT. GUILFORD COLLEGE ROAD - NIGHT

The Acura turns onto Guilford College Road.

EXT. GUILFORD COLLEGE

"Oldest Co-ed college in the country, founded by The Society of Friends in 1848," reads the sign at the entrance to campus. The Acura drives past.

INT. ACURA

David rounds the first turn in the campus road.

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CONTINUED:

JASON

I guess there's no students?

SHANE

The Eastern Music Festival just ended.

JASON

Just think, the people that were Sophomores when we graduated are going to be the seniors.

Morgan considers this.

MORGAN

I don't want to talk about it.

David stops the car in front of ENGLISH HALL. They stare at the building for a moment, remembering. It's a nondescript brick dormitory.

JASON

We really thought we were the shit.

MORGAN

How many times did we walk down those steps?

JASON

A bunch.

DAVID

Let's go see some tittys before we all get depressed.

EXT. GUILFORD COLLEGE

David revs the engine and they're gone.

INT. BABY DOLLS - NIGHT

The fanciest strip club in Greensboro; red carpet, brass railings, and monied rednecks.

And the girls: beautiful and plentiful; giving lap dances, standing at the bar counting their tips, dancing on one of the three stages, serving drinks.

It's dark and the music blares and Jason and David sit by the main stage ogling LINDA LIPPS.

The songs ends and the announcer comes over the P.A.:

(CONTINUED)

CONTINUED:

ANNOUNCER

Let's have a big hand for Linda!  
 Remember gentlemen, these lovely  
 ladies only work for your tips, so  
 bring out those wallets and show  
 them your appreciation... And now,  
 you've seen her in Penthouse,  
 you've seen her on your T.V., let's  
 have a big hand for... Sindee Coxx.

The lights go down and the music goes up, and then the spotlight finds...

SINDEE COXX, as she runs through the smoke in a cowboy costume, and jumps onto the stage. BANG! BANG! as Sindee lets off a couple of rounds from her six-shooter.

The music blares.

The monied rednecks start hootin' and hollerin'.

Shane and Morgan sit at a small table by themselves.

A WAITRESS approaches them.

WAITRESS

You guys need anything?

Morgan shakes his head, looks around, takes it all in.

SHANE

I'm good.

AT THE STAGE

Jason and David watch as Sindee takes off her chaps to reveal only a G-string. David guzzles a beer as he stuffs a dollar bill between Sindee's naked breasts.

AT THE TABLE

Morgan stares across the room.

MORGAN

Check that out.

Shane looks, it's a BEAUTIFUL STRIPPER giving a lap dance to a heavy middle-aged REDNECK. He attempts to fondle her and she playfully pushes his hands away.

MORGAN (CONT'D)

I wonder how much that cost?

(CONTINUED)

CONTINUED:

SHANE

You should ask her.

David and Jason join Morgan and Shane.

DAVID

That's a lot of titty for a dollar.

JASON

Maybe we should call the girls and see if they want to join us.

A WAITRESS stops at the table carrying a tray of shots in test tubes topped with cherries.

WAITRESS

You want a body shot?

JASON

Get whatever you want, this one's on us.

David wraps his arms around her waist and pulls her close and whispers in her ear. She laughs and whispers something back. The music blares.

The waitress puts the test tube between her breasts and brings David's face to her chest and leans forward so he can swallow the drink. David smiles and pulls her closer. She takes the cherry stem in her mouth and slowly feeds him the cherry. David eats the cherry and smiles in triumph.

JASON (CONT'D)

Karen would be pretty pleased.

DAVID

I'm not married yet!

WAITRESS

You want one?

Jason nods and turns and the waitress straddles him. She puts the test tube between her breast and brings Jason's face to her chest and leans forward so he can swallow the drink. She takes the cherry stem in her mouth and slowly feeds him the cherry.

Jason pulls \$10 out of his back pocket and gives it to the waitress.

WAITRESS (CONT'D)

Anyone else?

(CONTINUED)

CONTINUED: (2)

SHANE

No thanks.

Morgan shakes his head. The waitress leaves.

DAVID

Morgan, I'm surprised you weren't all over the body shot.

MORGAN

You should have asked her if she dances.

David chugs down another beer. Morgan looks back to the lap dance only she's gone. The redneck reclines by himself, enjoying the show.

MORGAN (CONT'D)

You guys about ready to go?

DAVID

We just got here.

David gets up and starts walking toward the bar, only there's a stage in front of him. He jumps onto the stage and walks across, past a girl dancing, and jumps down on the other side, which is at the bar.

Morgan and Jason share a look.

JASON

What is that guy thinking?

MORGAN

Don't even worry about it, we're out of here.

Morgan exits.

AT THE BAR

A bouncer stares down at David.

BOUNCER

You need to calm the fuck down.

EXT. BABY DOLLS - PARKING LOT - NIGHT

As Morgan exits Baby Dolls, he passes the beautiful stripper that he watched give a lap dance. Her name is ANNE. Their eyes meet.

As Morgan's almost past her she says:

(CONTINUED)

CONTINUED:

ANNE  
You got a cigarette?

Morgan stops, turns around.

MORGAN  
No... I don't smoke.

ANNE  
Oh... okay.

MORGAN  
I'm thinking about starting though.

ANNE  
Oh yeah, why is that?

MORGAN  
You know, you get to use a lot more  
of your sick days. You die  
earlier. And then I'd have a  
cigarette when beautiful girls  
asked me for one.

Anne smiles and turns away from Morgan. Morgan walks to the Acura and gets in.

A moment later Anne jumps in after him.

ANNE  
It's cold out there.

MORGAN  
It's a hundred degrees.

ANNE  
It's cold in here.

MORGAN  
It's a hundred degrees in here,  
too.

ANNE  
Okay, you win, game over. My  
name's Anne.

She holds out her hand. Morgan shakes it.

MORGAN  
Morgan.

And there's an awkward silence.

(CONTINUED)

CONTINUED: (2)

MORGAN (CONT'D)

Anyways.

ANNE

Doesn't your friend lock the door?

MORGAN

I left it unlocked so I had some place to go when I wanted to leave early.

ANNE

You're funny.

MORGAN

Anyways...

ANNE

Stop saying that, it's making me feel like you don't want to talk to me.

MORGAN

I say it when I don't have anything to say.

ANNE

Tell me how much you love me...  
don't answer that.

MORGAN

Anyways...

ANNE

Stop saying that!

MORGAN

Okay... Do you like being a stripper?

ANNE

I love it. I don't have to worry about what I'm going to wear to work.

MORGAN

You're funny, too... Any-(stopping himself) Do you make a lot of money?

(CONTINUED)

CONTINUED: (3)

ANNE

Not really. It's like waiting tables, everyone likes to talk about how much money they make, but it's like four hundred on a good week, two hundred on a bad week. I'm not going to get rich or nothing.

MORGAN

Why do you do it?

ANNE

This is such an easy job, I mean how hard is it to get up on stage and shake your breasts around?

MORGAN

I'm not really sure.

ANNE

I only have to work about six hours a night. I need something with flexibility. And it doesn't bother me to show my breasts to some horny old man.

Anne pulls up her shirt to expose her breasts. Morgan's eyes go straight for them- and they are lovely.

ANNE (CONT'D)

Breasts are like a magnet to a man's eyes. I mean what's the big deal?

She pulls her shirt back down.

MORGAN

I don't understand it myself, but there's just no... "been there done that," when it comes to breasts.

ANNE

So what do you do?

MORGAN

I'm a dishwasher.

ANNE

Do you like it?

MORGAN

It's kind of a lifestyle choice.

(CONTINUED)

CONTINUED: (4)

ANNE

You have a girlfriend?

MORGAN

Don't you think a better question  
is whether or not someone considers  
me their boyfriend?

ANNE

Why?

MORGAN

Well, I mean, that answers your  
question a lot better. There could  
be a girl out there who I consider  
my girlfriend, but she doesn't  
think I'm her boyfriend, or there  
could be a girl out there that  
thinks I'm her boyfriend, but I  
don't really think of her as my  
girlfriend. It's a perception  
thing.

ANNE

(bewildered)

Okay... Does someone consider you  
their boyfriend?

MORGAN

Well... no.

ANNE

You like girls?

MORGAN

No- I mean Yes, I do. I resent it,  
but I do.

ANNE

I had to ask, I mean you're sitting  
out here by yourself when you could  
be in there looking at naked women.

MORGAN

That's alright. Does someone  
consider you their girlfriend?

ANNE

Yeah.

MORGAN

Oh.

(CONTINUED)

CONTINUED: (5)

ANNE

The asshole should be here now,  
picking me up.

MORGAN

You going to marry him?

ANNE

No... I don't think so. There's  
something missing.

MORGAN

Missing? Like what?

ANNE

I don't know... We never talk like  
this.

MORGAN

What'd you mean?

Anne thinks for a moment.

ANNE

Like... he might ask me if I liked  
being a stripper but- but it would  
just end with my saying "yes."

MORGAN

Why'd you go out with him in the  
first place?

ANNE

I was attracted to him. You want  
to give me a ride home?

MORGAN

How much?

ANNE

How... much?

And it dawns on Anne what Morgan is implying.

ANNE (CONT'D)

Fuck you. I'm not a whore. I just  
need a ride home.

MORGAN

I'm sorry.

ANNE

I don't fuck for money.

(CONTINUED)

CONTINUED: (6)

MORGAN

But I think I'd rather pay. That way there'd be no preconceived notions.

ANNE

I'm not whore.

Anne gets out of the car, leans back in through the window.

ANNE (CONT'D)

What are you doing tomorrow?

MORGAN

I'm going to a wedding.

ANNE

And the night after that?

MORGAN

I'll be back on the road.

ANNE

Okay, game over, you win. Who's car is this?

MORGAN

My friend David's.

ANNE

He the one getting married?

MORGAN

Yeah. Why?

Anne walks back to Baby Dolls' entrance. Morgan watches.

Morgan looks at his watch, turns back toward the entrance, watches as Anne pulls a cigarette out of her purse and smokes it.

INT. BABY DOLL'S

The music pounds and David pushes his face up into the Waitresses naked breasts as he receives another body shot...

And wedding music rises up...

CLOSE - DAVID

dressed in a tuxedo, staring at Karen, his bride, who is staring back at him.

(CONTINUED)

CONTINUED:

DAVID

I... do.

INT. CHURCH - DAY

The PASTOR turns to Morgan.

PASTOR

May I have the ring?

Morgan fishes it out of his pocket, finds the ring, still in the case, and hands the whole thing to the Pastor.

PASTOR (CONT'D)

(whispering)

Take it out.

Morgan takes the ring out of the case and hands it to the Pastor, who turns to David and hands it to him. David slides the ring onto Karen's finger and they kiss.

INT. RECEPTION HALL - NIGHT

FREDDY AND THE FANTASTICS play "Baby Oh Baby" on stage. PEOPLE eat and drink, and wait in line at the buffet, and COUPLES dance, including David and Karen and...

JASON AND MOLLY

MOLLY

I thought you guys would be on the road.

JASON

Morgan's the best man.

Molly pulls closer to Jason. The music continues. Molly's tall, preppy, "cute."

JASON (CONT'D)

What have you been up to?

MOLLY

I'm waiting tables at the Museum Restaraunt, the money's great but I'm looking for more of a career.

JASON

That sounds good, as long as you're happy.

(CONTINUED)

CONTINUED:

MOLLY

Other than that, I exercise a lot, spend time with my family, go out with friends, and veg.

JASON

Do you have anything in mind for a career?

MOLLY

I'm applying for this job as the coordinator for a German study abroad program. I think I'll get it.

JASON

That sounds pretty good.

Morgan, Shane, and Professor Frost sit at a table watching the couples dance.

Jason and Molly continue to dance. Jason finally says:

JASON (CONT'D)

Is there... any new men in your life.

MOLLY

I've been going out with Aaron, he's nice but it's nothing serious, I could never marry him.

JASON

Why not?

MOLLY

He's just not as motivated as I am. He doesn't have much concern for getting ahead in life.

JASON

That's alright. Maybe he's just a late bloomer?

MOLLY

I don't think so. What about you, any new women in your life?

JASON

It's a little tough to go out with anyone when you only stay in one place for a week or two.

(beat)

(CONTINUED)

CONTINUED: (2)

MOLLY

So when are you going to settle down and get a real job?

JASON

Who knows? Someday I guess.

MOLLY

Did you give up on the big house, the Mercedes, and the millions you were going to have by the time you were thirty?

JASON

I don't know, I'm just taking it day by day.

MOLLY

You've got so much potential, it seems like such a waste.

JASON

I don't know about that. I sort of enjoy seeing the country and being free.

MOLLY

Don't you want someone to come home to and spend the rest of your life with?

JASON

I've got Morgan.

MOLLY

You can't marry Morgan.

JASON

Settling down means giving up my freedom. I'm not sure I'm ready to do that.

"Baby Oh Baby" slowly fades out and the dancing stops and people clap for Freddy and the Fantastics.

MOLLY

Now is that you talking, or Morgan?

CLINK! CLINK! CLINK! Morgan stands on stage tapping his glass.

(CONTINUED)

CONTINUED: (3)

MORGAN

I guess it's tradition for the best man to give a speech, so, here goes... I have to admit that I'm a little green with envy. Now... David's got it all. A promising career, a really cool car, and a beautiful wife. I hope I can one day be as happy. And with that, I purpose a toast to David and his beautiful wife, Karen.

Morgan holds up his glass to toast. David smiles at Morgan, and discretely gives him the finger as the crowd claps and Freddy and the Fantastics start to play again.

INT. RECEPTION HALL - LATER

The night is winding down, the cake has been cut, the band is packing up.

Jason and Molly sit at a table, alone.

JASON

That's the same dress.

MOLLY

What?

JASON

That's the same dress you wore to the Binford Formal.

MOLLY

Oh yeah, I guess it is.

JASON

I've still got that picture of you holding a bundle of roses.

Morgan sits on the other side of the room watching Jason and Molly. He looks at his watch and walks into the foyer.

INT. FOYER

Morgan walks to the phone and dials. A MAN'S voice answers.

MAN (V.O.)

Baby Dolls.

(CONTINUED)

CONTINUED:

MORGAN

You have a girl named Anne that  
dances there, is she dancing  
tonight?

MAN (V.O.)

She's off tonight, but we got Judy  
Cum. Why don't you come on down?

Morgan hangs up the phone and walks back into the reception room.

INT. RECEPTION ROOM

Morgan walks over to Jason and Molly.

MORGAN

We out of here?

JASON

Molly is going to give me a ride,  
I'll be back in half an hour or so.

Morgan nods.

MORGAN

I'll pick you up tomorrow.

Morgan turns and walks away.

INT. WRIGHT'S HOUSE - MORGAN'S BEDROOM - DAY

Morgan lies in bed staring at the empty bed across the room.

INT. WRIGHT'S HOUSE - KITCHEN - DAY

Mrs. Wright stands over the stove cooking breakfast. JOHN WRIGHT sits at the table reading the newspaper, drinking coffee.

Morgan enters.

MR. WRIGHT

Hey guy.

MRS. WRIGHT

How was the wedding?

MORGAN

It was alright.

Morgan sits down at the table.

(CONTINUED)

CONTINUED:

MR. WRIGHT

Morgan, did you see this article on  
the food bank opening in  
Greensboro?

MORGAN

No dad.

MR. WRIGHT

It says here they're hiring. Maybe  
they need an accountant. It'd be a  
good way to use your degree and  
help a lot of people.

MORGAN

You think they need a dishwasher?  
Look, dad, if I was going to get a  
job, I'd just get something that  
paid a lot of money.

Mrs. Wright is putting French toast in front of Morgan.

MRS. WRIGHT

You can't wash dishes for the rest  
of your life.

EXT. WRIGHT HOUSE - STREET - DAY

Morgan hugs his mother... hugs his father... gets into the truck and drives away.

EXT. BATTLEGROUND ROAD

The truck turns onto Battleground Road.

INT. MOLLY'S APARTMENT - LIVING ROOM - DAY

HONK! HONK! HONK!

Molly's leaning up against Jason on the couch.

JASON

That's Morgan, I gotta go.

EXT. MOLLY'S APARTMENT

Jason exits the apartment, kisses Molly, and says:

JASON

I'll call you from the road.

MOLLY

Drive safely.

(CONTINUED)

CONTINUED:

Jason gets into the truck and they drive off.

INT. TRUCK

Jason drives, Morgan's in the passenger seat.

MORGAN

Maybe we should stop by the  
Outback?

Jason nods his approval and pulls a sharp left...

EXT. OUTBACK STEAKHOUSE - DAY

The truck is parked in the parking lot.

INT. OUTBACK STEAKHOUSE - KITCHEN - DAY

KNOCK! KNOCK! KNOCK!

BRIAN, the kitchen manager, pushes the back door open to reveal Jason and Morgan.

BRIAN

Hey, it's the dynamic duo.

Jason and Morgan enter.

BRIAN (CONT'D)

You guys are just in time. The  
dishwashers just walked out.

Morgan and Jason look at each other and laugh.

JASON

That's a problem.

BRIAN

(continuing)

You guys want to stay and dish?

MORGAN

(to Jason)

What do you think?

JASON

Yeah, sure.

MORGAN

We'll stay tonight but we got to  
get on the road.

(CONTINUED)

CONTINUED:

BRIAN

We'll take what we can get. You know the drill, get your aprons.

INT. OUTBACK STEAKHOUSE - DISH AREA - NIGHT

DEAN, the manager (American by birth, Southern by the grace of God) walks by and does a double take when he sees Jason and Morgan.

DEAN

What are you guys doing back?

JASON

David got married.

DEAN

David got married? Who'd he marry?

JASON

Remember Karen?

DEAN

Karen! They spent more time fightin' than lovin'.

MORGAN

What's the difference?

DEAN

I want to talk to you boys before you leave, you hear?

Dean disappears into his office.

DISH AREA - LATER

Jason's in the pit. As he pulls another load of dishes across the counter, a BEAUTIFUL WAITRESS sets a tray down and starts to unload dirty dishes.

JASON

(to Morgan)

Dude.

Morgan sees the beautiful waitress.

MORGAN

Sweet.

The beautiful waitress finishes unloading the dishes and exits out the back door.

(CONTINUED)

CONTINUED:

JASON

Do you think she'd sleep with me?

MORGAN

Probably not.

They both laugh.

JASON

Watch this.

Jason goes to the soda fountain, gets two glasses of soda, and exits out the back door after the beautiful waitress.

EXT. OUTBACK - BACK - NIGHT

The beautiful waitress smokes a cigarette. Jason comes out carrying the two sodas.

JASON

It sure is hot out here.

She blows smoke, nods.

JASON (CONT'D)

Would you like a soda?

BEAUTIFUL WAITRESS

No.

There is an awkward silence. Jason takes a sip of one of the sodas, looks around, and goes back inside.

INT. OUTBACK STEAKHOUSE

Jason throws the sodas in the garbage can and walks back to the...

DISH AREA

MORGAN

How'd it go?

JASON

Pretty well.

Jason jumps back into the pit and resumes racking dishes.

DISH AREA - LATER

Jason and Morgan keep up with the onslaught of dirty dishes; Jason's in the pit, while Morgan unloads the clean racks and puts them away.

(CONTINUED)

CONTINUED:

WAITRESS  
Full wine glass!

Not a problem, Jason pulls the rack down, swings it into the Hobart, throws an empty glass rack up, and keeps racking the dishes.

WAITER  
We need clean silverware!

MORGAN  
(pointing)  
It's right there.

The waiter goes for it.

DISH AREA - LATER

Morgan mops the floor. Jason racks the last few dishes and squeegees off the counter.

INT. OUTBACK STEAKHOUSE - OFFICE - NIGHT

Dean paces back and forth.

DEAN  
Now boys, I understand your loyalty to each other- and I can appreciate that. We got two spots. Brian's leaving, he's getting his own store, so we need two people. Kitchen manager during the day. Assistant manager at night.

Dean turns to Morgan and Jason, who are seated.

JASON  
How soon would we need to start?

DEAN  
Brian's leaving in two weeks. Now Morgan, I know you and I don't want you saying "no" without even thinking about it.

MORGAN  
I have thought about it. I think about it 40 hours a week. No!

DEAN  
I'm offering you a real job, some security.

(CONTINUED)

CONTINUED:

MORGAN

Security's overrated. There's security in jail.

DEAN

Look, it only took Brian five years to get his own store, you could do it in half that time.

MORGAN

I don't think they'd want the owners washing dishes and leaving after two weeks.

DEAN

I'm offering you boys a chance to make some real money, start a career. Don't you want a career?

MORGAN

See, that's where we differ, sure we want a career, but not as much as we want some truth and some meaning.

DEAN

You know you don't have to go with him?

Jason looks up as he realizes this was directed at him.

JASON

I know, but I'm young, and this is a great adventure, meeting people, seeing new places, and being free to do what I want.

DEAN

Someone's been feeding you false promises.

MORGAN

We'll then, maybe we'll be back.

DEAN

You can't wash dishes forever.

MORGAN

It's not about washing dishes, it's more of a... lifestyle choice.

DEAN

I just don't understand you boys.

INT. OUTBACK STEAKHOUSE - BAR - NIGHT

The Outback Staff is gathered around the bar drinking beer. A WAITER holds up his glass to toast and says:

WAITER

To the greatest dish dogs that ever  
lived!

Everyone toasts and drinks.

WAITER (CONT'D)

You guys are really going out and  
doing what you want.

MORGAN

We are?

WAITRESS

Where are you guys headed off to  
now?

JASON

You know, We're really not sure.

Laughter and another Waiter says:

WAITER

Now I'll toast to that.

EXT. OUTBACK STEAKHOUSE - PARKING LOT - DAWN

The dish dog theme song starts to rise up as Morgan and Jason exit the Outback Steakhouse and walk across the parking lot and get into Black Beauty and drive away.

INT. TRUCK

Jason drives, Morgan sits in the passenger seat.

JASON

So... where are we headed off to?

MORGAN

Well... let's see.

Morgan pulls out the old, battered map of the United States.

EXT. HIGHWAY - DAWN

The truck roars past the "Leaving Greensboro" sign as the sun rises out of the horizon and dish dog theme song continues to play.

INT. TRUCK - DAY

Jason drives, Morgan's in the passenger seat.

MORGAN

What is it about Molly you like so much?

JASON

Nothin'.

MORGAN

No, seriously.

Jason contemplates, says:

JASON

Well... Remember when I hurt my back? I was just lying on Blake's futon and she came by and brought me ginger snaps and milk and just hung out. That was really nice. And... the fact that she liked me so much.

(and)

I was always attracted to the way she looked, tall, short hair, and big chested.

(CONTINUED)

CONTINUED:

MORGAN

She was big chested?

JASON

Yeah, big enough for her to  
press'em together and let me put my  
cock between'em.

MORGAN

So what you're telling me is you  
got a small cock?

JASON

Ha-ha, very funny.

MORGAN

Did you know you liked her so much  
the first time you talked to her?

JASON

Not really, cause Curt was kind of  
interested in her. I was just kind  
of chatting with her.

MORGAN

Doesn't it just seem like sometimes  
you can tell you're attracted to  
someone after talking to them for  
only a few minutes?

JASON

Yeah, I guess.

EXT. HIGHWAY - DAY

The truck passes.

EXT. KOA CAMPGROUND - DUSK

Suburbia has gone camping: R.V.s, T.V.s, and jetskis.

The truck comes to a stop at one of the few tent sites.  
Morgan and Jason get out and stretch.

Jason moves to the back of the truck and unloads the tent.

Morgan moves with him as they unroll the tent. They each  
grab one of the middle posts and pull, and the tent rises.  
Jason pounds his stake into the ground and tosses the hammer  
to Morgan, and Morgan does the same. Jason sets the next  
stake up and Morgan pounds it in... They've done this before.

INT. TENT - NIGHT

A flashlight is the only source of light. Morgan blows up his air-mattress, which consumes nearly 3/4 of the floor space. Jason sits on a dime store pool raft.

JASON

I'll be right back.

MORGAN

What are you doing?

JASON

Nothin'.

Jason exits the tent.

EXT. KOA CAMPGROUND - NIGHT

Jason goes to the pay phone and dials.

JASON

(into phone)

Hey you.

MOLLY (V.O.)

Hey, where are you?

JASON

Louisville, Kentucky.

Molly laughs. Jason leans back against the phone booth, settles in.

MOLLY

How's it going?

JASON

Pretty well, we're going to try getting a job tomorrow...

INT. TENT - NIGHT

Jason's flashlight cuts through the night as he gets into the tent. Jason quietly gets into his sleeping bag.

MORGAN

How's Molly?

JASON

How's your mom?

CLOSE ON PHOTO OF DAVID AND KAREN

in their wedding attire.

INT. ANNE'S KITCHEN - NIGHT

as Anne cuts the picture out of the newspaper.

Anne looks at the photo, picks up the phone book.

EXT. KOA CAMPGROUND - DAY

Morgan goes through "Bernard Shaw's Plays," stops on page and finds \$348.

Morgan takes the \$48 and moves the \$300 to page 300.

As Jason gets out of the tent, Morgan shoves the book deep into his bag.

MORGAN

How much money you got?

Jason routes through his pockets, comes up with about twenty-five bucks and some change.

JASON

Twenty-five.

MORGAN

That's all you got?

JASON

I bought gas yesterday.

MORGAN

Yeah, and I bought a tank of gas, too.

JASON

How much do you have?

MORGAN

Forty-eight dollars.

JASON

I thought you always kept three hundred?

MORGAN

I'm not spending that. That's for emergencies only.

(CONTINUED)

CONTINUED:

JASON

I guess a gift for Molly isn't an emergency?

EXT. LILLY'S RESTAURANT - DAY

The truck sits in the parking lot.

INT. LILLY'S RESTAURANT

Morgan and Jason sit at a booth with the manager, DEREK LILLY.

MORGAN

We may only be here for a few days, but we offer a few guarantees: we'll be here on time, we won't walk out in the middle of the shift, and we'll give at least 24 hours notice.

LILLY

You sound like hard working young men, but I'm sorry, I just hired two new guys.

Morgan holds out his hand to LILLY.

MORGAN

Thank you for your time.

EXT. LILLY'S RESTAURANT - PARKING LOT

Jason and Morgan are walking to the truck.

JASON

Have you ever met anyone that you absolutely can't stand, but there's no real reason why?

Morgan laughs. They get into the truck.

INT. SHAVE DILLER'S BAR AND GRILL - DAY

The MANAGER shakes his head, "no."

Jason extends his hand...

EXT. E.J.'S BISTRO - BACKDOOR - DAY

Jason and Morgan pass the two DISH WASHERS as they enter. One of the dish washers takes his apron off and throws it into the dumpster.

## DISH WASHER #1

They ain't paying me enough to wash all them dishes.

INT. E.J.'S BISTRO

E.J., the manager, nods his head as he shakes hands with Morgan and Jason. E.J. pulls out two aprons.

INT. E.J.'S BISTRO - DISH AREA - NIGHT

Morgan stands in the pit, leaning against the counter. Jason's looking under the glass rack at the waitresses.

JASON

Not much to look at.

MORGAN

I'd be inclined to agree with you  
on that one.

They watch as a few WAITRESSES (all unattractive) pick up  
there orders at the window.

JASON

I'll be right back.

Jason exits.

EXT. E.J.'S BISTRO - PHONE BOOTH - NIGHT

Jason talks on the phone.

MOLLY (V.O.)

When are you coming back?

Jason stops to think for a moment.

JASON

Soon...

INT. E.J.'S BISTRO - DISH AREA - NIGHT

Still no dishes as Morgan and Jason wait around.

MORGAN

You going to hit on any of these  
girls?

JASON

Probably not.

(CONTINUED)

CONTINUED:

MORGAN

Why not? You'd probably have a good chance with that one over there. (pointing to Martha)

MARTHA (5'2" and 350 pounds) lifts a huge tray of food onto her shoulder.

JASON

If I was that desperate I'd just call your mom.

MORGAN

If I was that desperate I'd call Molly.

INT. E.J.'S BISTRO - DISH AREA - LATER

Morgan and Jason clean up...

JASON

You stay here and work, I'm going to see if they're hiring down at Hooters.

MORGAN

I don't think there's a hooters in this town.

INT. TENT - NIGHT

Morgan and Jason lay awake in the tent.

MORGAN

That was pretty brutal, it was just so freakin' slow.

JASON

I'll say.

MORGAN

Maybe we should work tomorrow night and get out of here.

JASON

Yeah... Maybe we should head back to Greensboro?

MORGAN

What for? To see Molly?

JASON

No, but we could save some money.

(CONTINUED)

CONTINUED:

MORGAN

Let's just keep going west.

EXT. E.J.'S BISTRO - DAY

Morgan talks on the phone.

MORGAN

How's married life treating you?

DAVID (V.O.)

You ever tried one of those "ice" beers?

MORGAN

No, why?

DAVID

They're pretty good, and they got twice the alcohol content. By the way, who's Anne?

MORGAN

Anne? Why?

DAVID

She called here looking for you.

This strikes Morgan.

INT. E.J.'S BISTRO - DISH AREA - DAY

Jason stands in the pit, waiting for dishes. Morgan enters.

JASON

What did David have to say?

MORGAN

It's going pretty well, he's become an alcoholic.

JASON

That's good.

EXT. E.J.'S BISTRO - NIGHT

The truck pulls out of the parking lot.

EXT. HIGHWAY - NIGHT

The truck picks up speed as it heads north.

INT. TRUCK - NIGHT

The temperature gauge nears 240 degrees. Morgan and Jason notice.

MORGAN

She's running a little hot, isn't she?

JASON

I'll check it at the next gas station.

EXT. GAS STATION - NIGHT

Morgan pumps gas. Jason stuffs his face with a hot dog, puts a bag of food into the truck, pops the hood and gets back out.

Morgan finishes, gets into the truck.

Jason grabs a bottle of anti-freeze from the back and pours it into the radiator. Finished, Jason slams the hood down and gets back into the truck.

The truck roars to life and pulls away.

A puddle of anti-freeze lies on the ground.

INT. TRUCK - NIGHT

Jason downs another hot dog, offers one to Morgan.

JASON

You want some?

Morgan shakes his head and pulls out his coleman water cooler and a sandwich.

Jason eats the last hot dog and sets a bag of chips and a soda on the dash board in front of Morgan. Morgan doesn't go for it.

EXT. HIGHWAY - NIGHT

as the truck continues west.

EXT. JEFFERSON CITY, MISSOURI - ROUTE 50 - DAY

The truck drives into town.

EXT. MOYER'S STEAK AND SEAFOOD - DAY

The truck sits in the parking lot.

INT. MOYER'S STEAK AND SEAFOOD - DAY

Morgan and Jason sit at the bar. The MANAGER prepares the bar.

MORGAN

We may only be here for a few days,  
but we offer a few guarantees:  
we'll be here on time, we won't  
walk out in the middle of the  
shift, and we'll give at least 24  
hours notice.

MANAGER

I had to fire the last bunch of  
dish dogs 'cause they were throwing  
the dishes into the river instead  
of washing 'em.

The Manager heaves a garbage can of empty liquor bottles over  
the bar.

MANAGER (CONT'D)

(continuing)

I'll tell you what, I'll use you as  
long as I can, but if I can find  
someone permanently, you'll have to  
make a decision.

JASON

Fair enough.

INT. MOYER'S STEAK AND SEAFOOD - DISH AREA - DAY

Morgan and Jason put on their aprons.

Jason motions to a group of WAITRESSES standing at the cash  
register (all attractive).

JASON

This looks a little better.

MORGAN

You going to hit on any of them?

JASON

Probably.

(CONTINUED)

CONTINUED:

MORGAN

How are you going to do?

JASON

Not very well.

They laugh.

INT. MOYER'S STEAK AND SEAFOOD - DISH AREA - DAY

A moderate flow of dishes come into Morgan, who stands in the pit.

Jason unloads the clean dishes.

JASON

This dishwasher sucks.

Morgan looks, Jason holds up one of the plates. It's still dirty.

JASON (CONT'D)

Run'em through again.

Jason takes the rack and hands it to Morgan. Morgan pushes it back into the Hobart.

JASON (CONT'D)

Dude.

Jason motions to one of the Waitresses as she exits out the back door.

JASON (CONT'D)

You see that?

MORGAN

Go for it.

Jason goes to the soda fountain, draws two sodas and exits out the backdoor.

AT THE GRILL

One of the COOKS turns to TROY, who's kneeling down at the refrigerator.

COOK

I think that dish dog just went after your girl.

Troy looks at the backdoor, stands up. He's 6'4" and 250 pounds of pure muscle.

EXT. MOYER'S STEAK AND SEAFOOD - BACK - DAY  
as Jason exits. The waitress puffs on a cigarette.

JASON  
Sure is hot out here.

WAITRESS  
I'll say. Could I have a sip of  
one of your drinks?

JASON  
You can have one.

Jason smiles and hands her the drink.

JASON (CONT'D)  
(continued)  
My name's Jason.

WAITRESS  
Bridget.

And as they shake hands the door swings open and Troy exits.

TROY  
What the fuck do you think you're  
doing?

BRIDGET  
Troy-

JASON  
Nothin'.

Bridget tries to hold Troy back.

BRIDGET  
Stop it.

TROY  
This is my fucking girl.

Troy steps forward and grabs Jason by the collar and slams  
him up against the building.

TROY (CONT'D)  
You new guys come in here and think  
it's open season.

(CONTINUED)

CONTINUED:

BRIDGET

Troy, he's a dish dog. I'm not going to fuck around with a dish dog.

Troy releases his grip on Jason, and Jason stumbles back into the restaurant.

INT. MOYER'S STEAK AND SEAFOOD - DISH AREA - DAY  
as Jason returns, shaken.

MORGAN

How'd it go?

JASON

Not... really... very well. You know that cook named Troy?

MORGAN

That big guy?

JASON

Yeah, I pretty much got toyed with.

INT. MOYER'S STEAK AND SEAFOOD - FOYER - NIGHT  
Jason talks on the phone.

JASON

It's going alright, not great, but... alright.

MOLLY (V.O.)

Oh- hold on, I thought I heard someone at the door.

Jason waits.

MOLLY (V.O.)

Okay, I'm back.

JASON

Who was it?

MOLLY (V.O.)

No one. So how's Black Beauty?

JASON

She's been running kind of hot but-  
A HISS in the background.

(CONTINUED)

CONTINUED:

JASON (CONT'D)  
(continuing)  
What was that?

MOLLY (V.O.)  
My hair spray.

JASON  
Are you going out?

MOLLY (V.O.)  
Yeah. How's Morgan doing?

JASON  
Fine. Who are you going out with?

MOLLY (V.O.)  
Just some guy.

JASON  
Do I know him?

MOLLY (V.O.)  
I don't think so.

JASON  
Did he go to Guilford?

MOLLY (V.O.)  
Yeah, but I don't think you knew  
him.

JASON  
What was his name?

MOLLY (V.O.)  
Jon.

JASON  
Jon what?

MOLLY (V.O.)  
Jon Dunkle.

JASON  
I knew him.

The DOORBELL rings in the background.

MOLLY (V.O.)  
He's here. I got to go.

CLICK, as Molly hangs up on Jason.

INT. MOYER'S STEAK AND SEAFOOD - DISH AREA - NIGHT

WHACK! Jason kicks a bucket, sending it down the hall, as he puts a stack of dishes away.

MORGAN

What's the problem?

JASON

Nothin'.

Jason takes the empty dish rack and throws it down. He starts to unload a clean rack but they're dirty.

JASON (CONT'D)

This sucks. Check the soap.

Jason slams another rack of washed dishes back through the dish washer.

Morgan moves to the automatic soap dispenser. Checks it.

MORGAN

We're out.

JASON

Great.

Jason walks to the office, enters.

INT. MOYER'S STEAK AND SEAFOOD - OFFICE

The KITCHEN MANAGER talks on the phone. Jason enters.

JASON

(very polite)

Excuse me, we need more soap for  
the dishwasher.

KITCHEN MANAGER

Oh, yeah, we've been out for a  
couple of days. Just wash'em by  
hand.

He goes back to his phone conversation.

Jason pauses a moment in disbelief.

INT. MOYER'S STEAK AND SEAFOOD - DISH AREA

as Jason returns. Morgan's busy trying to stack the dishes,  
and the stacks are getting high.

(CONTINUED)

CONTINUED:

JASON  
They're out of soap.

MORGAN  
You're shittin' me.

Jason shakes his head. The Manager approaches.

MANAGER  
What the fuck are you guys doing?  
Get to work.

JASON  
Get some soap.

MANAGER  
What? What did you say to me?

MORGAN  
There's no more soap.

MANAGER  
So? Wash'em by hand.

MORGAN  
When are you getting more soap?

MANAGER  
Who the fuck cares? I didn't hire  
you to ask questions. Get to work.

Morgan looks at Jason and nods.

MORGAN  
Alright, no problem.

MANAGER  
Good... And remember, you guys said  
you'd never walk out.

MORGAN  
A foolish consistency is the  
hobgoblin of little minds.

Jason smiles. The Manager gives them a funny look, not comprehending, and walks away. Jason and Morgan look at each other then at the back door...

and the Dish Dog theme song starts to rise up and...

EXT. MOYER'S STEAK AND SEAFOOD - BACK DOOR - NIGHT

The back door swings open. Jason and Morgan exit, ripping off their aprons and throwing them on the ground.

INT. TRUCK - NIGHT

Jason drives, Morgan's in the passenger seat. They come to a stop at the intersection for interstate 50; 50 east to the right, 50 west to the left.

JASON

Maybe we should just go back to  
Greensboro?

MORGAN

west.

Jason guns the engine and slams the truck left.

EXT. 50 WEST - NIGHT

The truck races away from Jefferson City.

INT. TRUCK - NIGHT

Jason and Morgan sit in silence.

THE TEMPERATURE GAUGE slowly rises, past 240 degrees.

EXT. 50 WEST - NIGHT

The truck races past a billboard: "JACK IN THE BOX - NEXT EXIT"

INT. TRUCK - NIGHT

Jason sees the sign.

JASON

You hungry?

MORGAN

No.

Jason takes the next exit.

EXT. JACK IN THE BOX - DRIVE THROUGH - NIGHT

The truck pulls up to the window.

JACK (V.O.)

May I take your order?

(CONTINUED)

CONTINUED:

JASON  
I'll have a Jumbo Jack with no  
tomatoes.

JACK (V.O.)  
Anything else?

JASON  
(to Morgan)  
You want anything?

MORGAN  
No.

JASON  
(into microphone)  
That's it.

Jason pulls the truck forward.

INT. TRUCK - NIGHT

As Jason drives he bites into his Jumbo Jack and tomatoes squish out into his lap.

JASON  
Fuck!

Jason rolls down the window and pitches the Jumbo Jack, wrapper and all, out the window. He picks the pieces of tomatoes off his lap and throws them out the window, too.

INT. TRUCK - NIGHT

Jason stares straight ahead.

MORGAN  
Don't you think she's running a  
little hot?

Jason presses on the gas.

EXT. ROAD - DAWN

Corn fields and cow pastures. The truck drives by.

INT. TRUCK

Jason and Morgan sit in silence and...

STEAM starts to pour out from under the hood and...

the engine starts KNOCKING and begins losing power.

(CONTINUED)

CONTINUED:

Jason turns the key off.

JASON

Fuck!

EXT. ROAD

as Black Beauty slowly rolls to a stop.

Jason gets out and slams the hood open. Steam pours out. Morgan joins Jason.

JASON

Fucking piece of shit!

MORGAN

What's the problem?

JASON

The head's cracked.

Jason reaches in towards the engine...

JASON (CONT'D)

Fuck!

--as he rips his arm out, burned. He spins around, sees a rock, goes for it, picks it up and hurls it at the front of the truck.

JASON (CONT'D)

Fucking piece of shit.

Jason moves back to the truck. They stare at the engine. Morgan finally says:

MORGAN

So how was that Jumbo Jack?

Jason looks at Morgan, still pissed, and a smile reluctantly crosses his face and Morgan starts smiling, too. They both start laughing.

EXT. ROAD - DAY

Jason and Morgan are sitting on the ground in front of the truck. A corn field grows behind them. The road sits in front of the them but no cars drive past.

Jason tosses a pebble into the road. Morgan gets up and goes to the truck.

INT. TRUCK

as Morgan grabs the soda and chips off the dashboard.

EXT. ROAD

Morgan returns to Jason and sits back down.

Morgan opens the bag of chips and eats one. Jason looks at him.

MORGAN

You want some?

JASON

Yeah.

MORGAN

Well, looks like you should have planned ahead.

Morgan pops the soda and takes a long swig.

JASON

I recommend you given me a chip before I kick your ass.

Morgan digs around in the bag of chips and offers Jason the smallest chip he can find. They both laugh as Morgan hands him the bag of chips and soda.

EXT. ROAD - LATER - DAY

Morgan and Jason are still sitting on the ground.

Off in the distance, POP-POP, POP-POP, the faint sound of a tractor can be heard approaching.

Up ahead an old JOHN DEERE TRACTOR turns the corner and comes into view.

Morgan and Jason stand up and watch as the tractor approaches. The tractor stops in front of them, the FARMER says:

FARMER

That's a nice truck.

JASON

You wanna buy it?

The Farmer squints at the truck.

(CONTINUED)

CONTINUED:

FARMER

How much you want for it?

JASON

I'm just kidding. It's got a cracked head.

EXT. ROAD - DAY

The tractor pulls the truck down the country road. Morgan and Jason sit in the truck.

EXT. HUNTERTOWN, MISSOURI - STREET - DAY

Population: 1330

The Corn Chowder Capital of the world.

The tractor pulls the truck past the Lutheran Church into...

EXT. EARL'S AUTOMOTIVE - PARKING LOT

The tractor comes to a stop.

EXT. EARL'S AUTOMOTIVE - PARKING LOT - LATER

The farmer, Jason, Morgan, and EARL, the mechanic, stare down at the straight six, long-stroke engine.

EARL

You boys know you're supposed to put water in these things?

Earl thinks this is funny, smiles at his little joke.

MORGAN

(mocking)

You are?

Earl stops smiling.

EARL

I can get it, but it's going to take a few days.

JASON

How much is it going to cost?

EARL

Three fifty, plus labor.

MORGAN

Three fifty?

(CONTINUED)

CONTINUED:

EARL  
Plus labor.

JASON  
I can put it on.

Earl shoots the farmer a look.

MORGAN  
Where's the closest restaurant?

FARMER  
Over there.

The farmer points up the street.

EXT. STREET - HUNTERTOWN - DAY

Morgan and Jason are walking along the sidewalk.

JASON  
I hate to say anything like this,  
but maybe we should sell the truck  
and take a bus back to Greensboro.

MORGAN  
Black Beauty will not be sold. How  
much money you got?

JASON  
About twelve bucks...

Morgan looks away.

JASON (CONT'D)  
(continued)  
We walked out without getting paid,  
remember? That's all I got left.  
How much do you have?

MORGAN  
Almost fifty.

JASON  
What about the three hundred?

MORGAN  
That's for emergencies.

JASON  
Whatever.

EXT. HOUSE OF CORN RESTAURANT - DAY

Morgan and Jason are walking through the parking lot, past pick-up trucks and tractors, toward the entrance.

As they enter, they pass a couple of FARMERS, complete with jean jackets and John Deere hats.

INT. HOUSE OF CORN RESTAURANT - DAY

WAITRESSES scurry around. FAMILIES eat, talk, and stack their plates at the food bar.

Jason and Morgan enter.

INT. HOUSE OF CORN RESTAURANT - BOOTH

Morgan and Jason sit at a booth talking with RELMA, the manager/head waitress. She's nearing seventy, short and heavy set, wears a hair net.

MORGAN

-but we'll only be here for a week.

Relma lights a cigarette, considers their offer, coughs violently.

RELMA

Okay... but it gets pretty busy around here.

JASON

Toy.

Relma stares at Jason.

EXT. GAS STATION - PHONE - DAY

Jason talks on the phone.

JASON

How'd it go with Jon?

MOLLY (V.O.)

Not really that good. He's kind of a jerk.

JASON

What happened?

MOLLY (V.O.)

We just didn't have much to say to each other. I got Leo.

INT. MOLLY'S APARTMENT - BEDROOM

Molly lies on the bed with LEO, a stuffed bear, talking into the phone.

MOLLY  
I really like him.

JASON (V.O.)  
I'm glad.

MOLLY  
When are you coming back?

EXT. GAS STATION - PHONE

Jason pauses, watches as Morgan paces in the background.

JASON  
A week. We got to get the truck fixed.

INT. HOUSE OF CORN RESTAURANT - KITCHEN - NIGHT

The kitchen is small, not cluttered by all the expensive machinery that has filled the other dish rooms. The dishwasher is a vintage 1971 Hobart.

Jason and Morgan stand by the dishwasher waiting for dishes to arrive.

MORGAN  
This place must do a helluva lunch business, cause it sure doesn't do much dinner business.

JASON  
I'll say.

Relma appears in the doorway holding a bucket and two scrub brushes.

RELMA  
You got time to lean, you got time to clean!

INT. HOUSE OF CORN RESTAURANT - KITCHEN - LATER

One of the gorilla racks is pushed away from the wall. Jason stands behind it scrubbing the wall while Morgan kneels on the floor scrubbing the lower portion.

They look at each other, say:

(CONTINUED)

CONTINUED:

JASON/MORGAN  
I blame you for this.

INT./EXT. VARIOUS SHOTS OVER THE NEXT FIVE DAYS - DAY/NIGHT

Morgan and Jason wash a pile of pots and pans. A cook drops an empty pot in front of them, only there is chili burned to the bottom of it.

Morgan and Jason scrub the employee BATHROOM.

Inside the WALK IN FREEZER, Morgan and Jason shiver as they clean and mop.

In the DINING ROOM Relma holds out some rags for Morgan and Jason. Morgan shakes his head and points at Jason, and Jason shakes his head and points back at Morgan. They stand over a puddle of vomit.

OUTSIDE by the dumpster, Jason swings a bag of trash toward the dumpster and the bottom explodes and trash flies all over the parking lot. Morgan stares at Jason.

Morgan and Jason pull the grease soaked, food encrusted rubber mats off the floor, out of the dish area.

EXT. BEHIND THE RESTAURANT - NIGHT

An extension cord runs from the restaurant to the truck. Jason and Morgan stand around the truck, hood up, working on the engine.

JASON  
Could you hold this?

Jason hands Morgan the light and the light goes out. Jason shakes it.

RELMA (O.S.)  
You boys can't be using this  
electricity.

Morgan and Jason look toward the back door as Relma throws the cord out and slams the door.

JASON  
Is she some relation of yours?

MORGAN  
You're just mad because she  
wouldn't sleep with you.

Jason laughs and tightens the final bolt on the new head.

(CONTINUED)

CONTINUED:

JASON  
That should do it.

Jason gets into the truck and turns the key. It turns over a few times...

and roars to life. Jason gets back out and moves to Morgan's side.

JASON (CONT'D)  
Toy.

MORGAN  
That's a lot of truck for \$800.

They stare at the engine as it purrs along.

JASON  
Maybe we should just go back to Greensboro?

MORGAN  
Fine.

EXT. HIGHWAY - DAY

Wide open plains and fields. The truck races by.

EXT. HIGHWAY - NIGHT

as the headlights of the truck zoom past.

INT. TRUCK - DAWN

Silence. Jason drives. Morgan sits in the passenger seat.

EXT. HIGHWAY - MOUNTAINS - DAY

as the truck climbs the Appalachian Mountains.

EXT. HIGHWAY - GREENSBORO, N.C. - NIGHT

as the truck takes an off ramp.

EXT. HIGHWAY - DAY

Wide open plains and fields. The truck races by.

EXT. HIGHWAY - NIGHT

as the headlights of the truck zoom past.

INT. TRUCK - DAWN

Silence. Jason drives. Morgan sits in the passenger seat.

EXT. HIGHWAY - MOUNTAINS - DAY

as the truck climbs the Appalachian Mountains.

EXT. HIGHWAY - GREENSBORO, N.C. - NIGHT

as the truck takes an off ramp.

(CONTINUED)

CONTINUED:

EXT. WRIGHT'S HOUSE - DAWN

The truck is parked on the street.

INT. WRIGHT'S HOUSE - MORGAN'S BEDROOM - DAY

A pile of blankets lie on the ground where Jason slept last night. Morgan lies in his bed staring down at it.

EXT. FAMILY RESTAURANT - DAY

Molly reaches across the table and runs her fingers through Jason's hair.

MOLLY

I hope our kids get your hair.

JASON

Kids?

MOLLY

Not now silly, in a few years.

Molly covers her hand with her own.

MOLLY (CONT'D)

(continues, excited)

I wonder how I'll tell you I'm pregnant? Maybe I'll call you at work and tell you I have a surprise. Then when you get home, I'll have a nice candlelight dinner prepared, and I'll wait until after dessert to tell you.

INT. WRIGHT'S HOUSE - KITCHEN - DAY

Morgan sits at the table eating a bowl of cereal.

MRS. WRIGHT

I talked to Mrs. Taylor this morning. Do you remember her daughter Jennifer?

MORGAN

Yeah, I remember her, I remember she slept with the gym teacher.

MRS. WRIGHT

Morgan, you're getting old. If you're not careful you're going to end up alone and miserable.

(MORE)

(CONTINUED)

CONTINUED:

MRS. WRIGHT (CONT'D)

If you wait too long the only girls you're going to find are somebody else's rejects or girls with problems.

MORGAN

Thanks mom.

MRS. WRIGHT

If you're going to live here you're not going to lounge around the house all day and be a dish dogger at night. You're going to have to get a real job.

MORGAN

Don't worry... I'm going back on the road.

EXT. OUTBACK STEAK HOUSE - DUSK

The sun slowly sets.

INT. OUTBACK STEAK HOUSE - DISH AREA - NIGHT

This is the slowest night Morgan and Jason have worked in a long time. The kitchen is calm. The waitresses stand around talking, rolling silverware. The cooks slowly prepare food, restock their supplies.

Morgan and Jason stand in the dish area waiting for some dishes... waiting... waiting.

JASON

Another exciting night at the Outback.

Morgan is silent.

JASON (CONT'D)

What do you think?

MORGAN

About what?

JASON

We're back in Greensboro, just like the good old days.

MORGAN

What good old days are those?

(CONTINUED)

CONTINUED:

JASON  
Forget it.

Jason walks away.

INT. OUTBACK STEAK HOUSE - DISH AREA - LATER

The kitchen is empty, except...

Morgan, who squeegees off the counter, and Jason, who unloads the last load of dishes. Jason stacks the last dish, says:

JASON  
We outta here?

MORGAN  
No. I thought I'd hang out and do some more dishes.

EXT. OUTBACK STEAK HOUSE - FRONT DOOR - NIGHT

Morgan and Jason exit the building and start walking around toward the back. The manager locks the door behind them.

JASON  
I'm probably going to crash at Molly's tonight.

MORGAN  
Good.

And as they get around the corner, to the back parking lot, they see Molly, waiting by her 1989, grey, Toyota Camry.

JASON  
I'll catch you later.

Jason goes to Molly and kisses her. Morgan keeps walking, toward the truck and...

Anne stands by the truck, smoking and looking at her fingernails.

MORGAN  
You got a cigarette?

Anne looks up, sees Morgan, smiles.

ANNE  
 Nope. I don't smoke.

Anne takes a long drag off her cigarette and throws it down and stomps it out.

(CONTINUED)

CONTINUED:

Jason and Molly drive away in the background.

INT. TOYOTA CAMRY - NIGHT

as Molly and Jason drive away.

MOLLY

Who's that with Morgan?

Jason looks at Morgan and Anne, straining to see but...

JASON

I'm... not sure.

EXT. OUTBACK STEAK HOUSE - MORGAN/ANNE

standing by the truck.

ANNE

You came back, you do love me.

MORGAN

What are you doing here?

ANNE

Nice to see you, too. I need a ride home. Come on, get in.

Anne jumps into the truck. Morgan follows.

INT. MOLLY'S APARTMENT - BEDROOM - NIGHT

In the darkness, Molly and Jason make love.

INT. TRUCK - NIGHT

Morgan drives. Anne sits in the passenger seat.

ANNE

I broke up with my boyfriend.

MORGAN

Me too... So... Anyways-

ANNE

Don't say that. You must have something to say to me, we haven't seen each other in over two weeks.

MORGAN

I'm... thinking.

(CONTINUED)

CONTINUED:

ANNE

Tell me how much you love me.

MORGAN

Anyways.

ANNE

Love can grow from just a few short minutes.

MORGAN

We haven't even known each other for a few minutes.

ANNE

Okay, game over, you win.

MORGAN

Anyways.

Anne knocks Morgan on the shoulder.

ANNE

Come on, I'm kidding. Don't make me do all the work. Tell me about your trip. What happened? Who'd you meet? Where'd you go? Something interesting must have happened.

MORGAN

I went to the corn chowder capital of the world.

ANNE

Was it beautiful?

MORGAN

Yeah, actually it was.

ANNE

Was the corn chowder exquisite?

MORGAN

You know, I didn't even have any.

Anne gives him a look.

MORGAN (CONT'D)

What? I'm serious, I didn't have any.

INT. TRUCK - NIGHT

They're driving through a low income neighborhood.

ANNE

Right here, this is it.

They stop in front of a dilapidated house.

MORGAN

You live here?

ANNE

That's why I'm moving. Why don't you come and help me move tomorrow. You got the truck.

MORGAN

I got to-

ANNE

(interrupting)  
Oh, come on, you know you want to.

MORGAN

What time?

ANNE

Noon.

Morgan nods.

MORGAN

One thing you ought to know about me, I'm compulsively early, so I'll probably be here around 11:30.

ANNE

(getting out of the truck)  
I'll be waiting.

MORGAN

Hey-

Anne leans back through the window.

MORGAN (CONT'D)

How did you find me here?

ANNE

Your friend David.

(CONTINUED)

CONTINUED:

MORGAN

How did you find David?

But Anne's gone. She disappears into the house. Morgan stares after her.

EXT. TENNIS COURT - DAY

Jason and Morgan are out for an early morning game. They have all twelve courts to themselves. Morgan pulls a modern racquet out of his bag and hands it to Jason. Jason takes it.

JASON

You ready to get toyed with?

Morgan pulls another racquet out of his bag, a classic, and some would say archaic, YONEX R-7.

MORGAN

Yeah but, I thought I was playing you.

EXT. TENNIS COURT - LATER

Morgan hits a drop shot. Jason comes charging in, barely returning the ball over the net...

But Morgan's there, and he lobs it over Jason's head and...

Jason goes running back to the baseline, throwing up a lob and...

Morgan hits another drop shot but Jason doesn't even run for it.

JASON

Nice shot... dickhead.

EXT. TENNIS COURT - LATER

Morgan and Jason, sweaty, sit on the bench.

JASON

Who was that girl waiting for you last night?

MORGAN

Which girl was that?

JASON

The one by the truck.

(CONTINUED)

CONTINUED:

MORGAN

Oh, her. That was Anne...

EXT. FIELD - DAY

Morgan and Jason, tennis rackets in hand, walk away from the tennis courts. Jason finally breaks the silence with:

JASON

I think I'm probably going to take that assistant manager job.

MORGAN

Probably?

JASON

No I'm... definitely taking it. I'm starting tonight. I think there's another position open if-

MORGAN

(interrupting)

No thanks. I'm going to keep dishing.

JASON

Are you going back on the road?

Jason stops. Morgan keeps walking.

MORGAN

Yeah.

INT. FROST'S HOUSE - PATIO - DAY

Morgan sits in the wicker chair

MORGAN

He's taking the job.

Frost sits across from him drinking orange juice from a glass bottle.

FROST

How does that make you feel?

MORGAN

I don't know.

Frost smiles.

FROST

I wish I were young again.

(CONTINUED)

CONTINUED:

MORGAN

Why?

FROST

There's a few things I'd do  
differently.

MORGAN

There is? Like what?

FROST

I'd have taken better care of  
myself.

CLOSE ON WATCH: 11:30 a.m.

INT. TRUCK

Morgan looks up from his watch, he's parked in front of  
Anne's house.

EXT. ANNE'S HOUSE - DAY

Morgan arrives at the front door and KNOCKS. Waiting, he  
looks around. The daylight shows the reason for the  
dilapidated look; uncut grass, dirt, exposed wood, chipped  
paint.

Morgan KNOCKS again, louder, and waits...

and finally the door opens a crack and Anne's sleepy eyes are  
staring at Morgan.

ANNE

What time is it?

MORGAN

INT. ANNE'S HOUSE - DAY

Anne leads Morgan through the house, which is a wreck, toward  
the bedroom. Anne's grabbing things off the ground as they  
go; a shirt, a dress, a pillow, etc...

ANNE

We got to be out of here by 1:00.

Anne scoops up another dress and kicks a final pair of shoes  
into the...

(CONTINUED)

CONTINUED:

BEDROOM

Anne drops her arm full of stuff  
into a box.

ANNE

Put that stuff in this box.

Anne points to a pile of laundry.

MORGAN

It's good to see you're all ready  
to go.

Anne walks into the bathroom removing her night gown. Morgan drops a few things into a box.

MORGAN (CONT'D)

Is there any organization to these  
boxes?

Morgan looks into the bathroom and watches as...

ANNE

No, we just need to get it over  
there.

Anne stands in front of the mirror, wearing only her panties, putting on her make-up. Morgan pulls his eyes away from her and goes back to filling the boxes.

INT. FAMILY RESTAURANT - DAY

A TABLE: on one side a salad, on the other a plate, heaped with french fries and a hamburger. Anne delicately pours oil and vinegar onto her salad as she speaks.

ANNE

It's like bungee jumping, I'm not  
saying I'm not going to do it, it's  
not something I see myself doing.

MORGAN

Yeah, but you say that not because  
you don't want to, but because  
you're not sure you're going to  
meet the right person. And more  
than that, you say it so you don't  
feel bad if you never get married.

ANNE

Oh screw you. Maybe I've already  
met the right person.

(CONTINUED)

CONTINUED:

MORGAN

(continuing)

With me, I don't know if I am or not, I just can't say, but if I do, it's going to be a choice. A lifestyle choice that I have to come to terms with. I'm not going to do it because my parents did it. I'm not going to do it because society tells me to. I'm not going to do it because my heart tells me to. I'm going to do it when my head tells me to. Besides, when a man gets married, he goes from a man with a future to man with a past.

ANNE

Where'd you get that, a fortune cookie?

MORGAN

Yeah, it's a fortune cookie of sorts.

Anne reaches across the table and takes one of Morgan's fries.

MORGAN (CONT'D)

Why didn't you order some if you wanted them?

ANNE

Too fattening.

Anne grabs another fry and eats it.

MORGAN

You're thin.

ANNE

That's cause I don't eat fattening foods.

MORGAN

No, you eat them, you just don't order them.

The WAITRESS stops at their table.

WAITRESS

Is everything alright?

(CONTINUED)

CONTINUED: (2)

ANNE

Bring him another order of fries.

Morgan smiles.

ANNE (CONT'D)

(continuing)

Hey, what are you doing tonight?

MORGAN

Working. I'm training a new guy,  
Juan.

ANNE

What time do you get off?

MORGAN

Probably about one.

ANNE

Come pick me up. We'll go watch a  
movie or something.

MORGAN

That's a little past my bedtime.

ANNE

Oh come on, I'll give you a free  
lap dance.

(and)

Why do you say "no" when you want  
to say "yes?"

MORGAN

I don't know, I think it has  
something to do with... something  
to do with my childhood. You know,  
I was raised in this really  
conventional family. I mean, I had  
my mom, and my dad and a brother.  
And my dad had a job and... I just  
really don't know.

EXT. RESTAURANT - PARKING LOT - DAY

Morgan and Anne walk toward the truck.

ANNE

An entire conversation without  
saying "anyways" once.

INT. OUTBACK STEAK HOUSE - DISH AREA - NIGHT

JUAN, "the new guy," is in the pit racking dishes. He's hispanic-american.

WAITRESS  
Full wine rack.

Juan doesn't seem to notice the waitress.

WAITRESS (CONT'D)  
Full wine rack.

And Morgan's returning for a load of dishes. He grabs the wine rack and swings it into the dishwasher.

MORGAN  
When ever these get full just  
run'em through and put a new rack  
up.

Juan smiles and nods, and goes back to racking dishes.

MORGAN (CONT'D)  
Hey, we got to replace the soap  
every so often.

Juan smiles and nods. Morgan turns the Hobart off and unplugs the soap bin and starts to roll it out the back door.

INT. OUTBACK STEAK HOUSE - DISH AREA - LATER

Morgan and Juan wash the dishes.

Jason enters the dish area. He's wearing a tie, freshly shaven, and looks like he just got a hair cut.

JASON  
How's it going?

MORGAN  
Great. Hey Juan, I fuck your  
mother every way to Sunday.

Juan smiles and nods.

Jason laughs and walks away.

INT. OUTBACK STEAK HOUSE - DISH AREA - LATER

It's closing time. Morgan and Juan put the finishing touches on the dish room.

EXT. OUTBACK STEAK HOUSE - PARKING LOT - NIGHT

Jason lets Morgan out and locks the door behind him.

Morgan walks to the truck, moving quite quickly, quite anxious to get to Anne.

EXT. WRIGHT'S HOUSE - NIGHT

The truck pulls up. Morgan gets out and runs into the house.

INT. WRIGHT'S HOUSE - BATHROOM - NIGHT

Morgan's in the shower, scrubbing the greasy dishwater off his body.

INT. WRIGHT'S HOUSE - HALLWAY

as Morgan walks down the stairs.

MRS. WRIGHT

Morgan, Where are you going?

MORGAN

Out.

EXT. WRIGHT'S HOUSE - NIGHT

Morgan exits the house, walking quickly, almost running. He gets into the truck and tears off.

EXT. BABY DOLLS - BACK - PARKING LOT - NIGHT

Anne and SUSAN take a break, smoke, argue with the REDNECK that Anne was lap dancing for earlier. His name is DEWIT. He's big, a full 250 pounds, always wears a cowboy hat and a string tie that matches his polyester shirt.

ANNE

Fuck you. I'm not a whore. I'll get you the money.

DEWIT

You'll get me my money or you'll fuck my brains out, baby.

SUSAN

Leave her alone.

DEWIT

Maybe you have my \$800 dollars?

(CONTINUED)

CONTINUED:

He rubs his hand along Susan's cheek, down towards her breasts. Susan slaps his hand away.

DEWIT (CONT'D)  
(to Anne)  
You owe me.

And behind them, at the corner of the building stands Morgan, watching. He walks forward. Dewit turns and sees Morgan.

MORGAN  
You ready to go?

ANNE  
Yeah.

Dewit turns and starts walking away.

DEWIT  
I'll see you later.  
(as he passes Morgan)  
Your girlfriend's a real looker.  
She must be great in bed.

INT. TRUCK - STREET - NIGHT

Morgan drives. They wait at a stop light.

ANNE  
Just go through it. No one's coming.

Morgan looks both ways. The streets are empty at this late hour.

MORGAN  
No. I'll wait.

Silence, until finally Morgan can't stand it anymore, he has to ask:

MORGAN (CONT'D)  
Who was that guy?

ANNE  
Just some asshole. You get'em in the business.

MORGAN  
You owe him money?

ANNE  
I don't want to talk about it.

(CONTINUED)

CONTINUED:

Anne slides across the bench seat to Morgan.

ANNE (CONT'D)  
(continuing)  
What movie are we going to see?

INT. ANNE'S APARTMENT LIVING ROOM - NIGHT

The room is dark, illuminated only by the television, which sits on the floor. The room is nearly empty. A few boxes with Anne's belongings and a futon, which Morgan and Anne lounge on.

"SAY ANYTHING," plays on the television. John Cusack and Lilli Taylor are making love in a car.

MORGAN  
Why exactly did you choose this  
movie?

And Anne looks up at Morgan and moves close to him and he looks at her and tries to hold back and they kiss. The first kiss is quick. The second kiss is longer, deeper. And the third kiss is even longer and deeper.

Anne flips the television off, creating complete darkness. The kissing continues and their hands start to roam around each other's bodies.

MORGAN (CONT'D)  
Listen, we can keep going, and we  
can do anything you want but- but  
that's not going to make you my  
girlfriend. It's not going to mean  
anything.

Anne pulls away.

ANNE  
Why?

MORGAN  
I already told you. I don't have  
girlfriends.

ANNE  
I'm a low maintenance girlfriend. A  
rose once in a while.

(CONTINUED)

CONTINUED:

MORGAN

Look at me, I'm good looking, I've got a decent personality and I've never had a girlfriend? Didn't you ever ask yourself, "what gives?"

ANNE

Toot your own horn, why don't you?

Anne moves away, reaches for a cigarette, lights one.

MORGAN

I'm going back on the road. I'm not going to settle for a 100K and a white picket fence and a couple of kids and a wife. There's got to be more.

ANNE

You got to be rich to talk like that. It's a good thing they didn't have dishwashing as a major in college, or you wouldn't have anything to do right now.

MORGAN

I'd have found something, been a terrorists or joined a gang.

Anne sits, smokes.

MORGAN (CONT'D)

When did you know you liked me?

Anne puffs on her cigarette, trying to decide whether she should answer the question or not.

ANNE

When you showed up to help me move. Guys that say shit they don't mean, pisses me off.

MORGAN

Yeah, I do what I say. It's my greatest asset and greatest liability.

ANNE

What do you mean?

MORGAN

I'd like to lie to you. I'd like to have sex with you.

(CONTINUED)

CONTINUED: (2)

ANNE

You're sweet and you're...  
humorous.

MORGAN

I've got a large wit.

ANNE

A large wit?

MORGAN

So, I could have done something  
wrong that first night I drove you  
home?

ANNE

Yeah. Why are we talking about  
this?

MORGAN

Sorry. When I get nervous I go  
into my hyper-analytical phase,  
which I've been in for the last 22  
years... Do I get my free lap dance  
now?

INT. WRIGHT'S HOUSE - BATHROOM - DAY

Morgan shaves. The door is open. Mrs. Wright enters.

MRS. WRIGHT

Where were you last night?

MORGAN

Out, with a friend

MRS. WRIGHT

(hopeful)

--A girl?

MORGAN

Yes, a girl.

MRS. WRIGHT

Do I know her?

MORGAN

No.

MRS. WRIGHT

Where did you meet her.

(CONTINUED)

CONTINUED:

MORGAN  
At a strip club.

MRS. WRIGHT  
(taken back)  
A strip club? What was she doing  
at a strip club?

MORGAN  
Mom, she's stripper.

MRS. WRIGHT  
Oh....

Mrs. Wright, stunned, slowly turns and begins to walk away.

MORGAN  
Mom, did you ever wonder if there  
was more to life than this?

MRS. WRIGHT  
What do you mean?

INT. FAMILY RESTAURANT - DAY

The clink and clank of glasses and plates. Jason, Morgan, Shane and David eat breakfast.

SHANE  
How are things with you and Molly.

JASON  
It's actually going pretty well.

DAVID  
You going to follow my lead soon?

JASON  
I don't know about all that. I am  
thinking about getting a new car  
though.

MORGAN  
You think they'll let you get one  
with \$12 as a down payment?

JASON  
No, but after I kick your ass and  
take your \$300 I think I'll have  
enough.

MORGAN  
You think you can take me?

(CONTINUED)

CONTINUED:

DAVID

(interrupting)

While you two clowns decide who can take who, I've got a job to get too.

SHANE

Yeah, I'd better go too, I'm sure somebody's got a sixty-thousand dollar phone bill they are about to have a fit over.

David and Shane get up and exit the restaraunt. Jason and Morgan begin to eat again. Jason finally says:

JASON

I think I'm in love with her.

MORGAN

No, you're don't.

JASON

Seriously, I think I am.

MORGAN

No, you don't.

JASON

Yes, I do.

MORGAN

No, you don't.

JASON

Yes, I do.

MORGAN

What did you guys do last night?

JASON

We saw "SAY ANYTHING." And I think I'm in love with her.

This stops Morgan.

JASON (CONT'D)

What'd you do last night?

MORGAN

Nothin'.

(CONTINUED)

CONTINUED: (2)

JASON

Have you seen that girl from the  
strip club-

MORGAN

Anne.

JASON

Yeah, Anne.

MORGAN

Yeah, we hung out a little last  
night.

JASON

How'd it go?

MORGAN

Alright.

JASON

Are you going to get laid?

MORGAN

I don't know. She's nice but- you  
know, I don't want her as a  
girlfriend. I'd like to sleep with  
her but I'm not going to lie to  
her.

JASON

Of course not.

EXT. FAMILY RESTAURANT - PARKING LOT - DAY

Jason and Morgan are walking toward the truck.

JASON

That's a lot of truck for four-  
fifty.

MORGAN

Touche`.

They arrive at the truck.

JASON

I remember pulling up in that guy's  
driveway and there sat black  
beauty.

(MORE)

(CONTINUED)

CONTINUED:

JASON (CONT'D)

She was about three different colors, had a window missing, only had about half of an exhaust system, but I saw potential.

MORGAN

That's a really touching story.

JASON

Yeah... he was asking five hundred but I got him down to four-fifty.

MORGAN

You're a freakin' horse trader.

JASON

(dawning on him that he's being made fun of)

You're a cocksucker... Seriously, this is a damn good truck. She's a part of our family.

MORGAN

She's the best.... You want me to pay you for your half?

JASON

No. We'll travel together, travel apart, but who ever uses it, just uses it.

MORGAN

It's probably worth a grand now but we wouldn't take twenty for it.

INT. GAS STATION - DAY

Standard food mart/convenience store. Anne stands at the counter, buying drinks.

ANNE

(to the cashier)

Let me have a "gold rush" scratch ticket.

CASHIER

four-fifty.

Anne pays the cashier, exits.

EXT. GAS STATION - DAY

Morgan waits by the truck. Anne approaches.

(CONTINUED)

CONTINUED:

ANNE  
Here.

She hands him one of the drinks.

MORGAN  
No thanks.

ANNE  
Come on. What the fuck am I going to do with two of them?

She shoves the soda into his hands and...

Morgan pops it open and starts drinking. Anne gets into the truck.

INT. TRUCK

as Morgan gets in with Anne.

MORGAN  
You bought a lottery ticket?

ANNE  
Yeah. Don't you play the lottery.

MORGAN  
No, I don't believe in the lottery.

Anne starts to scratch. Morgan cranks the truck up.

ANNE  
Look, I won two dollars.

And Morgan looks and Anne keeps scratching.

ANNE (CONT'D)  
Four dollars!

MORGAN  
How much did you pay for the ticket?

Anne scratches the last blank on the card and it reads:

ANNE  
Forty dollars!

Anne grabs Morgan and starts shaking him.

ANNE (CONT'D)  
Come on, let's go spend it.

(CONTINUED)

CONTINUED:

MORGAN

What about that guy you owe the  
money to?

ANNE

This is a drop in the bucket. Let's  
go bra shopping.

MORGAN

Bra shopping? I've never been bra  
shopping.

INT. FOUR SEASONS MALL - DAY

A meca of white middle-class America. It's Saturday. It's crowded. Teenagers hang out. Mothers drag their children. Couples hold hands, window shop.

Anne and Morgan walk into VICTORIA SECRETS.

INT. VICTORIA SECRETS

Morgan and Anne enter: panties, bras, and lace garters.  
Morgan's the only male in the store. He notices.

ANNE

Come on.

Anne grabs Morgan's hand and pulls him over to the bra section.

ANNE (CONT'D)

Which ones do you like?

Anne sorts through a few bras. Morgan looks at a MIDDLE-AGED WOMAN next to him. She stares at him.

MORGAN

They all look... pretty nice.

Morgan moves close to Anne.

MORGAN (CONT'D)

This isn't as much fun as I had  
anticipated.

ANNE

Why?

MORGAN

I'm the only guy in here.

Anne smiles.

## INT. VICTORIA SECRETS - FITTING ROOM

Morgan stands nervously outside one of the fitting rooms.

ANNE (O.S.)  
Morgan, honey, come in here.

MORGAN  
I don't think I'm allowed in there.

Anne pokes her head out, says:

ANNE  
Morgan, get in here.

FITTING ROOM  
as Morgan slips in. The room's small, they're standing about three inches from each other.

MORGAN  
Are you sure this is a good idea?

ANNE  
Of course... Well...

Anne juts her breasts out, wearing a red lace bra.

ANNE (CONT'D)  
(continuing)  
What do you think?

MORGAN  
It's great. I'll see you later.

Morgan starts to exit.

ANNE  
Wait a minute... What about this one?

Anne slips the bra off. Morgan tries not to stare, but the room's too small, there's not much else to stare at. Anne bumps Morgan as she puts another bra on, a black one.

ANNE (CONT'D)  
You like this one?

MORGAN  
It's great. I think I got to go build something, or work on my truck.

(CONTINUED)

CONTINUED:

Anne pulls the bra off and puts on another one.

MORGAN (CONT'D)

(continuing)

I think I saw a hardware store on  
the way in. Need to get a  
chainsaw... or a lawn mower.

INT. VICTORIA SECRETS

Morgan and Anne slip out of the fitting room, laughing...

The middle-aged woman stares at them.

INT. FOUR SEASONS MALL - COURTYARD

Morgan and Anne sit on a bench, drinking an Icee and eating a pretzel. A brief silence as they watch the people walk past; a couple holding hands.

ANNE

Did you have a good time?

MORGAN

Yeah, it was almost too good.

Anne kisses Morgan.

MORGAN (CONT'D)

No kissing in public.

Anne smiles.

MORGAN (CONT'D)

Maybe we should go panty shopping  
sometime.

Anne laughs and they kiss...

MORGAN (V.O.)

Where the hell's Juan?

INT. OUTBACK STEAK HOUSE - DISH AREA - NIGHT

Jason stands in the dish area wearing his tie and pressed pants.

JASON

What time was he supposed to be  
here?

(CONTINUED)

CONTINUED:

Morgan's in the pit racking the dirty dishes, falling behind, trying to stack the clean dishes as they come out of the Hobart, too.

MORGAN  
Four-thirty.

Jason looks at the clock. It's 5:30.

JASON  
You should have stopped fucking his mom.

INT. OUTBACK STEAK HOUSE - DISH AREA - LATER

Now Jason's got an apron over his dress clothes. He's stacking the clean dishes as they come out of the dishwasher with skill and precision.

Morgan's in the pit. He's not behind anymore.

Dean, the manager, walks by, says:

DEAN  
The dynamic duo, back in action.

and disappears into his office.

Morgan and Jason keep pumping the dishes through and The Dish Dog theme song starts to rise one last time...

DISH AREA - LATER

It's the busiest time of the busiest night...

WAITERS and WAITRESSES flock to the dish area, pouring dirty dishes onto the dish counter but...

Morgan's there, filling the racks as fast as the wait staff can supply dirty dishes. He slides the racks through the Hobart and...

Jason's on top of it, keeping up with the heavy flow of clean dishes that the Hobart expels.

A WAITRESS fills the wine glass rack.

WAITRESS  
Full wine glass.

Morgan pulls it down and hands it to Jason and Jason slides it into the Hobart.

## DISH AREA - LATER

The kitchen is still in a flurry but Morgan stands in the pit drinking a soda and Jason leans against the counter eating a chocolate thunder.

JASON

Toy.

## DISH AREA - LATER

Racks of dishes cover the counter. Morgan keeps racking, waiting for...

Jason, who's changing the soap. He slides the dirty barrel of soap water out and slides a new one in.

JASON

Go!

And Morgan slides a rack of dishes into the Hobart.

## DISH AREA - LATER

Jason pulls the rubber mats outside. Morgan mops the floor. Jason returns, removing his apron. He throws it into the laundry bin, sits down on the counter.

Morgan finishes up, sits down next to Jason.

JASON

I'm getting married.

MORGAN

To who?

JASON

Your mom.

MORGAN

Good.

JASON

I'd like you to be the best man?

MORGAN

I'm busy that day.

JASON

You don't even know when it is.

(CONTINUED)

CONTINUED:

MORGAN

Trust me, I'm busy. I'll be on the road.

Morgan exits.

EXT. BABY DOLLS - NIGHT

Morgan pulls up in the truck, gets out, and runs inside.

INT. BABY DOLLS

Morgan scans the room for Anne, it's crowded. No sign of Anne but he sees Susan and goes to her.

MORGAN

Where's Anne?

Dewit emerges from the darkness.

DEWIT

Yeah, that's what I'd like to know.

SUSAN

She went home sick. Very sick.

Morgan disappears into the crowd.

DEWIT

Hey--

EXT. ANNE'S APARTMENT - STREET - NIGHT

The truck pulls up. Morgan gets out and runs to Anne's apartment.

EXT. ANNE'S APARTMENT - ENTRANCE

Morgan KNOCKS on Anne's door. No answer. He KNOCKS again.

MORGAN

Anne!

He KNOCKS again.

A light goes on in the apartment and the door slowly opens. Anne's staring at Morgan.

ANNE

Hi.

MORGAN

Hey. Jason's getting married.

(CONTINUED)

CONTINUED:

Anne opens the door to let Morgan in.

INT. ANNE'S APARTMENT - BEDROOM - NIGHT

Darkness. Morgan and Anne lie on the bed, under a sheet, kissing, rolling around.

MORGAN

It's not going to mean anything.

Anne covers his lips with a deep kiss and climbs on top of him and she's in control as they make love.

INT. ANNE'S APARTMENT - BEDROOM - DAY

Morgan and Anne lie in bed.

ANNE

Want to do it again?

Morgan's silent. Anne snuggles up to him and he puts his arm around her.

INT. FAMILY RESTAURANT - DAY

Anne and Morgan eat breakfast. Morgan's distant. Anne notices. Silence, until:

ANNE

Maybe your parents would like to come down and see me dance?

MORGAN

What?

ANNE

I said, maybe your parents would like to come down and see me dance?

MORGAN

I doubt it.

ANNE

What are they going to think about me being a stripper?

MORGAN

I don't know?

ANNE

What's wrong?

(CONTINUED)

CONTINUED:

MORGAN

I got to go read some Nietzsche or Hemingway.

Anne smiles.

MORGAN (CONT'D)

(continuing)

Jason's getting married and getting a career. I don't know which is worse, wallowing in the dish pit or getting executed? It's not much of a choice.

ANNE

Everything'll be alright.

MORGAN

No, it's not. It's not going to be alright. That seems to be what growing up's about. It's not that things are going to be alright, and everything's going to work out, it's- it's about accepting the fact that things aren't going to be all right.

ANNE

Do you need a hug?

MORGAN

A hug? A hug! I need a guillotine.

(and)

I mean, the mind and the body- it's not like they have to be connected. You're twenty-one years old, I'm older than you and thought a lot more about it. You haven't read any Nietzsche or... Freud or...

Shaw. How can you be so sure? Why are woman so damn sure? On the one side I think I love you and I'd like to just buy a house and live with you, but then, over here, it's like what's the point? We'll just get old and die, and- and we'll have a couple of kids that never really cared about us. But then, back over here, what else is there? I mean sure it's not that much but- but at least it's something.

(MORE)

(CONTINUED)

CONTINUED: (2)

MORGAN (CONT'D)

And then I resent all these thoughts being clouded by love. I mean why can't I just throw that out and make a rational decision? Cause I know I can't not see you again, but then we'll just have more sex and get more attached, and I mean, I can't have that, but then of course the cloud will wear off. I mean, even if we did get married, at least I got the seven year itch to look forward to.

ANNE

The seven year itch?

Morgan throws down his napkin and storms out.

INT. WRIGHT'S HOUSE - MORGAN'S BEDROOM - DAY

Morgan lies on his bed. Mrs. Taylor stands over him.

MRS. WRIGHT

I didn't raise you to go off with a whore!

MORGAN

But you want me to go out with Jennifer Taylor?

MRS. WRIGHT

I'm not kidding Morgan. Do you want to have people whispering behind your back for the rest of your life. Do you think they'll ever accept a girl like that?

Morgan gets up to leave.

MRS. WRIGHT (CONT'D)

Where are you going.

MORGAN

To talk to Professor Frost.

MRS. WRIGHT

That's a good idea, go seek the advice of an alcoholic.

Morgan looks at her quizzically and exits.

EXT. TRUCK - DAY

Morgan drives across town.

MORGAN (V.O.)

It isn't that easy. You grow up, you get married, you have a couple of kids, and you die. It's too easy. Something can't be that easy and right. Maybe I'll go back to school and become a professor.

MORGAN

(Continuing)

Then I could just teach my classes and read my books. I was never much of a student though, so I'm not sure what respectable university would accept me. I guess I could coach tennis.

EXT. PROFESSOR FROST'S HOUSE - NIGHT

The truck is parked on the street.

MORGAN (V.O.)

I know it may be worthless, but I'm just not sure I'll ever be happy if I don't get married and have a family. I mean it doesn't have to be the same kind of family that my parents had, but I'm not sure you can really be happy without it. But I'm not sure I want to be happy.

INT. PROFESSOR FROST'S HOUSE - OFFICE - NIGHT

Professor Frost sits at his desk listening, drinking his orange juice from a glass. Morgan sits across from him.

MORGAN

(continuing)

Maybe the answer is, there is no answer.

Frost listens, smiles.

FROST

Aren't you going to Jason's wedding?

MORGAN

When is it?

(CONTINUED)

CONTINUED:

FROST

Tomorrow.

MORGAN

Shit.

MORGAN (CONT'D)

I've run so long. I've come so far. And now I meet this girl. Is that all life amounts to?

FROST

Only if you're really lucky.

And Morgan laughs a little and thinks this is a joke.

MORGAN

What?

FROST

Only if you're really lucky.

MORGAN

But look at you? You're a man all you're own.

FROST

I'm a miserable lonely bastard. I drink myself into oblivion five nights out of the week. I met a girl once. In Hawaii, when I was working on my PH.D. We fell in love. We made beautiful love on the beach, but- but I was young and I let her go. I thought I was going to find more.

MORGAN

What happened to her?

FROST

She got married... If you've met someone you really love, and she loves you back, you better grab a hold of her because you might not ever get another chance.

MORGAN

But what about, "a man with a future to a man with a past?"

(CONTINUED)

CONTINUED: (2)

FROST

Shaw got married. When we die  
we've got nothing but a past, so  
you better make sure you're ready.

Morgan takes it in, his mind racing...

INT. PROFESSOR FROST'S HOUSE - HALLWAY - NIGHT

Morgan runs down the hall, down the stairs.

INT. PROFESSOR FROST'S HOUSE - LIVING ROOM - NIGHT

as Morgan runs to the phone, picks it up, dials.

MORGAN

(into phone)

Could I speak to Anne, please. It's  
an emergency.

Morgan waits, finally:

ANNE (V.O.)

Hello?

MORGAN

Hey it's me. You need someone to  
pick you up?

And there's a long silence.

INT. BABY DOLLS - HALLWAY - PAY PHONE

Anne stands by the phone, half naked, as patrons walk by  
staring at her. Dewit waits in the background.

ANNE

No... that's okay.

MORGAN (V.O.)

How are you going to get home.

ANNE

I'll just get a ride home from one  
of the girls.

MORGAN (V.O.)

What? Why? I'll come get you. I  
want to.

ANNE

I got to pay Dewit back tonight.

INT. PROFESSOR FROST'S HOUSE - LIVING ROOM

This hits Morgan.

MORGAN

What do you got to do?

ANNE (V.O.)

I don't want to talk about it. I  
got to go.

MORGAN

How much do you owe him?

ANNE (V.O.)

Nevermind.

MORGAN

Wait- wait, how much money do you  
owe him?

ANNE (V.O.)

About eight hundred. I got to go.

CLICK.

MORGAN

Wait.

Anne's gone.

INT. WRIGHT'S HOUSE - MORGAN'S BEDROOM - NIGHT

Morgan dashes in, goes straight for his bag, pulls out Shaw,  
turns to page three hundred, grabs the three hundred cash,  
and exits.

EXT. STREET - NIGHT

The truck races through traffic.

INT. BABY DOLLS - FOYER - NIGHT

Dewit waits. Anne enters and Dewit wraps his arms around  
Anne.

DEWIT

Gonna be the easiest money you ever  
made. Or the hardest.

Dewit grins and they exit.

EXT. LARRY KRISTOPHERSON'S KASH FOR KARS - NIGHT

as the truck pulls in. Larry approaches the truck as Morgan jumps out.

MORGAN

How much?

LARRY

You want to sell it?

MORGAN

Yeah, and I'm in a hurry.

LARRY

I'll give you two-fifty for it.

MORGAN

Come on, it's worth at least a grand.

LARRY

Where's the gold?

MORGAN

What?

LARRY

Does it have gold in the glove box  
that I don't know about?

Morgan goes to the glove box, grabs the old beat up map.

LARRY (CONT'D)

That's ain't gold.

MORGAN

Yeah it is. I got to have five hundred.

Larry thinks about it and...

LARRY

Deal.

INT. CADILLAC DEVILLE - NIGHT

They drive down Battleground Road.

DEWIT

Did you hear about that train wreck  
down in Madison county?

(CONTINUED)

CONTINUED:

Anne shakes her head, "no."

DEWIT (CONT'D)

(continuing)

Nigger went and run the train right  
off the tracks. Know how I knew it  
was a nigger?

Anne stares out the window. Tears stream down her face.

DEWIT (CONT'D)

(continuing)

Cause I seen the picture.

EXT. STREET - NIGHT

Morgan runs through the street, sweating, breathing.

INT. CADILLAC DEVILLE - NIGHT

The car is parked. Dewit and Anne sit in the front seat.

DEWIT

Let's go.

Anne wipes her face. They get out. They're in the Super 8 Motel parking lot. Anne looks back toward the street.

EXT. BABY DOLLS

as Morgan races into the parking lot, out of breath but determined to keep going.

AT THE DOOR

the BOUNCER tries to stop Morgan but he runs past him.

BOUNCER

Hey!

INT. BABY DOLLS

as Morgan enters, scanning the room for Anne, but she's not there. Morgan stops Susan.

MORGAN

Where's Anne?

SUSAN

She left.

MORGAN

Where'd she go?

(CONTINUED)

CONTINUED:

And now the bouncer is on Morgan, pulling him out the door.

BOUNCER

Boy, you're going to make me mad if  
you're not careful.

MORGAN

(to Susan)  
I've got the money.  
(screaming now)  
Where'd he take her?

SUSAN

He took her to the Super 8.

And now the bouncer can't pull Morgan anymore because  
Morgan's on his feet running out the door. Morgan's gone.

EXT. BATTLEGROUND ROAD - NIGHT

Feet pumping, breath labored, Morgan runs across the street,  
through a stop light, through traffic. He keeps running.

EXT. BATTLEGROUND ROAD - FURTHER UP

Slowing, exhausted, determined, Morgan pushes himself on.

EXT. SUPER 8 MOTEL - PARKING LOT - NIGHT

as Morgan rounds the corner into the parking lot, screaming:

MORGAN

Annnnnnnnnne!

Morgan goes straight to the office.

INT. SUPER 8 MOTEL - OFFICE

A YOUNG MAN sits behind the desk playing a guitar. Morgan  
stumbles to the counter, panting, out of breath.

MORGAN

A- a girl- an-and a redneck. Whe-  
where are they?

YOUNG MAN

Do you have a name?

MORGAN

Anne...

The Young man checks his book.

(CONTINUED)

CONTINUED:

YOUNG MAN  
I'm sorry we don't have anyone  
under that name registered here.

Morgan runs out.

YOUNG MAN (CONT'D)  
Did you check the Motel 6?

EXT. SUPER 8 MOTEL

as Morgan exits the office and starts running past the row of doors, KNOCKING loudly on each one, yelling:

MORGAN  
ANNNNNNNE!

And people start coming out of their rooms to see what all the commotion is about and Morgan keeps yelling:

MORGAN (CONT'D)  
ANNNNNE!

And now Morgan's at the end of the row. He bounds up the stairs...

MORGAN (CONT'D)  
ANNNNNNNE!

and continues BANGING on the second story doors.

MORGAN (CONT'D)  
ANNNNNE!

INT. SUPER 8 MOTEL - BEDROOM

Darkness.

MORGAN (O.S.)  
ANNNNNE!

Anne turns on the light. Dewit lies on the bed, naked. Anne's down to just her panties and bra and she goes for the door and...

Dewit goes for her but she swings the door open...

and Morgan stumbles by and stops instantly. He slowly enters.

DEWIT  
Why don't you just run along. Your girl friend has a debt to pay.

(CONTINUED)

CONTINUED:

Morgan, still panting stares at Dewit.

MORGAN  
(to Anne)  
Get dressed.

Anne starts to get dressed. Morgan pulls out the \$800 and throws it on the bed. Dewit snatches it up, starts counting it, pissed as hell and still naked.

Anne's dressed now. She hugs and kisses Morgan and they start to leave but...

Morgan spots Dewit's car keys on the bureau and grabs them.

MORGAN (CONT'D)  
We'll bring it back on Monday.

Morgan and Anne are gone.

DEWIT  
Hey!

EXT. SUPER 8 MOTEL

Dewit exits. A woman stares at him. He's still naked. He jumps back into the room.

EXT. SUPER 8 MOTEL - STAIRS

Morgan and Anne, together, run down the stairs.

MORGAN  
You want to go to a wedding?

Anne kisses Morgan.

EXT. TUXEDO STORE - PARKING LOT - DAY

Anne waits in the CADILLAC. Morgan runs out carrying his tuxedo.

EXT. HIGHWAY - DAY

The Cadillac speeds by, away from Greensboro...

EXT. HIGHWAY - DAY

The Cadillac speeds by Hickory, N.C.

INT. METHODIST CHURCH - ROOM - DAY

Jason's in his tuxedo pacing nervously. David's by his side.

INT. CADILLAC

The speedometer hits 100 mph.

Morgan puts his tuxedo on.

EXT. HIGHWAY - DAY

Mountains and trees. The Cadillac speeds toward Asheville,  
N.C.

EXT. HIGHWAY - DAY

The Cadillac takes the Ashville, N.C. exit.

EXT. ASHVILLE, N.C. - TUNNEL ROAD - DAY

The Cadillac maneuvers through traffic, turns off on a small road.

INT. METHODIST CHURCH - DAY

Flowers and candles. Pew after pew of people, old and young alike, all dressed for the occasion.

The MUSIC starts to swell.

At the back of the church Jason and the GROOMSMEN wait. Jason looks at David, at the entrance, and they start walking down the isle, toward the front of the church.

EXT. METHODIST CHURCH - DAY

The Cadillac screeches to a halt and Morgan and Anne get out and Morgan grabs Anne's hand and they run into the church.

INT. METHODIST CHURCH - DAY

as Morgan and Anne enter. Morgan's sliding on his tuxedo jacket. MOLLY and her FATHER wait at the end of the isle. Molly sees Morgan and smiles.

MOLLY

Go Morgan!

Now about half way down, Jason and the groomsmen keep walking. Morgan moves in front of David, who's right behind Jason. David smiles and hands Morgan the ring.

Jason turns around, sees Morgan, keeps walking.

(CONTINUED)

CONTINUED:

JASON

What are you doing here?

MORGAN

Nothin'. What are you doing here?

JASON

Nothin'.

And they smile and keep walking.

INT. METHODIST CHURCH - ALTER - DAY

The PRIEST looks down at Molly and Jason.

Morgan hands Jason the ring and Jason slides it onto Molly's finger.

PRIEST

By the power vested in me, I now  
pronounce you husband and wife.

Anne stares at Morgan dreaming of her own wedding day. Morgan looks back, smiles.

Jason kisses Molly.

EXT. METHODIST CHURCH - RECEPTION ROOM - DAY

FREDDY AND THE FANTASTICS play "BABY OH BABY." The dance floor is filled with happy couples, including Karen and David, Jason and Molly, Mr. and Mrs. Wright, and Morgan and Anne.

As Morgan dances past Jason he says:

MORGAN

This is a lot of wedding for  
fifteen thousand dollars.

And Jason laughs and "BABY OH BABY" crescendos up and people keep dancing.

And as the CAMERA pulls back we see Professor Frost and Shane sitting at a table alone, watching the couples dance.

FADE OUT.

THE END