

DINER

Written by

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FADE IN:

The SCREEN IS BLACK. We hear MUFFLED ROCK and ROLL MUSIC. Then we read:

BALTIMORE

1959

FADE OUT.

:FADE IN:

INT. DANCE HALL BASEMENT - NIGHT

FENWICK walks along the dimly lit basement. Heavy winter coats hang from hooks on the wall. In the background, there is constant traffic of people coming and going from the rest rooms. From above we hear the MUFFLED SOUND OF THE

ROCK AND ROLL BAND.

Fenwick is in his early 20s and dressed in the "JOE COLLEGE." style of the late fifties. Sports jacket, button-down shirt, chino pants, and Bass weejuns. We sense that he is a little lost in himself, confused. He looks out one of the windows that views the parking lot. Then without any outward anger, he punches his fist through a window pane. Seconds later he breaks another window with his fist.

Fenwick, picking up the music beat from above, struts to the sound as he approaches another bank of windows. He calmly breaks another window pane with his fist. A GUY coming out of the bathroom in the background sees Fenwick's actions and then heads up the steps.

CUT TO:

INT. DANCE HALL - NIGHT

The crowd is gathered around the bandstand listening to the local group, the SH K RS, playing their popular hit

HOT NUTS. The song is played toward the end of the evening because of its risqué lyrics.

BAND LEADER

Hot nuts, hot nuts, get from
the peanut man.

BAND LEADER (CONT' D)

Hot nuts hot nuts, get em any -
way you can.

As the crowd swings the verse back to the Band Leader. The Guy who spotted Fenwick breaking windows approaches BOOGIE. Boogie is something of a "Dandy," flashier in dress than others in his crowd. Although he isn't particularly good looking there is something about his attitude that is very appealing to girls. Boogie starts hearing the Guy heads downstairs.

INT. BASEMENT - NIGHT

Fenwick casually breaks another window with his fist. His hand is bleeding. Boogie approaches.

BOOGIE

What's up, Fen?

FENWICK

Just breaking windows, Boog

BOOGIE. -

What for?

It's a smile.

He breaks another window with his fist.

BOOGIE

C' mon, don't be a sWuck.

FENWICK

I know that glass is made from
sand, but how come you can see
through it?

He breaks another window. Boogie grabs him.

BOOGIE

Leave the windows alone. What's
the matter with you?

FENWICK

It's a smile, that's all.

BOOGIE

I'm cracking up.

BOCCIE

(CONTINUING)

I'm warning. you, Fen, break another window and you're gonna get a fat lip. He lets Fenwick go.

BOOGIE

(CONTINUING)

Where's your date?

FENWICK

Gave her away.

BOOGIE

What?

FENWICK

Gave her away. David Glazer said she was death.. So, I said if you like the way she looks, take her.

BOOGIE

What are you, the Salvation Any?

FENWICK

Charged him five bucks.

BOOGIE

C'mcn, upstairs.
(as Ferwick just
stares at him)
C'mon .
They walk away

BOOGIE

(CONCTHUIRG)

Ycu really are nuts, you know that?

FENWICK

Me? What about her? She didn't have to go. I'm nuts. Get that.

BOOGIE

That's what you get from dating
eleventh graders. Brains aren't
developed.

T

FENW I CK

But her tits were.

(CON INL'ED)

CONTINUED:

BOOGIE

Falsies. --.-

FE UW I CK

They were?

BOOGIE

First hand info .

FENWI CK

Shit, then what as .1 pissed about?
They disappear up the, steps.

CUT TO:

INT. DANCE HALL - NIGHT (SLIGHTLY LATER)

The band is on a break. A FRANK SINATRA RECORD is PLAYING.
CAP_7RA PANS TO EDDIE who is in a corner with one foot up
on a chair. He smokes a cigarette and taps his foot
lightly to the music. Eddie takes Sinatra very seriously.
ShBEVI ; approaches Eddie.

SHRREVIE

Where's Elyse?

EDDIE

Talking with your wife about the
fucking wedding plans.

SD EVZE

Gettin' cold feet?

EDDIE

They've never been warn.
Boogie is talking with DLANE, the young eleventh grader
that Fenwick had the falling out with. She is an
attractive petite girl with large breasts.

BOOGIE

How can you take Glazer over the
Fen?

DUNE

'Cause.
r4' BOOGIE
Diane, did you know that Glazer
bought you for five bucks? That's
the kinda guy he is.

(CONTINL_D)

CONTIN tD : .

- **DIANE**-.
He did?

BOOGIE

Do you want to leave with Glazer?

DIANE

Not really, but Fe^wzck scares me.
Why don't you take- me home?

BOOGIE

Diane, I'm in law school at night,
I have to go home and study. I
just stopped by here, 'cause I
appreciate fine music.

DIANE

I thought you worked in a beauty
parlor.

BOOGIE

I do during the day. -

(he puts his hand
up and strokes her

CHEEK)

Diane, go with Fen. For me, okay?

CUT TO:

EXT. COUNTRY ROAD - NIGHT

Fen-.sick's
7R3 speeds by. Diane is in the car. Fenwick
is telling her scnething and she laughs
Boogie and MODE; t, follow. Behind them, Shrevie and his
wife BETH follow in a 1950 Hudson Hornet.
Fenwick floors his car and disappears around a bend.
The other cars do not keep pace'.

INT. SHREVIE' S CAR

BETH

Elyse feels that Eddie is getting
very sensitive about the wedding.

SHRE IE

I k:_ow. We were talking about it.

?? (CONTINUED)

CONTINLED :

— — — — BETH

She thinks that since he never talked
it over with Billy beforehand, it kind
of bothers him even more.

SHREVIE

The closest of the close. You t-_.ow
Billy's flying in this morning?

BETH

I didn't hear about it. Thought
he was just coming in for the

wedding day.

SHREVIE

We didn't want to mention it.
Surprise for Eddie.
Shrevie's car follows in the taillights of Boogie's car.
Fenwick's car is nowhere in sight.

BETH

Elyse's mother is very upset with
Eddie. They picked out a yellow
and white motif for the wedding.
You know, like we did, tablecloth,
napkins, maids-,of-honor. Anyway,
Eddie objected. He wanted blue and
white because that's The Colts'
colors. Refused to give in.

SHREV7E

Yeah, so?

BETD

Well, you know how stubborn Eddie
is .

SHP_-VIE

Could be worse. It could be black
and gold. Steelers' colors.
Shrevie notices Boogie's taillights come or.. He slows
down. Something is wrong up ahead.
f EXT. ?.CADSIDE - NIGHT
Fenwick's car is turned over. The headlights of the car
shine brightly against a tree.

V

(CONTINUED)

CCNTINLt.D :

--_S.t's. ficult to see exactly what has happeried.Jn the
darkness of the road. Boogie, Modell, Shrevie and Beta
exit the cars and walk toward the accident.
As they approach we see Fe_swick lying halfway out of the
car covered in blood. Diane cannot be seen.

SERE VIE

(TO BETH)

Stay here.

The three guys move apprehensively toward the car. Fenwick's face is covered in blood, so touch so that it can hardly be recognized.

MODELL

(-, reacting to the sight of Fenwick's

FACE)

Oh Jesus.

Boogie kneels next to Fenwick. -After a beat, Fenwick explodes with laughter.

BOOGIE

You son-of-a-bitch !
Fenwick screams in laughter.

BOOGIE

(CONTINUING)

You asshole!

Then Boogie laughs. The rest of the guys join in. Not Bech. She is not accused. Fenwick crawls out of the Triumph.

F: - .NW. C. {

I really got you guys, didn't I?
Didn't I? Been carrying a ketchup bottle around for weeks.
Diane steps out of the woods. She laughs nervously.

DIANE

I hid in the woods. Didn't want any ketchup on me.
Fc: W ICK
Weeks, just lookin' for the right time.

(COYR INTJED)

CONTINLE.D :

You got me. Christ, I thought
you bought it.

FENW IC. {

Real hard holding back the laughs.
Real hard.

BOOGIE

You outdid yourself.

B ETH

That's very matt,-re, Fenwick.

FENWIC

Fuck mature.

SHREVIE

HEY [

FENWI C. (

Sorry, Beth.

BOOGIE

Tug--ied the car over yourself?
FEilGi I CIK
Yeah, give me a hand.

BOOGIE.

No way.

FENWIC

C'man.

+

Boogie starts back to his car. The others fe] low. enwick
pleads with them. Boogie with his back to Fen -wick is
amused, delighted that he's got Fenwick or. a nu:rber.

BOOGIE

(with the authority
of a school teacher)
Fenwick, you to ed that car over.
You must put it upright yourself.
You need some discipline in your
life.
F.: - i " + 4 1 CK
C'mon, guys. It was easy pushing
it over 'cause of the angle. 1:'11
be a bitch getting it up.

(CON INLED)

CONTINUED :

Boogie and Modell get in the car. Shrevie and his wife
ge c 111--the?uason- - - -

MODELL

Have you tried? You haven't tried.

FE NIW7 CK

(DESPERATE)

I'a buying at. the diner.
Without missing a beat, Boogie and Modell exit the car.

BOOGIE

.Sbmuck, _another five seconds an3
you'd have us for free.
They laugh.
Shravie starts his car.

INT. SHREVIE' S CAR

BET'RL

You guys t eal ly are sick, you
n k ow that.?

COT SHREVIE

That's 'cause you got no sense
of humor.
He pulls away.
Sr.REVIE

(CONTINUING; YELLING

out the window)
See you guys later at the dine=.

CUT TO:

Exi . -DINER - NIGHT
The diner is one of the typical late S0's metal and glass
structures. Almost deco in design. Cars are parked in
front, including Shrevie's Hudson Hornet. CAXR4 PANS
to a car parked over in a corner.

TABACK has his truck open, filled with pants. A few guys are going through the goods as Taback tries to wheel-and-deal.

(CON'I INLTD)

CON IMIED :

(to one of the guys)
Seven bucks. All wool. You can't beat it.
h T e GUY holds it up.

GUY

The crotch looks too short. Don't ca--e for that.

TABACK

What are you afraid it's gonna got ° caught In the crack between your legs?.
The other guys "Whoco" in reaction to Taback's put-down.

GUY

You sure are hot shi . since you've taken over your father's business here.
He throws the pants back and walks away,

CUT TO :

INi . DINER - NIGHT
The diner is the late-night hangout... made up of a mixed bag crowd. Around one side, the aluinun siding SALE'S?. N guys in their 30s and 40s. Some HIGH SCHOOL ERS , only there on the waekends, and the, Boogie-S?irevie c_cwd. (The guys in their early t•,?enties .) One thing is quite apparent. There are no girls present, except WAIT=S.SSES. T h at is the unspoken rule. NO DATES.
Eddie, Shrevie and Modell sit in a booth. They all eat french fries and gravy.

EDDIE

You can't compare Mathis to Sinatra. No way.

SHEEV IE

They're both great singers.

EDDIE

Yeah, but you can't compare them.
Sinatra is the lord. He's big in
movies, everything.

(CO`::NLID)

COYI INUED :

I

If Mathis wasn't a blue, he'd be
a big movie star.

MODELL

That's true. There's hardly any
blues in movies. Just sidekicks.

EDD IE

C'mon, they could've put Mathis in
'From Here to Eternity.' They had
blues in the war.

S'DREVIE

Mathis didn't come around until after
that movie.

EDDIE

Are you telling me Mathis could've
played Maggio? Is that what I'm
hearing?

MODELL

Who do you make-out to? Sinatra
or Mathis?

EDDIE

For that, Mathis.

S EREVIE

I'm married. We don't Wake-cut.
They laugh. -

Fern wick enters and heads toward the guys' booth.-
passes the -Waitress .

FZN 1 CK

Enid. French fries and gravy, and
a cherry coke.
He sits dcw-n and joins the guys.

SRREVIE

How'd it go?
FEiWWI C:K
Pretty good. Said she never wanted
to see me again.

J,

MOD-LL

charmed her, huh?

., (CONTINUED)

CCN.iNU D:

FENWICK

AI-I-did was -park the --car on a nice
lonely road. I Looked at her and
said, 'Fuck or fight.'
The guys laugh.

EDDIE

You maniac.
FE:l I cK
Kidding. Said she wanted to see
me again. Liked aye, sort of.

I

EDDIE

Emis?
Fenwick nods. He sticks out his pinky. Eddie gabs it
with his pinky. Therefore it's the truth.

ANGLE ON THE ALUMINUM SIDING GUYS' BOOTH

BAGEL is holding court with his guys.

BAGEL

The guy's canvassing the neighborhood,
and I notice he's stopping at the
brick houses. He's trying to sell
aluminum siding to the brick house
owners.

(HE LAUGHS)

Sure enough, he comes back to the
car. He's got a lead. Fools rush
in, right?

To the guys, this type of story is fascinating. Boogie
comes out of the rest room in the b . g . As he starts to
pass Bagel stops him.

BAGEL

(CONTINUING)

Boog, come here.
Boogie approaches.

BAGEL

(CONTINUING)

You lay down a bet with Barnett?

BOOGIE

Don't remember.

I

(CONTINUING)

CON I? ?i D :

BA GET-

'oa, . nobody bets two thousand
and forgets.

BOOGIE

Okay, so? What's the point, Bagel?

BAGEL

Where you getting C40 thousand?
You haven't got a pot to piss in.

'BOOGIE

Game's a lock.

BAGEL

Nothing's a lock. You want me to call it off? As a favor to your father, may he rest in peace.

BOOGIE

Bagel, get in. Trust me.
Boogie Walks off. - -

BAGEL

Kids today. Nobody's interested in making an honest buck.

CARSON

Heard he wants to be a lawyer.

BAGEL

That's what I'm saying. You call that an honest buck?
Boogie approaches the guys and sits do

BOOGIE

Bagel heard about my basketball bet.

'MODELL

I'm down for fifty.

BOOGIE

Woo, biz spender. I'm telling you. They're shaving points on the game. This is no bullshit tip. Get in, guys.

EDDIE

I'll think about it. Listen, who do you pick? Sinatra or Mathis?

' (CONTINUED)

CO TINUED:

-BOOGIE

Presley.

EDDIE

Presley. You're _ick.

BOOGIE

Did I tell you guys I'm taking out
Carol Heatrow tomorrow night?

FENWICX

You're taking out Carol Heatrow?

BOOGIE

(SARCASTICALLY)

No, you're taking her out.

EDDIE

She is death.

BOOGIE

Only go for the best.

SHREVTE

Cold.

BOOGIE

What's the bet she goes for my
pecker on the first date?

FEN ICK

The only hand on your schiong is
gonna be yours.

BCOGI_

Bet me t-wen t-r .

FE4 LCK

You got it.

EDDIE

I'm in.

MODELL

Me, too.

SHREVIE

I'm in, but we need validation.

BOOGIE

All right. I'll arrange it.

CUT TO:

T

EXT. AIRPORT RUNWAY •- NIGHT

-- --

--A .our -engine- prop -comes into-vi view asTt rates its approach. The plane sails inches off the runway and then touches down.

CUT TO:

EXT. AIRPORT DOCKING AREA - .NIGHT

A moveable stairway is put in place. Seconds later the hatch opens: Passengers depart, walking down the steps in the cold night air. BILLY HALPERT steps forward into the doorway. Billy, in his early 20s a:_d wears the typical button-down shirt, crew neck sweater, chino pants, and the Bass weejuns. He starts down the steps and heads toward the terminal. As he enters:

CUT TO:

EXT. AIRPORT TERMINAL - NIGHT

Billy exits the building carrying a suitcase. We hear a HOR! B .PING. The sound attracts his att.:ntion. He smiles.

ANOTHER ANGLE

to include Shrevie's Hudson Hornet, as it backs up, moving toward Billy. As it approaches, the back door opens .

BILLY

(thr awing his

BAG INSIDE)

You g' ys ara too much. Hcw' d you

know I was ccain' in this mcFn._nc?

BOOCIE. (0.5 .)

C'mcn, get in.

Billy climbs in and slams the door shut. The Hudson pulls away.

C'JT TO:

E COUNTRY ROAD - NIGHT

The Hornet speeds down the quiet two lane road.

I

CUT TO:

M1. CAR NIGHT

Ehrevie -drives -- _ Bocgia sits shotgun_ --Fen rick and sit in the back seat.

BOOGIE

He's crazy is t-,hat he is. With the Shrevie here it was just nuts, but Eddie? T?:at's lunacy.

SHREVIE

Mari age is a? right. I'm not complaining.

BOOGIE

Not complaining. Uz u, sounds good.

FENW I CK

'Course it isn't a hundred percent sure yet.

BILLY

What? He's getting mar_ied on New Year's Eve.

BOOGIE

Not until she takes the test.

BILLY

Boog, what are you talking about?

FEN WI CK

Eddie's going to give Eylse a football test. If she fails, the marriage is off.

BILLY

Are you shitting me?

BOOGIE

You know Eddie and the Colts. Very serious. The test has something like a hundred and forty questions. True and false, multiple choice, short answer.

FENWI CK

Oral cast. He doesn't want any cheating.

BILLY

What happens if she fails? He's going to call it off? Is that what I hear?

(CONTINUED)

CONTINUED ;

SHREVIE

She swears to 1. The was supposed to be two months ago. Elyse keeps delaying. Heavy pressure.

FENWI K

Her plan could be, though, to stall until the last minute. Then if she fails, it doesn't matter. It's a fait accompli. Knot's tied.

BOOGIE

Fait accompli, my ass. He walks.

B ILLY

I doubt it. I tell you, it was a real surprise. No call. Just a note. Why do you figure, all of a sudden?

BOOGIE

Bottom line? Elyse turns into -- - Iceland and Eddie's not the type to look elsewhere. Eddie goes for the marriage, and Elyse is back to being the Bahamas again.

SHREVIE

You don't know that for sure, Boog.

BOOGIE

I'm a good judge of human nature.

CUT TO:

EXT. HILLTOP DRIVE - NIGHT
The Hudson is parked out front. The morning light is just beginning to break. THROUGH WINDOW we can see the - guys sitting in a booth eating. They are obviously having a good time. Shrevie takes a sip of coffee. Billy says something and Shrevie puts his hand to his mouth. Coffee pours through his fingers and down his chin.

CUT TO:

{

L1` T. J-:(r. - NIGHT

B ILLY

AF

-And that -was-nothing -compared to what happened in Miss Nathan's class.

SHREVIE

This is great. I was there.

BILLY

Had her for Art class. Third floor.
She catches me talking. Tells me
to see her after class. I jumped
up from my seat and started
screaming 'I can't take it - any
more! You're always picking on me!
I can't stand it!' Then, I ran to
the window, opened it and jumped
out. She freaks and faints dead
away. She forgot the gym roof was
six feet below.

SHREVIE

----Her eyes closed. -- She swayed for --
a moment and then toppled right
over her high heels. Out cold.
I was hysterical.

BILLY

The topper was the Principal.
Donley comes in and sees Miss
Nathan on the floor. He doesn't
know what to make of it.

SERE VIE

Then she=an, remember him? Normally
she shruck, but she stands up and says
'Snhrhhh, she's sleeping, Mr. Donley.'
Then he sees Billy in the window.

BILLY

I said, 'I'm sorry I'm late, sir,
but my bus broke down.. Is Miss
Nathan up yet?'
All the guys laugh.

BOOGIE

You're missing the action now,
Billy. Half the guys are at U. of
B. night school. A lot of
fucking laughs.
(CON, INLzD)

CONTINUED:

FENWICK

- : Cto?BiiIy) -
A Masters in Business. That's
the lowest.
Billy shrugs his shoulders as if to say, "What. can I
- tell you?"

BILLY

Who's there?

BOOGIE

Eddie, of course. Burton.

BILLY

Burton?

BOOGIE

Dropped out of rabbinical school.
Henry...

FENWICK,

-Cliff, -.the Mouse..-.- -

SH'ZIEVIE

Youssef.

- ??1

BOOGIE

Thrown out.

SHREVIE

Yeah?

BOOGIE

Accidentally stole some money
from one of the teachers.

BILLY

U. of B.'s busy at night, huh?

BOOGIE

And then there's me.

BILLY

Yeah? You at law school?

BOOGIE

Thought I'd take a pop with the
law. Although I'm still working
the beauty salon.

CUT TO:

S.

F1

20.

-EXT. SSDE: IZ`LLRE.?. =STAY

The Hudson slowly drives down the quiet tree-lined street. All is quiet, the morning having yet to begin. The neighborhood is well cared for. A pleasant, middle-class area. The car pulls up in front of a three-story white shingled house. Billy exits the car with his suitcase.

BILLY

See you guys at the diner tonight. i
He slams the door shut. The car pulls away. Billy walks up the steps, pulls out a key and opens the door.

CUT TO:

INT. HOUSE - DAY

Billy walks up the steps to the second floor. He sees his parents' door is open and peeks inside. The bed is made. No one is there. He turns toward his sister's room. CAMERA PANS. The bed is also made. He goes up the stairs to the third floor.

ANGLE ON A BLACK DOOR

A sign reads "No Admittance." Billy enters.

CUT TO:

INT. BILLY'S ROOM - DAY

Billy lies on the bed in his shorts, smoking a cigarette. CAMERA SLOWLY PANS the room. An upright piano is in a

nnants

corner. Then we see magazine pictures of various baseball stars tacked on the wall. C.A. - ERA PANS to pe

of the Baltimore Orioles and the -Baltimore Colts. CAE A DRIFTS over to centerfold girls of Playboy. Then we see a photograph of Billy and a bunch of the guys leaning against a railing in Atlantic City taken during the high school years.

CUT TO :

BE BILLY'S HOUSE - DAY

Billy walks away from his house, crosses the street and up to the steps of another house. He rings the doorbell.

(CONTINUED)

CONTINUED:

Seconds later the door opens. t.S. SI:2ONS, a short, heavyset woman, stands there.

MRS. SI ;ONS

(PLEASED)

Billy, you're in town already?

BILLY

Yeah, thought I'd spend the holidays here. Lot of parties, I hear.
He enters.

INT. SI?ONS' HOUSE

.Billy and Mrs. Si ons walk down the hallway.
MRS . S r,010 NS
Did you know your parents are cut of town?

BILLY

No.

MRS . SI? IONS

They're in Florida. Be back for

Eddie's wedding though.

BILLY

He still. sleeping?

MRS. S IMMONS

What else? It's only two-thirty.
Wake him.
Billy starts up the steps.

IRS . S I;MONS

(CONTINUING)

I'll be happy when he's out of.
the house.

CUT TO:

F

IN-I.. EDDIE'S ROOM - DAY

It is a total mass. Clothes, underwear, and shoes are
strewn all over the room. Billy's looks Eddie His eyes
open.

EDDIE

Whaddya say, Bill?

BILLY

Still the early riser, huh?
Eddie reaches over to the night table and lights a Pall
Mall.

EL DIE

Nothin' changes.

BILLY

Except you getting married.

EDDIE

Yeah, ain't that a kick.
He gets out of bed, picks up a--pair of pants off the floor
and steps into them.

EDDIE

(CONTINUING)

Thughc you weren't coming in
until New Year's Eve.

B ILLY

Nothing's happening arc=-d. c==us ,
so...
Eddie puts a shirt on and slips'a tie with an aebeady
make scot around his neck. He pulls t:e tie ud , then
• starts buttoning the rest of the shirt.

EDDIE

You bring in that girl with you?

BILLY

Broke up.

EDDIE

Shame. In that picture you sent,
looked like she had great knockers.

B ILLY

Yea?-i.
I (a beat)
Didn't figure on you and Elyse so
soon.

(CONTINUED)

CONTINUED:

Eddie searches the floor and picks out two socks that are
sLi= i ar, ut rot the same. -

EDDIE

I figured New Year's Eve would be
good. Get married. Party through
the night. You know.
He puts the socks on. They have holes in the heels.

BILLY

I was pissed off, Ed, figured
you would call, or something.

Let me know you were planning it.

EDDIE

Yeah, I know. But you're my best man.

He walks into the bathra.,m. CA2--ERA FOLLOWS. He splashes some water on his face and wipas it with a wash rag.

- - - - - **BILLY**

Boogie and the guys picked me up at the airport-

Eddie takes a drag on his cigarette and puts it on the toilet seat. Then he squirts some toothpaste on the toothbrush.

EDDIE

(with a mouthful

OF PASTE)

Yeah? I left the diner at five. They didn't say anything to me.

BILLY

Surr .se, I guess.

EDDIE

How'd they know?

B ILLY

Barbara Keller told Fenwick.

EDDIE

You keep in touch, huh?

BILLY

Yeah.

[

(CONTINLED)

I

CONTINUED :

EDDIE

You're still nagging her, aren't you, you son-of-a-bitch.

Eddie spits the toothpaste out and sticks his tooth under the faucet to rinse, making sure to keep his tie dry.

BILLY

Never did.

Eddie wipes his mouth with his hand.

EDDIE

Who you kidding?

He puts the cigarette back in his mouth and starts out of the room. Billy follows.

EDDIE

(CONTINUING)

What else would you be doing with her all these years?

BILLY

Talking.

ANOTHER ANGLE

as they start down the stairs.

EDDIE

Talking? Shit, if you want to talk there's always the guys at the diner. You don't need a girl if you want to talk.

BILLY

Eddie, you'll never change.

EDDIE

Yeah, right.

CUT TO:

INT. KITCHEN - DAY

Mrs. Simpson is cleaning the refrigerator as Eddie and Billy enter.

I 01

(Mr. Simpson)

CONTINUZD :

---- - EDDIE --

Ma, what's for breakfast?

IBS. S IM."2ONS

The kitchen is closed.

Eddie sits down at the table. Billy sits down on a chair over by the wall.

EDDIE

I'm hungry here.

MRS . S I:?:ONS

(STILL CLEANING

THE REFRIGERATOR)

You want something to eat? Make it. I haven't got all day to wait on you.

EDDIE

Come on, Ma. Don't give me that shit. -A fried baloney sandwich will be good.
Mrs. Si=ons t:...Ts around angrily.

.MS. SI DNS

Get out of the house! Billy, take him out of here!

EDDIE

A fried baloney sandwich is not a lot to ask for, for Christsake!
Mrs. Sion picks up a butcher knifa off the sink cct:rte; and waves it at Eddie.`-

IBS. SI- ONS

Eddie, you're giving me a headache!
Take a walk.
Eddie rises from his chair.

EDDIE

You want to stab me? Come on l
Come on!
He brings his fist up and ass,,=es a bossing position. Mrs. Simmons moves toward Eddie welding the knife. Eddie backs

around the table. Billy watches this scene without ex-
pression.

(CONTINUED)

CONTINUED:

-IBS. -SI EONS -
You miserable creature.

EDDIE
Take your best shot. Then I'm
going to punch your lights out,
Ma.

MRS. SIMMONS

(STALKING HIM;
Who do you think you are

EDDIE °
Come on! Come on! Go for the cut,
then you're down and out.
The short, heavyset woman continues to stalk Eddie as they
move around the table. Billy is not disturbed or surprised,
This is apparently an ongoing occurrence,

IBS. SIMMONS
How dare you turn in to such a thing.

EDDIE
I've got fists of granite. You're
going down.
Simmons turns away.

MRS. SIMMONS
I'm not going to ruin a good knife
on you. It's not worth it.
Eddie turns to Billy and smiles.

BILLY

(QUIETLY)
So what's new.

M

=s. Si=ons opens the refrigerator.
MRS . S li ONS
Eat a sandwich, t en give me score
peace. Bill;; you want something?

BILLY

No thanks.

V I M - S. SIMNIONS

You sure? It's no trouble.

F

B ILLY

No, really.

CUT TO:

INT. APPLIANCE STORE - TIGHT SHOT TV SCREEN - DAY

"Who_ Do You Trust?" with Johnny Carson as the emcee is on.
r CUSTOMER (0.5.)
Is this show in 'color or is there
something wrong with the set?

SH:REVIE (0.5.)

This is a black and white set, but
I don't think . that - show is in
color, anyway.

ANOTHER ANGLE - SHREVIE AND THE CUSTOM-ER

standing in an aisle filled with rows of televisions.

CUSTOMER

I don't like color television.
Don't like. that color for no thin' .
Saw 'Bonanza' at my in-laws, it's
not fog me. The Ponderosa looked
fake. Hardly recognized Little
Joe.

SHRRVIE

It might have needed some tuning.

C'JSTOI R.

It's not for me. You got an Emerson?

Hear they're real good.

Shrevie and the Customer move down the aisle Fenwick enters the store. He looks like he is slightly drunk.

SHREVIE

Here's an Emerson. This is portable.

}

Customer stares at it. Shrevie notices Fenwick up at to Iron= of the store. He nods to hi-.

C:J'S 10i'R

You got that 21-inch Emerson.. 711-4 e cabinet type.

SHREVIE

The console model.

(YELLING INTO

THE BACK)

Kenny! We get some of the Emerson consoles in?!

(CON'TINT E0)

CON'T_N'UED :

Let me check out in the warehouse!

SHREVIE

Be right back. That'll take a minute or two for him to check.

The Customer nods and Shrevie walks up to Fenwick.

FEZWI C:{

I talked to Boog. He's going to take Carol to the Crest tonight.

SHREVIE

So what do you want to do?

FENWI CK

I figure I'll be there. Sit a few seats away.

SHREVIE I

--- Think 3 ` Ll -be -there -too : - - Don'-t-----
want any judgecent calls.
r r_.WICK
Bong's got about'a hundred dollars riding on this thing now. Making bets left and right.

SHREVIZ

Jesus, hundred bucks, already?
F EMNi CK
Lot of paople bectin' for. Carol.
Sh_evie senses that Fenwick is a little off.

S HREVIE

What the hell you been doing?
You been drinking- already?

F:-:7JI CK

Yeah? I guess so.

SHREV IE

What for? It's coo early.

F ENWI CK

I don't knw... I don'-. kn,sw.
Gettin' antsy or something.
Can't figure out what... I don't know.

(CONTI:NLZD)

CONTINT33D :

Returns_and sta?rr__s tv_head out of th 4Qrc
F L' aIY l CK

(CONTINUING)

See you at the Crest.

SHREVIE

Fen, sure you're okay?
Fenwick turns back and smiles at Shrevie.

FENWICK

Hey... yeah.
He turns back and exits.

EXT. STREET - DAY

Eddie parks his Studebaker and he and Billy exit the car. They walk along a street of row houses, then cross an old brick street heading for the pool hall on the corner.

EDDIE

Colt Char, .picns`ip is tomcr- ow.
Want =,e to get you a ticket for
the game?

BILLY

T Can you get one this late?

EDDIE,

Yeah. You can't be in Bala'-ore
and not see the Colts win the
Championship. It would be
sacrilegious.
They enter the pool hall.

CUT TO:

INT. POOL iJ.ALL - DAY

Billy and Eddie come down the steps into the pool room. The place is old and dirty looking. Candy wrappers and cigarettes litter the floor. KNOCKO, a gray-haired man in his 60's, sits behind the cash register reading the Wall Street Journal. On the back wall there are pictures of the semi-nude girls from the men's magazines of the period. Some are autographed to Knocko.

(CONTINUED)

CONTI NTUED :

As the guys approach, Knocko looks up and smiles.

KNOCKO

Billy, Billy, Billy.

BILLY

How you doing, Knocko?

KNOCKO

Eat, sleep, you know. Never see
you and the guys anymore.

BILLY

You know how it is. Time to move
in, I guess.

KNOCKO

Eddie's the only one who still
pops in. Still loves the game.
(ve Gerious lv)
You doing okay, Billy.

- (CONTINUED)

CONTIM. 7ED :

-. **LILLY** _- _.._ --
Going for my Masters.

KNO CKO

Wonderful. All your crowd turned
out fine. Take seven. It's got
a new felt.

.EDDIE

Eight's better.

KNOCKO

Take eight. The pool maven here.
They walk toward the tables. The place is quiet. After-
noons are not the action time.

CUT TO:

INT. POOL FALL - TIGHT :HOT - A POOL BALL - DAY 'SLI Gr.TLY

LAIR) -

After a beat, Eddie's head. comes INTO FRAM behind the ball. He closes one eye aQ he '.fines up a shot.

EDDIE

I'm scared shitless, to tell you the truth.

BILLY (O.S.)

You know anybody who's Mot?

EDDIE,

If I had a choice, I'd just date Elyse all my Life. Just date her and the hell with the rest. I like dating.

ANOTHER ANGLE

as Eddie backs off the shot and starts to Bove around the table. Billy sips an or3rige soda.

BILLY

What are you doing it for?
Eddie approaches Billy; reaches for the bottle and takes a sip.

{ CONTINUED)

CONTINUE-D:

EDDIE

ltat -am 4-doing_i..t -ford--I've been dating Elyse for five years. What am I... I have no choice.. It gets to a point where a girl says, 'Hey, where am I going?' He hands the bottle back and chalks his pool cue.

EDDIE

(CONTINUING)

So, there is nobody else that I really care about. So, you know. I'm not saying that I'm doing it

just to make her happy. The hell
with that.
He shoots and sinks a ball.

EDDIE

(CONTINUING)

She's the only one I care about.
-I -don ` t go looking for girls to -- .
date or anything like that. Arid,.
it seems like the time and all...
so. At least she's not a
ballbreaker. Christ; if she were
a ballbreaker there'd be no way.
Billy feels a certain sadness for Eddie, but he doesn't
l= ow what to say.
Eddie sees Vz'::-..a1L1, a blond-haired kid, several years
ycunger than himself.

EDDIE

(CONTINUING)

How you doing, Methan?
Megan approaches Eddie and stands inches away from Ed's
face.
MFi:?A&N
JJ, I want to be where you are.
'here the air is rare, and nobody
can touch me. What about my
sister, Harry?
Billy has no idea what is going on.

I ETHAN

(CONTINUING)

I -never couched your sister.
What are you saying?
(cot;- , _ :vUZ7)

CONTINUED:

Sudde^I Methaa wa??ks away.

EDDIE

(TO SILLY)

Methan's favorite movie. 'Sweet
Smell of Success.'

BILLY

He memcrized the whole movie?
Eddie lines up another shot.

EDDIE

h T e younger guys, I tell ya,
are crazier than we were.
He shoots and misses. From another table a GUY yells out.

GUY

Eddie, you taking any of Boogie's
action?

EDDIE

Yeah! No way he pulls this off.

CUT TO:

EXT. CREST THZATZR - NIGHT

Tlhere is a lot of milling around in frcnt of the cheater.
The marquee reads : Troy Donahue and Sandra Dee in "Su--:er
Place."

INT. CREST TT-iEATER - NIGiT

Shrevie stands in the lobby with his wife, Beth, an attrac-
tive girl. Eddie and Fenwick enter and walk over to Shrevie.

SH 1ZEVIE

(ALMOST APOLOGIZING

for bringing Beth)
Beth heard the movie was pretty
good.

BETH

Eddie, where's Elyse?

I

EDDIE

She's hcme studying for the
football test.
(CO,rTINTJ D)

CONTINU D:

You're kidding.

FENWICK

See- the Bcog yet?

SEREVIE

Not yet.

FART. MAGET, an enormously fat guy, enters with a FRIE.TD.
The Friend stops at the candy counter.

FRIEND

Eari, want sane candy?

EARL

(s,.arting into the

THEATER)

No. don't care for sweeti.

Boogie enters with CANOL HEATHROW. She is a b-auti foal,
shapely blonde. Boogie looks over at the group.-nods,-
and walks to the candy counter with Carol.

B:.TH

Is that Carol Heathrow?

S HREVI E

Where?

BETH

With 3oogie.

SH_IRVI

(staring for a

LONG BEAT)

I think so.

BETH

In surprised she's with h--m. -
fro= what I've heard about her,
Boogie wouldn't seen her type.
Eddie is as;azed at hcw beau, citul Carol looks.

EDDIE

She is death. Death.

Fenwick spots the GRIPPER walking toward the Men's Rcon.
The Gripper stands about 6'4" and is all muscle.

CON_iIN DD

FENWICK

Davit The Gripper's :era.

SH V7.

Where?

Fenwick nods toward the Yen's Room.

SHREVIE

(CONTINUING)

Christ, the Grip's still growing,
_I think.

RNWICK

Hope he doesn't see me. Every
time he sees me, he puts the
grip on me.

EDDIE

Saw him put a grip on a guy at
the diner. Grippped him right
through his corduroy jacket.
Made him stand on tip-toes.-
S'r'_P'.EVIE
Where's Billy?'

EDDIE

Cowin' with that Barbara Keller
chick, I think.
Bccgie gets a large box of popcorn and a Coke and starts
into the theater with Carol. Just before he enters he
gives a smile to the guys.

FS:IWI CK

Guess I might as well get a seac.

(TO EDDIE)

Cowin'?

Eddie nods and they start inside. After a beat, S:revie
- - and Beth start in.

SHREVIE

Let's sit in the back.
BE'l"s.-I
Why?

SHP.VI

I

I'm tired of sittin' down close
with the guys and all.
Just as they go into the theater, Bill., enters alone.

I

a:U'rt.. i :.. -
Boogie and Carol sit watching-the screen. The box of pop-
--- co -ZAsutg in-his aa? Boag a ??ze -keep ==?.y.king-

?aaks-

at Carol, then his hand slowly moves down to his fly and
he quietly unzips it.

ANGLE TO INCLUDE FENWI C<

looking over from his vantage point three seats away.
Boogie squirms around ever-,so-slightly and then places
the box of popcorn back on his lap. Evidently he has
stuck his penis into the bottom of the popcorn box. Fen-
wick nudgesEddie and then whispers some thing.into his ear.
Eddie smiles.

Carol's hand dips into the popcorn box on Boogie's lap and
takes out a handful of popcorn.

Shrevie, seated in the back, is restless, wondering what
iz happening. Beth is mesr-arized by Troy Donahua.

Billy sits on an aisle, =aware of the quiet intrigue that
is . taking place. - ?..

Carol's hand again reaches into the box and takes out a
few kernels. Boogie's eyes glance toward Fenwick. Fenwick
shakes his. head and mouths "Bet's off. Not fair." Boogie
nods "Yes.

Troy and Sandra walk the beach. The romantic score swells.
The yotzia- audience is caught up in this screen love

affair.

Carol reaches into the- popcorn box once again. Suddenly
she screaws. She bolts up from her seat and races up the

what

aisle. The audience is alive with chatter, war, wondering
has happened.
Boogie turns to Fenwick and smiles. Then he heads up the
aisle after Carol.

BETH

(as she watches
Boogie racing up
the aisle after

CAROL)

What's going on?

SHREVIE

(PLAYING DTJNB)

I don't know. I don't know.

INT. LOBBY - NIGHT

Boogie catches up to Carol just before she was about to
enter the Ladies'-Room. - - - -- --?

BOOGIE

Hold on, hold on a second.

CAROL

You're disgusting!

BOOGIE

I know it was terrible, really
horrible and all, but it was an
accident.

CAROL

An accident!
She starts into the Ladies' Room. Boogie holds her arm.

BOOGIE

Wait! Carol! Woo! Seriously,
it was an accident. Swear to
God.- -

CAROL

An accident. Your th?.ng just
got into a box of popcorn?

BOOGIE

Damn near that. Can I be straight
with you?
Carol tries to settle dc--n.

CAROL

Boogie'...

BOCGIZ_E

There's a good reason, but it's
a little embarrassing to me. So
maybe you don't want to hear it.
I'll understand.
A long beat.

CAROL

Co on. Let me hear this.

BOOGIE

I don't like to tell this to
girls, but you really are a
C knockout, really.

(MORE)

(C01,;-: :LZD)

CONT1NUZD:

L.j BOOGIE (CONT'D)
? h;- , use sitt`rg rtex? toy u
in there got me crazy. I got a
hard on.. I don't like to admit
it, but I did. You don't know me,
but I always try to come off
being cool. Don't like to look
like I'm hustling, and there I am,
sitting next to you with a boner.
Am I embarrassing you?

CAROL

(INTRIGUED)

Go on.

The "St. = er Place Theme" can be heard softly through the theater doors.

BOOGIE

Well, it was killing me. So ..o
stop tho pain, it was digging
into my pants and all, I opened
-----m7 fly. - Lmosen everything up.
Give it a little air, you know.
And it worked. Everything settled
down and I got caught up in the
picture. Forgot all about it.
Then when I saw Sandra wearing
the bathing suit in that cove
scene, you know, it just popped
right out and went right through
the bottom of the popcorn box.
The force of it opened the flap.
Carol stares at him, wondering if ? s is telling th= Lrut`:.
The beautiful "Su_.^ -per Place Love Theme" GROWS LCCSER for
a few seconds ar som=one comes through the doors and heads
for the candy counter.

CAROL

It just pushed the flap open?

BOOGIE

It's Ripley's, I tell ya. An d
I couldn't move the box or you
would have seen it.

CAROL

That's true.

(CONTIVL: ID)

CONTINUED:

- **BOEIE** -- -

I was just hoping it would shrink
back out.

(he puts his hand
up to her cheek and
lovingly touches it)
Come, on, let's go back inside.
As they go through the doors we hear Troy say:

TROY (V.O.)

I want. to kiss you here in front
of God and evcryone.

CUT TO:

EXT. CREST THEATER - NIGHT

Shrevi? and Beth exit the theater.

SHREVIE - --

What was the guy's name? The
actor?

BETH

Troy Donahue.

SERE VIE

What kind of a name is Troy?

BET:

He's gorgeous.

SHREVIE

(m•, .:mbling to himself)
Troy.
Fenwick and Eddie approach.

SHRE TIE

(CONTINUING)

Ever hear of a guy named Troy?

FEN ICX

(SARCASTICALLY)

Yeah, Troy Swartz=an from Towanda.

SHREVIE

Cute.

(CONI INLED)

CO TINLED:

Booszie and Carol exit the theater.

BOOGIE

(as he passes the

GROUP)

See you guys at the diner. Bring
some tens.

Boogie cockily walks on-with-his arm around her waist'.

BETH

Ten whats?

SHREVIL

Have no idea.

EDDIE

(looking at Carol
as she walks away)
Death.

(TO FENWICK)

I'd give up your life if I could
have her.

Billy exits the theater and starts toward the crowd. Out
of the corner of his eye, he spots someone exiting through
(1 ' another door. He watches the guy for a beat, then

quickly

moves toward him. He taps the guy on the shoulder. As
the guy tins, Billy punches him in the face. The guy
goes down.

-A crowd quickly- forms. Confusion takes over as everyone
moves to see what has happened.- Shrevie, Fenwick, and
Eddie move in for a better lock.

I

The gu_y sits on the ground holding his bleeding nose. He
looks up at Billy.

BILLY

We're even.

He turns and moves away.--- -Eddie, Fenwick, and Shrevie

ncve

to catch up with Billy. Beth trails along.

EDDIE

I'll be dar ed. Willard Broxtonl

F ENWI CK

Long time ccn_n', huh, Billy?

(CONTINUED)

CONTINUED :

BILLY

-- (EXCITED)

I couldn't believe it! There he was i I- didn't wait to hit hi=, but I had to, you know.

SHREVI E

(PATTING BILLY'S

BACK) '

Outstanding! See you guys later. Come on, Beth.

BETH

Are we going to eat?

SHREVIE

Nah, not-in the mood. Shrevie heads toward his Hudson. Be_h fol.Lows.

- - - - -BET -

Who's Willard Broxton?

SHREVIE

It was the 11th... no 10th grade. Billy was playing ball against one of the high school fraternities. I think they were ULP. Billy came sliding into second base-to break up a double play. - The second baseman s Billy, thinking he was out to hurt" hJm Billy punches the guy and the whole ULP team -j=-?.d him.

driver's
r Beat the shit out of him.
They approach the Hudson. Shrevie goes around to the
side and opens the door and gets inside. He then opens the
door for Beth to get in.

INIT. SHREVI= ' S CAR - NIGHT

BETH

He's been after them all these
years? That was forever ago.

SHFEVIE

Y He swore he'd get them. Broxton
makes eight.

(CONT_N ED)

CONTIN'UED':

Emi is the car-nd lla-a??av: -

11

SHREV:IE

(-CONTINUING)

.." or seven. No, eight. There's
one guy left. -

CUT TO:

EXT. BACK ALLEY - NIGHT

Billy, Eddie, and Fenwick walk away from the theatre toward
their cars.

FENWICX

I'm so pissed I mis.:ed the puncl-a
I was watching out for the
Grippe t-.

BILLY -

.even years. Seven years to get
him.

- **EDDIE**

Who's the last? Donald Tucker?

BILLY

No, I get Tucker in a bath=ocr;
at Chestnut Ridge. :Mon Shaw.

EDDIE

Moon Shaw.
(af ter a beat)
Who's Moon Shaw?
---Billy gets in his car,

BILLY

If you ever see hi.:., you'll
remember.

EDDIE

Going to the diner?

(CONTINUED)

CON:, NLED:

In a while. I'm going to see
Barbara.

EDDIE

Thought you were supposed to
have a data.

BILLY

She had to work. I'm going to
stop by the TV station and see
her for a hit.
He starts his car and pulls away.
FE i i C+{
:Jasn't Moon Shaw the 'toast' who
used to data Elaine?

- **EDDIE**

h T at was my cousin, Denny. You
calling hin an asshole?

T-R-

F Z 'I" 1,

(knowing he said
the wrong thing)

Oh... not Elaine. Her name was
Ellen. I'm thinking a whale
other guy.

Fen::ick tiptoes away from Eddie, playing like he dceJn0 t
want to get hic.

CUT TO:

I , r':.E'viS IvY S'I Ate? Ord - CCR_:=DCR .ditsr. T
Billy and BA?.B? walk dowr the hallway quickly. Barbara
is a tall, thin brunette with classical features. She
was never a girl. Born a woman. She moves dot.n the hall-
way with great purpose. Billy keeps pace.

B ARE ABA

There's not u.uch time before the
news.

(CO:NTINUED)

CONTINUED:

I tried to call.

BARBA

Switchboard closes down at ten.

BILLY

I was just getting the feeling
you were avoiding me, Barb.

BARBARA

That's -.lot true, Willy.

They enter the control room.

INT. CONTROL ROOM - NIGdT

The control room overlooks the studio floor. Technicians
are setting up the cameras, microphones, lights. -over-
the control room a bank of monitors hang down from a metal
shelf. The TEC:=`iICAI. DI? CTOR is talking over a headset,
balancing video levels. Barbara slips cis a headset and
shuffles through some papers.

BARBARA

(INTO HEADSET)

Telecine, you want to. run down
the file. chains for me?
Silly takes in all the activity. He is. cverwhelmed. His
eye catches the OLD GOLD dancing boxes on one of the
race r: l ~'o r s .

BARBARA

(CONTINUING; GETTING

infor=a_ion)
Governor's press conference is
on Three? There's a B roil to
that. Four? Okay. Goodwill
Charity Christmas Party? Three
also? And :h-s slides? One?
Barbara looks up at the clock. It reads: 10:58. h T e
Director rushes into the booth with the news script. He
quickly sits and puts on his headset.

(CONTINUED)

CONTINUED:

DIRECTOR

-

Stand by -for cold -tease-__

I PH

BARBARA

- Ten seconds.
Billy steps forward to get a better view of the activity
on the floor. The Director becomes aware of his presence.

'DIRECTOR

Who's the visitor?

BARBARA

Friend of mine. Five seconds.

DIRECTOR

And one, mike, cues

NEWSCASTER

President Eisenhower returns from
W,,rld Peace Trur. Steel dispute
continues . " These and other stories
next.

DIRECTOR

Roll three. Three and track.
A cor ercial cones up on the air mot i car .

BARBARA

Willy, after this I still have a
lot of work to do. Why don't you
call in the morning?

DIRECTOR

Where's the news opening?

BARBARA '

On six.

BILLY

What's good?

BARB A RA

Church services are at ten, ei jht-
thirty, nine.

DIRECTOR

Punch I.D. and announce.
A slide of the television station's call letters comes uo.
The Alti'NOUNCZR in a glass booth off to the right speaks:

ANNOUNCER

This is Wi?'4R TV 2 in Baltimore,
wishing all our viewers a Merry
G<_ Christrias and a Happy New Year.

CUT TO:

EXT. CHURCH GRUCU 'TDS - NIGHT

The Nativity scene is set up "on the grounds . Wonderfully

e..acora e, a out?-?alf Lti scale. The figures are made
frcm clay and painted in fine detail. CA:-ZRA PANS over to
Fenvick who is parked nearby. He leans on his Triumph
holding a half pint of whiskey. He takes a big swig and
shivers slightly. The air is cold and his breath comes
out in white puffs.

CUT TO

E:71. DINER - NIGHT

Eddie and Shrevic lean against a car parked in front of the
hangout. The diner's. blue neon sign above reflects off
the cars bathing the guys in a cold blue light.

EDDIE

Two days till the test. If she
passes, t7.ro more days to the thing
tae marriage.

-

SHREVIE

Where you going? Puerto Rico?

E'DDIE

Cuba.

SHRF. VIE

My parents' friends, the Copelands,
go every year. Nice.
There is a long, pause.

EDDIE-

Shrevie, you happy with your d
rtar- _a ge , or what?

S'R'REVIE

To be honest, I dcn't knw.
You knw. . How can you not know?
It's not like you're trying to
figure out the difference between
Pepsi. Cola and Rcyal Crown, for
Chris' s.tke .
S FR-t viE
Beth is te -ific and everything,
but I don't know.
Eddie locks off, not happy with the answer.

(CONTINUED)

40.

C O N T I N - E D

(CONTINUING)

You know the big part of the problem? when we were dating we spent most of our time talking about sex. Why couldn't I do it? where could we do it? Were her parents going to be out so we could do it. Talking about being alone for a weekend. A whole night. You know. Everything was talking about getting sex or planning our wedding. Then when you're married. It's crazy. You can have it whenever you want. You wake up she's there.

P.

You come home from work. She's there. So, all the sex-planning talk is over. And the wedding-planning talk. We can sit up here and bullshit the night away, but I can't have a five minute conversation with Beth. But, I'm not putting the blame on her. -We've just got nothing to talk about. Eddie lights a Fall Mall.

EDDIE

Well, that's okay. We've got the diner.

CL TO:

EXT. CAROL REBECCA ROW'S PARENTS HOUSE - NIGHT
The house is a pleasant two-story walled street. A yellow porch light is on. Boogie and Carol walk up the steps to the front door. Carol opens the door with the key. She backs toward Boogie.

BOOGIE

(SOFTLY)

I love ycu.
He gently kisses her forehead, then looks her 'in the eyes.
Carol throws her arts around his neck and kisses him
passionately.

CAROL

Do you want to come inside?

IR BOOGIE

-Are your. parent:. around?

(CONTINUED)

I

CONTINUED :

They're probably in the basement
watching TV.

BOOGIE

I'd lave to, but I really should
hit the law books. Okay?
Carol nods. He st=okes her cheek.

BOOGIE

(CONTINUING)

i wish t could stay.

CAROL °

Talk to you. Soon?
Boogie nods and walks away. Carol watches hi= with great
affection. then t-trns and enters the hc.use.

CUT TO:

EXT. DINER - NIGHT

Fenwick pulls over to the curb across the street from the
diner. He exits the car. Eddie, Shrevie, Modell, and a
group of others are all hanging out. A VOICE calls Cu:,
A so. t, but yerz authoritative voice.

VOICE

Whaddya say, Jim?
Fenwick turns . The Grippe= is standing by his car--.

FEN ICK

Whaddya say, Gripper?

GRIPPER

Not much Jim.
He moves toward him_ ever so slowly.

F E; A4, I C K

Oh no, you're not going to put
the grip on me,

I

GRIPPER

Where do you get that idea, Jim?
Fenwick backs up, then suddenly rips the antenna of his
car and waves it like a sword.

(CONTINUED)

CCN: INLT :

--- -

Not Stay away! I'm not going to
get gipped! You're not going to
get me to walk on my tiptoes in
pain. Oh, no.

GRIP FER

(even more softly)
Jim, I'm not going to grip you.

FE WI CK

(waving the antenna)
Yes, you are.
The guys across the street are loving what is happening.

GRIPPER

To be honest, I was. But not now.
I like a guy who stands up to the
Gripper. I like that, Jim.

- - - ----• .FE`TWiCK - -
You're not going to grip me?

GR_'PER

No, I just want to snake your hand.
F::ti?;ICK
You're settin' me up for a grip.

GRIPPER

Untrue, Jim.
FE-.1 iCK
Sure?

GRIPF_R

I want to shake the hand of the
an who stood uo to the Gr'_oper..

„NWICK --

No grip?

GRIPPER

That's right, Jim.
Fenwick drops the antenna. He moves toward the Gripper,
slowly. The Gripper extends his hand. Fenwick extends
his hand. They shake. No grip. Fenwick is relieved.

GRIPPER

(CONTINUING)

Let's go-see the guys. The scan
who stood up to the Gripper.

CCGNTINL D)

CCNTINLED :

Fenwick, feeling very proud, -walks with the Gripper across
the - s e e t - Iowa d--t le - S u d d "il lalfway ac, fls 5

??'\$.T

street, the Gripper puts one of the greatest grips in his
career on Fenwick. He squeezes Fernkwick's forea right
through his winter coat. Fenwick feels the pain. The
famous grip is on.

GRIPPER

(CONTINUINZ}

Up on your toes, j

FEN' 'NICK

Oh no, grip.

Grippes puts a little more pressure on and Fenwick is up on his toes. The guys cheer Gripper.

GRIPPER

Jim, never doubt the Gripper.

When I say I want to shake your hand, believe what I say. Never doubt, Jim.

r ;TW`rC?

Never doubt. Right.

The Gripper turns Fer.wick around and leads him away from the guys back to the other side of the street. Fenwick up on his toes. The guys are eating it up. Then they head back to the guys. C.41'E PANS to Boogie's ca_ as it pulls into the parking lot or. the left side of the building. He starts to pass Bagel who is about to drive out. Bagel BEEPS HIS HORN and rolls down the window. Bcogie.ralls his down.

BAGEL

Did you hear? T F-y on by fourteen.

BOCCIE

Fourteen'. Shit. They weren't supposed to roll up that big a score.

BAGEL

Lis ten to me next time.

He pulls out. Boogie pulls forward and parks. He slams his fist into the steering wheel. Again and again. Then he leans back in his car seat.

CUT TO:

I

INT. DINER - NIGHT (LATER)

-Earl-;'.ale t- sits i? a th ? cn His r.;I
taking about one whole side. He finishes off one section
of a club sandwich and very politely wipes his mouth with
a napkin. Before him' then a are five deluxe sandwiches
waiting for his hungry mouth. He the financial
page and picks up another sandwich.
Eddie, Billy and Modell are turned around in their booth
watching Maget. Boogie; Fenwick, and Shrevie are dis-
cussing the pecker in the popcorn bet.

EDDIE

(WATCHING EARL)

Where's he-now?

MODELL

(LOOKING OVER

THE MENU)

He's on the Pimli:o.
(he then surveys

THE TABLE)

That's the George's Deluxe. The
Garrison, the Avalon and The Junction.

EDDIE

(AMAZED)

The whole left side of the menu.
What.a triumph if he pulls it off.
Modell starts counting the sandwiches on the left' side
of the menu. We catch snatches of Boogie, Fenwick, and
Shr ev=e argu inz

FEN IC: {

The bet was touch your pecker.
Not pecker hidden in pc-acorn.

SHR.VIE

It was pecker touching without
intention.

BOOGIE

Lis ten to this .
Modell looks up from the menu.

MODELL

Fifteen.. or sixteen more. If

you include the Maryland Fried
Chicken dinner.

EDDIE

I think he's just talking deluxe
sandwiches.

(CONTINUED)

CONTINUED :

.i

(YELLING OVER)

Earl! That include the Fried
Chicken dinner?-

EARL

Yes .

EDDIE

(TRULY AMAZED)

Twenty-two deluxe sandwiches and
the Fried Chicken dinner.

-BILLY

And no bets.

EDDIE

Nope. Just a personal goal.
Another private triumph. i"his' lI
top the eighty white Tower
hamburgers.

BILLY

He ate eighty White Tower
hamburgers?

EDDIE .

Oh yeah, you didn't know?
Thanksgiving night. Eighty-six
he ate. Saw him later and said,
'Earl, your goal was eighty. Why
eighty-sic?' He looked at me and

said, 'I got hungry.'
Billy laughs,

MO DELL

Truth,
They slide back down in tale booth.
• Sr?. VIE.

(TO BOOGIE)

But it was a trick. I don't

BUY IT

EDDIE

(joining back in the

CONVERSATION)

Me either. I want it an the up
and up. Default.

BOOGIE

Let it all ride. Tell you what.

(CONT NL:E0)

CO`T-INUED :

Boogie stirs his french fry in the gravy for a long beat.
T e ? 's \$gerzy??aa:.z :=s :cposai. - -

BC OGLE

(ccn tin uing) -
I bet I ball Ca_ of Heathrow or, the
net date.

FENWICK

Now you're nuts.

BOOGIE -

Fifty bucks a guy.

EDD;E

Fifty?

\$HREVIE

It's like stealing money from
you, Boog.

BOOGIE

The guys all take the bet except Billy.

BOOGIE

(CONTINUING)

And I'll take all the action I can
get.

FEN I ^1

We need validation.

BOOGIE??

I'll arrange it. You want to
be there to Validate?

BOOGIE CK

Sure.

There's a slight sense of anxiety in Boogie's attitude.
Billy picks up on it.

CU -6 TO:

EXT. DINER - NIGHT

front

The first rays of morning light reflect in the diner's
windows. Earl Maget exits. The guys following behind
applauding as he goes.

(CONTINUED)

7

CONTINUED:

lithe

Earl Maget calmly crosses the parking lot and gets in his
car.

BOOGIE

You all want to meet here and go
to the game in my car?

BOOGIE

Yeah, that's good..
SHREVii:.

(GETTING INTO

HIS CAR)

Meet here at twelve.

EDDIE

Make it quarter to. Don't want
to miss any of the pre-game shit.

SHREVIE

Why don't you go now. Then you'll
be sure not to miss anything.
He starts his car.

EDDIE

We're talking the championship
game. Quarter to.
Shrevie nods. The guys all exchange "See ya's," get in
their cars and drive off. The diner parking lot is now
empty except for Fenwick's Triumph.

CUT TO:

EXT. COUNTRYSIDE - DAY

The morning sun is now up. A very attractive GIRL in full
rising gear gallops along on, a chestnut stallion. She
rides expertly, seemingly unaffected by the cold morning
air.
CUNEZT PULLS BACK until we see Boogie's cherry and white
DeSoto keeping pace on the road close by.

INT. CAR - DAY

BOOGIE

I've got to meet this girl. She

IS DEATHL

R

(CONTINUED)

.JJ

CCZ I Tii'UED:
Very nice.

BOOGIE

I'm in love.

EXT. COUNTRYSIDE - DAY

Boogie's car continues to trail alongside the Girl on the horse. Boogie rolls down the window.

BOOGIE

(YELLING OUT)

Miss! Miss! Woo! Miss!
The Girl pulls upon the reins and stops. Boogie quickly steps out of the car and approaches.

GIRL

Yes.
Boogie is amazed.-- She's more beautiful up close. Long black hair and deep blue eyes. Elegant.

BOOGIE

I was admiring your horse .

(CONTIN ED)

A1

CDNTINLC??D :

-GIRL`---

(VERY RESERVED)

Were you?

BOOGIE

Do you ride Wester. style as well?

Fenwick gets out of the car and leans against the door.

GIRL

I do, but I prefer English.
There's a finer sense or control.

BOOGIE

What's your name?

GIRL

Anti Chisholm.
(as Boogie star-s)
As in the Chisholm Trail.
--She gallops away. Boogie watches her go for a beat, then -

tur-:s to Fenwick.

BOOGIE

What fuckin' Chisholm Trai? ?
He walks back to the car and gets inside. Fenwick does
the same.

INT. CAR - DAY

ry.
C irY_C{
You get the feeling there's
something- acing on that we don't
know about?

BOOGIE

You get the fee! ing she gav` me a
- false name?
(starting the car up)
Wan: to drive scme more?

FENWICK

Naw, let's call it a night.

EXT. COUNTRYSIDE - DAY

Boogie's Desoto drives off. The white picket fences framing
the car as -it heads down the road. We hear the SOUND OF

CHURCH BELLS .

CUI 7 0:

t.:?1-1 . ST. AGNE5 CHURCH - JAY
The BELLS in the tower RING. Billy sits in his car wait-
acs--Bar-b-a=a?:
egaticnal-members wa?K 3cw-;:? tie
path passing the Nativi ty scene off to the left.
Billy watches for Barbara. The crowd thins, we exits his
car and walks toward the church, looking arcunu, thi nking s
he may have missed her somehow.
He peeks inside the church. Unsure whether to enter. A
C U CH 1E DER exi is .

BILLY

Is there anyone inside?

CHURCH ?EMB E R

I didn't notice.

BILLY

Is it all right to go in?

CHURCH I'EMBER

Of course.
Billy enters.

CUT TO

INT . C?:L'cZC:i - DAY
Billy stands at the back and looks around. the Lang stone
st=-,uct.:re.
He sees Barbara still sitting. All alone.
He quietly goes down the aisle and Joins her in the pew.

BILLY

Aryt .ins wrong, Barb?

BAR3IRA

No.

(LONG PAUSE)

Yes. I think I't< pr .a

BILLY

(LONG PAUSE)

Me?

BARBARRA

Yes. Our one day in New York
last month. SLY years of a
plt,toric relations Lh , then one

nig^t of sex... and this happens.
h T ey sit silently in the church.

/ 9T

{COIN I,Wc.J}

I

CONTINUED:

BILLY-

Maybe it's for the best.

BARBARA

No... I don't think so. Do you
wan: to marry me?

BILLY

Yes.

BARBARA

Is that why you came back a few
dayz. early? To ask?

BILLY

I thought after New York, you know.
Seven weeks is a long time when
you miss someone.

BARBARA

New York was a mistake.

BILLY

Maybe it wasn't as romantic as we'd
like it to be, but I think it will
happen. It's not perfect, yet,
but... I love you, Barb.

BARBARA

You're confusing a friendship with
a woman and love. It's not the

SAR E

They sit. Saying nothing.

EXT. 'MORIAL STADIUM - DAY

____ .RTAL VIEW MCVING toward the main tower of the stadiu
We hear the CROWD YELL "C!!! 0! ! ! " We MOVE CLOSER to
the tower. The crowd roard "L!!! T!!!" We KEEP MOVING
CLOSER. "S! W' " We PASS OVER the tower and ENTER the
s cad ium. A deafening crowd ROAR is heard ."COLTS! ! ! "

CUT TG:

A COLT DEFENSIVE LINEMAN

smashes into the Giant's quarterback, knocking him to the
ground with a thud. The Colts are fired up. The Champion-
ship is within their grasp.

THE SCOREBOARD

reads: "GIANTS 16 - COLTS 31."

ANGLE,

Eddie, Billy, Shrevie, Boogie and Fenwick are or, their
feet. Victory is minutes away.'

EDDIE

(YELLI NG)

Cino! Gino!

(TO BILLY)

He's incredible. They should build
.astarue, a monument to him.
- Something, you know.

Shrevie takes the binoculars from Boogie, and looks through
them.

SHREVIE

W rich one?

- SOOGIE

Second from the right.

S'HRL• VIE' S POV THI OUCH THE B1I:000.ARS

We see a cheerleader, then it PANS TO another cheerleader.

BOOGIE (O.S.)

See her?

SHREVIE , (O.S.)

Yeah. How can you tell she's not wearing panties?

BACK TO SCENE

Shrevie puts the binoculars down.

BOOGI

You have to wait for her to jump.

S`r.EVIE

And when she jumped you saw?

BOOGIE

I see everything.

Shrevie puts the glasses to his eyes again.

(CONTINUED)

CONT. INU,ED :

Si ;.REV I

Come on! Jump!

Boogie stiles at Fenwick.' Fenwick holds back a laugh.

FENWICK

I think there's a jump coming up.

The Colts take possession of the ball and start to run the clock down.

`EDDIE

Moe points! Johnny, the bomb!

BILLY

Ed, we've got it wrapped up.

EDDIE

I don't want just a win. I want

humiliation. Goddamn New York

teams, think they're hot shit.

(yelling out).

-;h-ailzation! - Joh,.ny, ht iliaticn!

The cheerleaders give a big cheer.

FEIR'WICK

Quick, Shrevie. She's going to
jump .
Shrevie quickly starts to bring the binoculars up, but
Boogie has his arm through the scrap.

BOOGIE

Cops. Wait a record.
Shrevie tries to untangle Boogie's arm.
FE.? ' ICs
Too late.
--- Shrevie stares at Boogie a beat, then _realizes he's

.been

Very good. Very good.
The scoreboard clock ticks down. The crowd counts down
the seconds. "5 .. 4. 3 . 2 . 1. " FAM4DLMOJILT, 1. The
guys go crazy, grabbing and hugging one another.
Some of the crowd starts to swarm onto the field. The
guys follow.

(CONTINUED)

CONTINUED :

_The

The late afternoon sun has dropped below the stands-
lights are on. A gray-golden haze envelops the field.
Fans are trying to tear down: the goal post. Billy, Eddie,
Shrevie, Boogie and Fenwick, hang from the goal post sing-
ing the Baltimore Colt fight song. There may be happier
days ahead for the guys but this one will be hard to beat.
The goal post finally comes apart and the guys fall to
the ground in a heap laughing happily.

CUT TO:

_IN:.. FZ1-WICK'S AP_R1"1,MNT - DAY
Fenwick sits watching the GE College Bowl. The quiz
show that pits one college against another. It's a real
game of intellectual skill. CA?M-RA PANS the apartment.
I. It is imaginatively decorated in pink and turquoise
colors. Five pink flamingos, four feet high, are placed
around the room.

- - - -

QUIZ ?!ASTER

Socrates was probably the greatest philosopher of the ancient world. Plato was his student. For sixty points, who was the other famous student?

FENWICII:

Xenophon.
(CO: i d INN L ED)

A BUZZER RINGS.

TV QUIZ MAS'TE'R
Yale.

YALE TE M LEADER
Xenophon.
Right for sixt points.

XENWICK
'Bout , -e, Yale.

TV MAMER
That makes the score Z Princeton 345.
Yale 290. The hundred

POINT TOSS-
up. This eoration was sp oken to these who died fighting Sparta. Who said this and when? 'Our government is not copied from our neig hbors...'

FE W, I CK
(screaming the answer out)
Pericles, 413.. .

TV QUIZ FASTER
'Our cons tztutian is named a democracy...
FE:t?i I CK
Cor_ection. Pericles 431.
The BUZZER RINGS.

TV QUIZ MASTER

Prince ton.

PRINCETON TEAM LEADER

(STILL DISCUSSING)

with the "Peloponnesian War" question
- - That
was the Peloponnesian War...
I need a quizmaster
I need a way to
need an answer.

PRINCETON TEAM LEADER

Aristotle.

sorry. Yale? TV QUIZ MASTER

(NO ANSWER)

Pericles 431 B.C.

IT

(CONTINUED)

;

CONTINUED :

re:

(HE CHEERS)

Fenwick takes the lead again.

CUT TO -

INT. FENWICK'S BEDROOM - DAY

The room is black. There are pink flamingos present. Soogie
is talking on the phone. Through the wall we hear the
GE College Bowl and Fenwick's answers.

BOOGIE

Yeah, Ma, I know I owe two
thousand dollars. Guess what? I
heard it before you. What am I
going to do? I'm choice. Got to
find a way to pay it off. Me?

I've got fifty-six dollars to my name. Yes, I know I'm in trouble. Then they'll kill me. ___ 'What can I -- -- tell you? No, not tonight. No dinner. I know what you're craving. It's Sunday. Take-out Chinese. I'm a mind reader. All right, I'm a wise guy. Fenwick did not corrupt me. I can zap the hell out of you. Or we go to outside help.

FENWICK (O.S.)

(through the wall)
Darwin. Origin of the Species.

1859.

CUT BACK TO:

INT. LIVING ROOM - DAY

TV QUIZ MASTER

That's all the time we have this Sunday. Next week Maryland vs

UCLA.

FE: T6 7CK

He'll wipe them out.
Boogie comes into the living room and grabs his winter coat off a chair. The show's closing theme begins.

BOOGIE.

Talked to Shrive. He's going to lend me a hundred.
(CO: TINI, ED)

J 2.

CONTINUED :

Going over now?

BOOGIE

YEAH

FE ICX

I'm going to drop in on my brother.
Might be able to get some bucks
from the to-!st.

BOOGIE

Howard? Really?
Fenwick shrugs his shoulders.

BOOGIE

(CONTINUING; REAL

SINCERITY)

I appreciate that, Fen. I know
how you guys feel about one another.
Fenwick waves him off. He doesn't like any form of praise.
Boogie starts for the door.

BOOGIE

(CONTINUING)

With the Heathrow bet and all, I
should be close. See ya.
He exits.

CUT TO:

IN 'T. SHREVEIE AND BETH--' S HOUSE

A 43 record drops down the sl;.d'e. The tone arm comes
forward and gently rests on the record. A ROCK AND ROLL

SONG STARTS TO PLAY.

Shrevie is looking through his extremely large record rack.
Something is bothering him. He pulls out one record,
then another.

SERE VIE

Beth! Beth!
Beth is in another room.

BETH (O.S.)

-What?

(CONTINUED)

s0.

CONTINUED :

COME HEREL

SETH (O. S.)

I'm working on a crossword puzzle.

SHREVIE

COME HEREL

Beth sticks her head in from the other room.

BETH

What?

SHREVIE

Have you been playing my records?

BETH

Yeah. So?

SHREVIE

Didn't I tell you the -procedure?

BETH

(CBVIOUSLY HAVING

heard this dis-
cuss_on before)

Yes. You told me all about it,
Shrevie. They have co be in
alphabetical order. -

SHREVI

(like a teacher
to a student)
And what else?

BETH

They have to be ?_le according to
year as well. Alphabetically and
according to year. Okay?`

SHREVIE

And what else?
Bet;thinks .

SHREVIE

(CONTINUING)

And what else?

BETH

(confused, then angry)

I don't know l

t.

(COINTT VzD)

L??

CON'TIN JED :

I- - - -_ - S HREVIF - _ - - -

Let me give you a hint. I found James Brown filed under the is instead of the \$s, but to ton it off you rut him in the rock and roll section! Instead of the R and B section! How could you do that?!

BETH

It's too complicated! Every time I pull out a record there's a whole procedure to go through. I just want to hear music, that's all! °

SHREVIE

Is it too much to keep records in a category? R and B, with R and B. Rock and roll with Rock and roll, You wouldn't put Charlie ga: ktr with rock and rill, would you?
Beth says nothing.

SI:REVIE

(CONTINUING)

Would you?!!!

BETH

I don't know! Who's Charlie Parker?

Shrevie almost goes out of his mind.
SriREJI.,
Jaz,!!!! Jazz!!!! Ja??it! ! ! !
i+ T H
What are you getting so crazy about.
It's only Music. It's not chat big
a deal.
- S'r'.FE VI
It - -s! Don't you understand that!!?
It's important to me!
They stare at one another. Shreve trying to control his
temper. Beth's eyes become watery. Holding back tears.

BETH

Why do you yell at me? I never
see you yell at your friends.

SHREVIE

Pick a record. Any record.

(CONTIN ED)

I

BETE.
W"na t ?

SH REVIE

Pick a record!
Beth moves over to the record rack and pulls out a recoil
She holds on to it, not sure what Shrevie wants.

SHREVIE

(CANTINU-NG)

What's the hit side?

BZT??I

'Dream.' The Everly Brothers.

SHREVIE

Ask me what's on the flip side?

BETH

Why?

SE E

Ask me what's on the flip side.

BETH

What's on the flip side?•

SHREVI

Bird Dog. 1951. You don't ask me things like that. Do you? Never!

BETH L??

Because I don't give a shit!
cares about the flit side? i

SHRED

=E

I do I
He gen t
ly th=bs through a han d _u1 ezP records

SH .EVIE

/. (co\i Linuin c.)
Every one of these means something.
The label. The producer. The year
they were made. Who was copying
whose style or expanding on it.
hear these and they bring back
certain times in my life.
(he stares at

HER COLDLY)

Dcn't ever touch these again. Ever.
He starts cut of the room. He turns back to Beth.

(CC 7IN ED)

63.

CONTINLc.D:

S

I first met you at Modell's

sister's high school graduation party.- 1955. 'Ain't That a Shame' was playing as I walked in the door.
He exits and slams the door shut.

CUT TO:

E27. RESIDENTIAL STREET - DAY

Boogie drives down the quiet street and pulls over in front of Shrevie's modest duplex. He quietly exits his Desoto and walks up to the front door. He rings the doorbell and waits. Beth opens the door. She holds some Kleenex in her hand.

BETH

-Oh, hi. Boogie.
He notices she looks upset, but says nothing.

BOOGIE

Shrevie here?

BETH

No.

BOOGIE

Is he coming back soon? I talked with hi a littl_ while azo. Said he'd be in.

BETH

I don't kno:a .
She starts to cry. Boogie puts his a= --.s around her and -holds her close. -

BOOGIE

What's wrong, babe?

BETH

He ever yell at you?

BOOGIE

Uh a t?

(CONSI:NJEO)

64.

CONi INT cD

(CHOKING BACK

HER TEARS)

I don't know wn'at to do. We've
got a real problem.

BOOGIE

(stroking her hair)
Go on, cry. Just - cry, babe.
They stand in the doorway. Beth. crying uncontrollably.
.Boogie holding. her. Comforting her.

CUT TO:

E=. FENWICK' S BROTHER'S FICUSE - NIGHT
Fenwick and his olc:er brother FOWARD stand in the driveway
arguing. It is dark, the main source of light coning
from a wrought iron lamp post ca the property. The house
- in design. -THROUGH T? -?ICTL - - --- -
is large, very modern
WINDOW we see small rhi? dzen at play in the living room.
FZ1 WI C'c?
He's in trouble. Don't you know
about friendship, Howard?

HOWARD

Five hundred dollars?

FZWNWICKX

Four hundred, three hundred. at
ever you can afford.

HOWARD

Maybe this is a lesson for yoi2. If
you worked, you would have some
money to lend him.

- **FEV JICX** - -

Yeah, I know. I'm irresponsible.
Dropped out of college. Won't work
in the family business. I'm a
disgrace. That's a good reason
for keeping me out of your house,
God knows.

HOWARD

You're a bad example.

F 41 C.<

Far be it from me to disagree.
(i?ORE)

(CONTINUED)

CONS: UED

FENWICK (COIN' D)

Give me some money , Howard . -

HOWARD

You ever read a book?

FENWICK

Huh?

HOWARD

Read. Do you ever read?

??YWICK

Never.

HOWARD

You should read Dale Carnegie's
'How to Win Friends and Influence
People.'

FENWICK

I have it on my night table. It's
right under 'How to Wax Your Car.'
Give me some money, Howard.

HOWARD

Where did you get this attitude?

r.ti^WI C l

I borrowed it. Have to have it
back by midnighr. Howard.

Fenwick sta. ?s to pace the driveway. His anger is build-
ing .

H OWA RD

I should talk to Daddy about
stopping your trust fund. It s

killing your initiative.

FE YWIC'?.

BI

|. g trust -%:nd. One ht.dred dollars
a month until I'm twenty-ch_ee.
Granddad was a real Rockefeller.
Suddenly Fenwic'k lunges at his brogher, grabbing his over-
coat by the lapels, pushing him up against the la,.;p post.

FEN'WIC

(CONTINUING)

Howard, it's important.

(MORE)

(CO;?°TI `b?D)

CONTINU-D .

FRNWICK (CONT'D)

-come--0-the7Wi--s-e -dc1Z
like to see you, so you know it's

FL-

very important..

HOWARD

Get of?.

FE;WICK

I despise you and 'yet I'm here.

HOWARD

Get off.
Fenwick lets go of him and starts toward his care

FENWICK

Funny. As a little kid I always
wanted a brother. I told that to
Mom once. She said, 'You have a
?rother. ' I said, 'Ch, thaws
who the asshole in the other bed

Fenwick gets in his Tri=ph and pulls away, Howard shakes his head in disgust.

D

r Cu TO:

EXT. MOV t.E Tr.?T - NIG'T

Eddie and Billy walk toward the theatre. he marquee reads:
"La Dolce Vita."

F.?D;

So, what are you going to do?

B ILLY

It's up to her.

Her? Ycu've got a big decision
to make. We could make it a double
wedding.

They reach the box office and hand over a dollar apiece
and get t-.;o tickets in return.

CU TO:

I

Iti'T. LOBBY - NIGHT

V

11 i EGUi?_;0?`?L`?s there t o CA dV -C L::L?r. No popcorn,
and only coffee is served as abeverage,

EDDIE

What the hell's going on here?
Nothing to eat.

BILLY

It's an art theatre.

EDDIE

(THROWING BILLY

A LOOK)

Puck art. They oughta get some
popcorn in here.
They head into the theatre.

CUT TO:

INT . THEATRE - -NIGHT

'r"hle fiLr is in progress. A statue of Christ is being
fl(,w-n across Rome, dangling from wires as a helicopter
carries it.

Eddie upon seeing this turns to Billy.

EDDIE

h W at arnnl I watching? It just
started and I dcn' t k:.cw what's

HAPPENING

BILLY

It's syrbol_c.

EDDIE

Yeah?

He gives Billy the -"jerk -of"' me icn,-

CUT TO:

EXT. NATIVE`? SCE'TE - NIGHT

The CAMERA PANS the faces of the three wise men, then cores
to rest on Fenwick's face. After a beat his half pint
comes into view and he takes a swig. He shakes his head
in disgust.

As we MOVE BACK we -see that the Eby Jesus is gone.
Fenwick is very bothered by this.

(CJ "rI`;L=D)

CONTIm.J)

- --- _ E=` i - - -

Kids . Kids did this. A sacrilege
for Chris'saka..

He sits down on the hay next to one of r.he sheen. He
- takes another sprig on the bottle.

CUT TO :

INT. S':?REVIZ'S CAR - NIGHT

Shrevie drives along, still coming down from his fight with Beth. As he moves along we see St. Agnes in the night up ahead. The Nativity display cannot be seen clearly. We

MOVE CLOSER. CLOSER..

Shrevie notices something unusual. Out of curiosity he pays closer attention.

We see the Nativity scene more clearly now. Everything is the same except Ferwick has replaced the Baby Jesus. - He lies there next to the figure of Mary in his jockey shorts. Because of the scale of the display, Ferwick looks like an enormous baby.

Shrevie slams on his brakes and pulls over to the curb. He quickly gets out of the Hudson and walks up the slope toward the manger.

CUT. TO:

INT. MOVIE THEATRE - NIGHT

Eddie is bored to death. He sits in the chair his eyes drooping, fighting to stay awake. Billy is completely involved. Suddenly a light flashes on them. They turn, toward the source.

An usher stands holding a flashlight Shrevie is right behind him.

SHREVIE

(to the usher)

That's the guys.

(to Billy and Eddie)

Come on! Emergency!

BILLY

What is it?

(CONTINUED)

COLLECTIVE :

SHREVIE

Come on!!

The guys quickly get up

EDDIE

What's wrong?

SHRE VIE

Fenwick' s in the manger.
As they head down the aisle:

B ILLY

What?

SHREVIE

He's in the manger and he won't
leave.

EDDIE

The manger?

-- ---

SH :E VIE

I've never seen him like this.
They e-%--;t through the swinging doer to the lobby.

CUT TO

EX 77. ST. AGNZS CHURCH - NIGHT

Fenwick happily lies in the manger sprawled out in the hay.
Alt :cuzh he is almost naked, he seems i..?;:.•ne to the

chid

night air, However, his battle certainly helps as a
warmer. He h=s "Little Town of Bet.-lehem."
The guys core across the church ground. Fen-,rick sees them
and smiles.

E NWI CK

Come, three more wise men You've
heard of the m

EDDIE

Let's go, Fen.

FE. TI; CK

You must have traveled far, Rest
your weary feet.

(CO:VTINLED)

CONTINUED :

BILLY

The price will be here.
Somebody's going to spot you.

FENWICK

This is a big smile. Don't you
think?

SHREVIE

Yeah, come on. -
The guys prod him on. Fenwick will have none of it.
Billy reaches down to help Fenwick up. Fenwick pushes
him away.

FENWICK

NOT

Eddie and Shrevie try to help out. Fenwick struggles with
them. He grabs hold of a wise man. Billy tries to pull
him off it. The wise man topples over. The guys continue
to struggle with him. Billy is knocked backward and part
of the structure rails down. -

CL- TO:

12N7. POLICE CAR - NIGHT

Two men drive along, patrolling the street. Off to the
right they see what is happening in the Nativity display.
It looks like a riot has broken out in the manger. A
sheep suddenly sails through the air. The SIREN WAILS.

EXT. CHURCH GROUND - NIGHT

The guys are still struggling
with Fenwick. Everything
is a mess. They hear the SIREN and the activity quickly
comes to a halt.
As the police approach, the guys stand very still. The
three guys are standing side by side. Fenwick is in the
hay. In an odd way it looks like a new version of the
Nativity.

EDDIE

(out of the side
of his mouth)
What do we do?

F BILLY

Choice.

CUT TO :

Int. LOCK-UP - NIGHT
Enrick is in a cell alone. Eddie and Shrevie are in the
cell next to him. Billy is across from him -
locked up with another guy. The lights are low. Fenwick
and Shrevie are asleep. Billy and Eddie stand by the
bars talking to one another.

EDDIE

I added a couple
killer questions
to the test. Tomorrow night's the
showdown.

BILLY

She studying hard?

EDDIE

Better be. Otherwise she's off
to Cuba alone.

BILLY

Wish I knew what to do about
Barbara.
The CELL MATE starts putting his fingers in Billy's -
ha{ r .-.
Billy pushes him away. He tries to ignore him.

EDDIE

Get married. Take her back to
school. Get a part time job.
By the time the kid arrives you'll
have your Masters and all's well.

BILLY

And what about her job?

EDDIE,

Her job? I give you an answer
and you confuse it by bringing
her into the problem.
Billy pushes the guy away again.

BILLY

(to the cslrr.ate)
Take a walk.

EDDIE

Ed, she's in this thing. There's
two or US. She loves her work and...
and she doesn't want to marry me.
That's the bottom line.

EDDIE

C

-You're dealing with an irrational
girl.

(:LORE)

(CONTINUED)

CCN'TINT ED :

EDDZ -MCPN-T)

4 That's your problem.
Billy pushes the guy away, from h; again.

BILLY

Listen, find somewhere else to
stand, buddy.

GUY

What's wrong, cutie? Am I
bothering you?

EDDIE

You heard him, back off.
The guy grabs at Billy. Billy pushes h iLm off.

GUY

You going to do something about it?
(he grabs at
-bdm again)..
Huh?

EDDIE

(YELLING)

Back off him, sa:uck!

GUY

(TO BILLY)

You. going to do some th_rg about it?

Huh? Huh? Huh?

Billy pushes the s-uy back against the 'ha' l, than noes into a boxing stance.

B ILLY

(VERY CALMLY)

You want to fight? That what you want? Cane on. Come on, you son-of-a-bitch,. I'll hit you so hard I'll kill your whole ` _ amil

;r.

Billy stands there waiting. The guy doesn't know what to make of this threat. He could be dealing with a real tough kid. He looks at Billy, unsure wheth.:r to tes` hi^. Billy stands ready. Eddie watches. After a few seconds the guy sits down or. the cot. Billy sneaks Eddie a look and smiles.

T

I POLICE STATION - NIGHT

Billy, :dd=e, Shrevie and their FA7r_'RS walk dcwn the police corridor.

EDDIE' S FA :=R

We cared Jimmy's father, but he said he wouldn't post bail until the morning. He wants to teach him a lesson.

CAY-71RA PANS TO Billy and his Father.

BILLY'S FATHER

We get back from Florida, open the door aid the p-olice call.

T

BILLY

That's what I call good timing.
How's Mom?

BILLY'S FATHER

She's fine. I thought you were
going to come down for a few days--
after the school break.

BILLY

Things came up.

THE

They round a corner. CAS RA HOLDS on the empty corridor.

CLINT

? TYSALnal _ r v L.z, ru• ..? g y n
Boogie is finishing putting rollers in a middle-aged
WOMAN'S hair.

W OREL

One of these days I may try another
hairstyle, not yet.

BOCCI

Whenever you're ready.
Boogie notices Beth enter the store. She looks around,
then approaches Boogie.

BETH

Hi, Bocg.

BOOGIE

(with a hairpin
in his mouth)
Beth.

(CONTIN)

R

CONTINUED

BETH

-Is t . 'Sc?iTHw??- -

BOOGIE

He'll be back. He went down the street for some donuts and coffee. What's up?
He puts the last curler in place.

BETH

Well, you know, we're all getting our hair done for the wedding. Boogie leads the Woman toward the hair dryers. Beth follows.

BETH

(CONTINUING)

The bridesmaids, the whole group. And I'm in charge of making sure that Mr. Sol can handle us. Without any problems. . Maybe have -- ? :ccra cperat=s cr -somethi:.g. Boogie sits the Wort dcwnr under the dryer and turns it on. he hands her a magazine.

BOOGIE

(to the Woman)
Here's the Saturday Evening Post.

(TO -BETH)

I don't knew what.he's planned.

BETH:D

You're not working t at day, are you?
A stocky set GUY, enters the salon. Bccgie notices.

BOOGIE

No. So, I guess he's got scWet hi.ng arranged; - - - -
i::= Guy motions for Beo,gie to come over.

BOOGIE

(CONTINUING)

He'll be back. Wait around.
Bcogie walks to the front of the store where the Guy waits.

(CON TIN B)

75.

CONTINUED:

ID

(CONTINUING)

How you doing, Tank?

Tank nods for Boogie to follow. They exit the beauty salon.

CUT TO:

EXT. BEAUTY SALON - DAY

Tank and Boogie come out of the shop and walk around the side of the building that leads into a small alley.

TANK

You had a payment to make.

BOOGIE

Yeah, I'll have it tonight.

TANK

Suppose to have it last night.
No one in the office.got a call.

BOOGIE

It was a mistake. Forgot. Tonight.
I've got some bets that I've called
in. I'll have it.
Tank looks Boogie straight in the eye.

T.-L K

Don't bullshit me, Boogie.

BOOGIE

S?caight. I'll have it.
Tank starts to turn away. He quickly tu=-ns back and punches
Boogie with a hard fist to the stomach. Bccgie doubles up.
His breathing comes hard and fast.
ir-no do you think you're fucking
with? You think this is kids

stuff?
He pushes the now helpless Boogie against the wall.

TANK

(CONTINUING)

You think this is fun and games?
Little game that kids play, huh?

(CONTINUED)

75A.

CONTINUED:

H-e -s' ?? ar ouz d--t:re head-

TANK

(TON:INUI-NG)

'Cause, I'm not amused. Tonight,
Boogie. No if-ands-or-buts.
Tank walks away. Boogie slowly straightens up, takes in
a few breaths and feels. his stomach.

CUT TO:

INT. BEAUTY -SALON - DAY (NIINUTES LASER)

Boogie enters the shop.

BEAUTICIAN

Boogie, there's a call for you.
Boogie having gotten himself together now walks over to
phone and answers it-

BOOGIE.

Hello? C=-701? Just -tilinking
about you. What? The flu?
Are you sure? 102, yeah, that
doesn't sound good. Okay, babe.
Take care. I'll call and check
up on you. Feel better. 'Bye.
(CONbIbvi.ED)

CONTINUED:

So-o h: ",,s- up -bra
- He's in deep trouble. He looks across the room at Beth who sits in a chair reading a magazine. He watches her. Thoughts race across his mind. He walks over to her and sits down.

BOOC:E

(CONTINUING)

Feeling better today?

BETH

I'm not crying. That's about the only improvement. Thanks for last night. I needed someone to just be there.

BOOGIE

Felt like old times, you know.
Standing Li, the doorway.
(a small laugh)
Like I was dating you main.

BETH

Boog,,,when we were dating, could
YOU care for me?

BOOGI=

Sure I did.

BETH

llo: because you could do things
to me, but because you cared?

BOOGIE

Of course, Beth. There were plenty of girls for that, you know, if a guy wanted a pop. But I got to tell you, you were real good.
was ?

BCOGIZ

Believe me.

BETH

How would I rate?

BOOGIE

Right up there. We had some good nights. Still think about those times, and that's long ago.

CC:V'TINL ED

Beth locks away. Her eyes start to tear up. She is on the edge of-breaking dawn.

BETH

I don't have any sense what I'm like any-.ore. Don't ?--,ow what I am. If what I wear is nice. If I look pretty... just lost all sense of me.

BOOGIE

I don't know what Shrevie doesn't tell ya, but you have nothing to worry about. Yo•i're a definite looker. A sexy lady.

(A BEAT)

We should get together sometime. They sit in the chairs, looking off in opposite directions.

BOOGIE

(CONTINUING)

Shrevie going over to Eddie's for Elyse's football test?

BETH

Yeah? • Are you going?

BOOGIE

No.

BE H

Can we get together tonight, Boogie?
Boogie has accomplished what he wants. But he's not happy
about it.

BOOGIE

Yes.

CUT TO:

11:17 L. TELEVISION STATION - NIGHT
Billy and Barbara walk down the corridor. Billy is angry.

BILLY

It's mine as well. I have something
to say in this as well. Don't I?

(COI; 1 NTJE)

I

1

CONTINUED

(SPEAKING QUIETLY)

I'm not talking about doing anything
drastic, an abortion or anything
like that.

BILLY

Well, I get the feeling I'm not
even included.

BARBARA

Keep your voice down.

BILLY

I'm half responsible for this

MESS T

BARBARA

Plea--e. Don't be so loud.
She sees a door and opens it.

BAP3APA

(CONTINUING)

In here.

r Billy enters. She closes the door bei.ind.

CUT TO

INT . ANNOLNCBR' S BOOTH - DAY

i'. ROUGH THE, GLASS PARTITION we see the control roc= and
the Stu io floor belc-w. There is some acti•Ti`y gci g on
in preparation for. the rRd-day newscast.

B ILLY

Have you been to the doctor yet?

- **BIA?3A . .A.**

BILLY

Why not?

BAZBAPA

I'm afraid to. Ccnfi-. your worst
fears, as they say.

CUT TO.

'6R

IN-77- CONTROL BOO -LE, - DAY

J S t e c.--". I C an e c ing o u t equ;pmntprio. to a tie
In the b.g., THROUGH THE-GLASS PARTITION, we see Barbara
and Billy talking in the s:=all announcer's booth.
On the monitors above we see the daily soap operas. The
audio to one of them is on. The audio an asks for voice
checks on the floor microphones.

CUT BACK TO:

INT. ANNOUNCER'S BOOTH

B ILLY

What do we do? Don't you think

we should explore the situation?
Barbara sits on the desk. A small light is directly behind her. At present it is not on.

BARBARA

- I can't believe this happened.
I'm hardly the adventurous type.
Somehow it just doesn't seem fair.

CUT BACK TO:

TNT. CONTROL BOOTH,

The audio man completes his audio check. Directly behind him we see Billy and Barbara IN THE GLASS BOOTHS. He picks up a paper and puts his feet up on the audio console. Accidentally, he kicks on a switch.
CUT BACK TO:
THE T. A. CONTROL ROOM IN THE GLASS BOOTHS
The light behind Barbara turns red.

BARBARA

And that makes it very difficult.
CUT BACK TO

INT. CONTROL ROOM - DAY

The soap opera continues. We hear the AUDIO TALKING SHOW.
A couple is having lunch in a restaurant.

(CONTINUED)

CONTINUED :

T L

at least a year ago. It's a very low key.

h

but very low key.

SOAP OPERA MAN

He's very, very ill

SOAP OPERA WOMAN

You were there?

BARBARA'S VOICE

I have a great affection for you,
Willy. You're my closest friend.

SOAP OPERA WOMAN

If he dies, what will we do?

CAMERA HOLDS an the soap opera ncnicvrs, the audio man who
reads the paper, and Billy and Barbara in the b . g .

BARBARJA ' S VOICE

I won't marry you, not out of
-_convetaence. - - - -- - - -

SOar OPERA M..NL

I thnk we should wait.

BARBARA'S VOICE

Not because it's the thing to do.
God, I sound disgustingly brave.

CUT TO:

LAT. IDIE' S CLUB CELLAR - t?IG?iT

F.d?;ie's

We are LOOKING UP a flight of ste;.s. A door ovens.
Father stands there.

EDDIE' S F Ai :ER

(YELLING DOWN)

----How's she doing?

S}iPEJiE (O.S.)

Elyse has about a 72 so far, but
she's hitting a bad streak.

Eddie's Father comes down the steps. We see Shrevie, Fen-
wick, Modell, and Billy gathered. The basemen has a bar
with neon lights around it, so as to set it off as a show-
piece in the room. The walls are knotty pine.

- (CJa;1: tJED)

T

T

CCNTTUED :

Eddie and Elvse_are _not-in the rocn:_ They _a-e_j
lat:ndry room. The door is partial l.y open. We hear:

EDDIE (O.S.)

Before the Cleveland Browns Joined
the NFL they were in another league.
what was it called?

ELYSE (O.S.)

Another league?

EDDIE (O.S.)

Yes.

Long pause. The guys eagerly await the answer.

ELYSE (O.S.)

I don't know.

Shrevie shakes his head and makes a mark on a piece of
paper.

BILLY

What's it now?

SH?,r VIE

I don't know anymore. Maybe
about a 67.

BILLY

Passing is 65?

SE E VIE

Yep.

EDDIE (O.S.)

Buddy Young played for a team

that no longer exists. what was
the name of that team?

All the guys look at one another then . A very tough game.

EDDIE FA%:ER

Anybody know that?

None of the guys have the faintest idea.

ELYSE (O.S.)

The New York Yankees football
team.

INUED)

CONTINUO :

EDDIE . (O . S .)

TU-9

MODELL

The New York Yankees footba?l
team?

EDDIE'S rliHER

They were also in the American
Conference. I contributed that
question.

EDDIE (O.S.)

h T at was the lrngest run from
scrimnaga by a rookie in his
first game?

S HREVIEW

Alan Ameche.

EDDIE (O.S.)

We heard that in here. I'm
disqualifying that question.-

ELYSE (O.S.)

I knew that. 79 yard run. Opening
day 1955.

EDDIE (O.S.)

Sorry, Elyse.

BILLY

You blew that, Shrevie.

S E "IIE

Sorry. I got exc.ted. It's one
of the few questions I k-:et-:.

BILLY

How many more?

I don't knew. I've Lest count.

The door to the ton of the stairs opens. EDDIE' S O N THE?
stands there. +

EDDIE' S MOTHER

Elyse's mother is on the phone.

How's she doing?

EDDIE'S rA'?HER

The guys think it could go either
way.

(CONTI`TUED)

CONTINUED :

EDDIE' S MCTILR

E t_er way. ay. -
Shecloses the door.-

EDDIE (U.S.)

The Colts siged him. A Heisma-n
trophy winner who decided to play
in Canada. Now, however, he plays
for the team. What's his name.
The CA?ZRI A PANS the faces of the guys.
-ErlySE (C.S.)
Heis=an trophy winner. L.G. Dupre.

EDDIE (O.S.)

No. Billy Vessels.
Er.YSE (U.S.)
I should have known tha

- **EDDIE (0:?.?)**

'Should ofs' don't count.

FZ'YWI CK

Vessels. Out of Oklahoma.

MODELL

She could of racked up points on
that one.

, : : **VIE**

I have no idea what the score is
now.

MCDE`- T.

Want to bet she goes do,..-n, for the
count?

aDL (0.5.)

-T ast question.

The guys and Eddie's Father c ghc:2n up. Tension fibs the
room.

EDDI: (O.S.)

(CONTINUING)

The Colts had a team here, lost the franchise, then got one from Dallas. What were the colors of the original Colt team?
CO:tT HUED)

CONTINL`ED :

Woo. A ball buster.

MODELL

(:.soling to himself)
The original colors?

EDDIE'S FAT:R

Also my question.

ELYSE (O.S.)

Original colors? Green and gray.

-EDDIE (O. S -)

Right.

B ILLY

(Jumping up and

APP LAUDING)

A real scrapper! Tough question and she pulls it out of a hat. The other guys don't share his excitement.

BILLY

(CONTINUING)

Come on, guys. Green and gray. Any of ycu guys know that? Cone on. -Give her credit.

n T I I9

We hear EDDIE'S. VOICE. The guys quickly "shhhs doom.

SHRE IZ

Tct<,l's coming up.

EDDIE (O.S.)

True and false. 72. Multiv?e
choice. 58.

MODELL

__- _ Killer choices. Conf::sing.

EDDIE (C.5.)

Short answer. 64.
Eddie totals. The guys wait.

BILLY

What do you think?

MO DELL

Pick 'em. .

(C O NT INLED)

I

CCH' INUED :

Eddie' 5-Father walks the war

EDDIE (O.S.)

The total is... 63.

I

ELYSE (O.S.)

OH NOT

r E WI CK
A cliff hanger.

.BILLY

Two points.

S HREVIE

What do you think he'll do?

EDDIE' S FATHER

He'll give it to her. Good sportsmanship is worth two points. The door -to the ? laundry room -opens. Eddie steps into the room. He looks at the guys and his Father.

EDDIE

The marriage is off.

CUT TO:

INT. BOOGIE'S CAR - NIGHT

He sits in the car and waits. Beth comes out of the house and dc--m the walk. She gets in the, car-and s la:.s the dcc shut. She is excited. She leans over and kisses Bccgia on the cheek.

BETH

W' ere are we going?

- BOOGIE - -

Ferwick' s apa_ amen t .
He hands her a long blonde wig.

BOOGIE

(CONTINUING)

Here, put this on.

BE TRY

What's that for?

(C0INTINJZD)

CONTIN=M :

- BOORI °

Case someone sees us. 'They might .think you're Carol Heathrow, or somebody like that.
She slips the wig on her head and straightens it out,

BETH

How's it look?

BOOGIE

Fine. Jus t fine.
'they 'drive away.

CUT TO

EXT. \EDDIE' S HOUSE - NIGHT

Fenwick and Shrevie walk out the front door. From inside we hear YELLING AND SC3E.L NG between- Eddie and -his _-
parents

SHREVIE

You going up to the direr?

FENWI C+.

No, got to validate the Heathrow
bet.

SHREVI?

Christ, yeah, of course.
They approach their cars.

(CONTINUING)

fen, you mind if I came along?
Fenwick thinks about it.

SII; VIE

(CCNTINSI_NG)

I won't matp a so=d.
FF_.T i I CX
It's a small closet. Gotta be
will.

SHRVIE

Great.

,:
They get into Fenwick's car and dr.-;e off.

CUT TO :

-EXT . S T REZE T - NIGHT

Boogie drives his Desoto along. Beth, wearing the blonde
-" Grp; s shy a.s si4e.

CUT TO:

EXT. S TR Z T - NIGHT

Fenwick's Triumph turns a corner and heads down another
street.

CUT TO :

INIT. CAR - NIGHT

FENWI CK

The flip side of Donna?

SHREVIF.

Easy. La Bamba.

CUT TO :

INT. BOOGIE' S CAR - NIGHT

Boogie is uncomfortable. Knowing what he is about to do
is wrong. Beth is silent. -

CUT TO:

F

INT . F =ti'WICK' S AFAR TNT - NIGH,,
Fenwick and Shrevie enter the dark acar t=enc. Fenwi ck
doesn:' t t•.:,-m on the lights. They nog c toward the

bedroom.

CUT TO:

--- INT.--BEDROOM - NIGHT - .

The room is 'dark.' A shaft of light corning through a win-
dow offers the only source of illumination. Fen-wick opens
the closet door. Shrevie steps inside.

F-NWICK 1

You crouch. I'll stand.
Shrevie kneels down. Fenwick enters and closes the door.
It. retains about four inches open.

CUT TO:

SHREVIE (O. S .)

Fine with me. Good view.

CUT TO:

EXT . r EN'WI C:X' S APARTMENT - NIGHT

Boogie and Beth are walking toward the apar O_r.: building.

BOOGIE

You've got to be real quiet inside.
No talking.

BETH

I think you're a little paranoid.
The walls are very, very thin.
Promise?

BET;I

Sure.
They approach the door. Boogie unlocks it. He starts co
open the doer, then closes it. He's changed his mind.

BOOGIE

Let's go.
He takes her by the a= and leads her away. Beth is ccn-
fused.

BOOGIE

(CONTINUING)

It's a mistake, Beth. Bet or no

--BET--

BETH

What?
They approach the car. Bocgie opens the door. Beth gets
inside.
BE'? :-i

(CONTINUING)

What are you talking about?
Boogie closes the door and goes around to his side. He gets
in, starts the engine and pulls away.

CUT 70

INT. BEDROOM - ANG't ON r-: SLIGHTLY OPENED CLOSET DOOR -

NIGHT

FENWIC{ (O.S.)

They should be here now.

SH VIE (C..S.)

Let's wait.

C. T TO

INT. CAR - NIGHT

Boogie is very urser, with hi=self. Beth is calm.

SHE HOLDS

the blonde wi'g in tier lap.

BETH

I was suppose to be Carol Heathrow?

BOOGIE

That's right. Sick thing to do.

I'm real sorry.

They drive i.^ silence. Beth plays with the blonde hairs of the wig.

BET:

Thank you.,

BOOGIE

For what?

BETH

At least you had enough respect for me to call it Off. That says a lot.

A beat.

BOOGIE

Shreve and you should work out

ya t t:.i_^g
B;.-r-:
T wish I k=ew what to do.

300GIE

I'm not real good at talking to girls when there's problems and all. With me, if I have a hassle with a girl, I just split. But you guys should try something. -It would be worth it.

CUT TO:

EXT. SHREVI AND BETH'S HOUSE - NIGHT

Bowie's car is culled over. -Beth's door is open and she stands on the curb talking to Boogie inside the car.

BETH

What are you going to do about the money?
Boogie szugs his shoulders and smiles at her,

BOOGIE

Take care, babe.
Beth closes the door: Boogie drives his Desoto away.
Bthh watches him as he disappears down the street.

CUT TO:

TNT. STRIP JOINT - NIG'IT
-Bil Ly and Eddie are in one of the clubs on Baltimore's famous Block. In the b.g. a bored STRIPPER goes through the motions. The' drier thz.:. -?ps out a monotonous beat and a saxophonist drones away,- A few sailors and some other customers sit at cables around the stage area. All t h e tables have wooden =a? lets . When the Stripper does something they especially like they pound the table with tr.Le mallets.
Billy and Eddie both have beers and chasers in front of them. Billy sips the chaser and his body actually shakes from it for a few seconds.

BILLY

There is no reason to actually
like this, you know that.

EDDIE

An acquired taste

BILLY

No matter-how long -I drink- whiskey
I still don't like it.
He takes another sip, and once again shakes. Then he sips
the beer.

BILLY

(CONTINUING)

Now beer's another story.

(CONT INUED)

91.

CONTINUED

Eccie watches t::e Stri pa= zn owing a few bps an g in s.

EDDIE

You know something?

BILLY

What?

EDDIE

I don't like strippers. I mean,
so they show a little here and
there. So what? But, give me
a coc. rle of ranoosas in a pink
sweater.., look out?

BILLY

Remember the first time we became
aware of breasts on girls?

EDDIE

Arlene Stowe.

BILL Y

Showed up for the new school year
and there they were.

EDDIE

Seventh grade.

BILLY

We gave little Joel Cher--I a nickel
-apiece to find out if they were
real. Told him to be subtle. He
walked over, reached out and grabbed.
Turned to us and yelled, 'They're
real!'

EDDIE

The whole thing with girls is
painful. And it keeps getting
more painful... instead of easier.
Billy downs his beer and orders two more.

BILLY

Remember 'copping a feel'? Boogie
was the first. Said it was great.
So, when I took out Ruth Ray I
figured I had to do it.

EDDIE

Ruth Ray, eighth grade.

CC

CONTINUED:

Right. Sat on the couch in her
club cellar for hours, trying to
figure out a way to get my arm
around her. Finally, I learned
the 'move.' I yawned and put my
arm around her shoulder.
He demonstrates on Eddie.-

BILLY

(CONTINUING)

I

Then came the big task of getting my hand down to her-breast. By the time I worked un the nerve to move down, I realized my arm was asleep. Figured out there wasn't enough time to take it back, ge6 the feeling again, acid start over. Had to be in by eleven. Time was running out. So, I move toward- the breast -with my arm - ----- asleep. My first copping a feel was like this. -
He bangs his limp arm against Eddie's chest. He bps it again.

BILLY

(CONTINUING)

Next time I saw the guys they said, 'Did you cop a feel?' I said, 'Yeah.' 'How was it?' 'Great.'
Eddie laughs and Billy joins in.

CJ1 TO:

---EXT. -DINER - NIGHT

R

Bocgie pulls into te diner parking lot. Fenwick and Shrevie race over to the car. Boogie opens the door.

17;

Bong, you should get outta here.
Tank's Inside.
Boogie gets out of the car and slams the door shut. He looks coward the diner and thinks a moment.

(CONTINUED)

CONTINUED:

S HR VIE

tiny Con ycu wait until he splits?

BOOGIE

He'll just keep looking for me.

He starts toward the diner.

BOOGIE

(CONTINUING)

Hand's dealt. Might as well
play the cards.

The guys hang behind? Boogie continufts on. Inside the
diner we see Tank moving along the aisle toward the door,
Boogie heads for the door. Just as he reaches it, Tank
steps outside. -

TANK

Boag..

BOOGIE'

Tank. --

TANK

Lucky can.

BOOGIE

That so.

TA K

Yeah. The Bagel just raid off
your debt.

Boogie looks at him, trying to size up the situation.
Wcnderirg if he's r=ning a nurbey for scale reason.

B COG I E

We're even? Straight?

TA K

T'hat's the story.

Tank starts past Boogie.

BOOGIE

TANKS

Tank tu :s. Boogie slams his fist into his stcWach. Tank
drops to one knee in pain.

(CC'TTINL' C)

94.

CONTINUED:

OUGIE

(CONTINUING)

I still owed you that.
He enters the diner. Fenwick and Shrevie are amazed by what just happened.

CUT TO:

INT. DINER - NIGHT

Boogie approaches Bagel who sits at a booth alone. He

JOINS HI--

BOOGIE

Thanks, Bagel.

BAGEL

Your mother called. She was frantic. So, out of respect for your father. - - -
He sips his coffee. Then he picks up a toasted bagel and butters it.

BAGEL

(CONTINUING)

Your mother feels you're just wasting your time in law school it's not for you.

BOOGIE

Probably right.

BAGEL

Come to work for me. There's a lot of money to be made in the home improvement business. You'd be very good at it.
Boogie thinks about it. Bagel chews on his bagel.

BOOGIE

Well, I was only really using law
as a come-on for the girls. They
like that. But, what the hell.

(HE SMILES)

I can always lie.
The waitress passes..

(CCNTIB3UED)

95.

CONTINUED

VVGIH

(CONTINUING)

Enid, some french fries and gravy.

BAGEL

Call the two thousand an advance.

BOOGIE

I'll work for you... for awhile.
Then, I'll have to move on to
bigger things.

, .BAGEL

Always a dreamer, eh, Boog?

BOOGIE

If you don't have good dreams,
Bagel, you've got nightmares.
He flashes him a smile.

CUT -TO

tNT. STRIP JOINT - NIGHT
Billy and' Eddie are still dri^king at the bar. They are
not drunk, just ve-cy happy.

EDDIE

I'll tell you one chinz that

happens when you get married.
You have to give up your old
friends.

Billy listens to the music, slapping his thighs, crying be-
get the band to pick up the beat.

EDDIE

(CONTINUING)

idle wife wants you to get new
friends. 'Cause me and you have
secrets she'll never know. And
new friends can never be as good,
'cause we've got a history.

BILLY

It won't change, only if we let
it.

Billy keeps slapping his thighs, but the drummer and the
saxophonist continue on, unaware of Billy's private urgings.

(CONTINUED)

CON. II' LcD :

BILLY

Anti-Ying?
This is getting me crazy.
Billy goes toward the small stage.

BILLY (O.S.)

(CONTINUING)

Come on, guys! Pick up the beat!
They don't respond. Eddie sits at the bar amused. Billy
claps his hands to a strong rhythm, but of course, the
guys pay no attention.
Billy goes up on the stage and pulls a cover off a small
piano in the corner. He sits down and runs his fingers
down the keyboard, then starts to play. It has a nice,
pleasant sound to it. The drummer and the saxophonist
stop, not knowing what to do. The Stripper also stops.
The club bouncer at the front door turns toward the stage,
notices something is wrong and makes his way forward.
Billy's "piano playing becomes more intense. Stronger. He

drives the keys hard. Full tilt rock and roll. The sound becomes infectious. The sailors and other customers pick up the beat. One after another they start to pound the tables with the wooden mallets.

Eddie moves toward the stage banging empty beer battles together .

The saxophonist joins Billy. Then the dry--?e,. The Stripper stands by the side of the stage watching. The music builds.

Billy's fingers pound the piano. Eddie jumps up on the stage and starts dancing around. He grabs the Stripper and they jitterbug.

The sailors and other customers are on their feet, banging the mallets on the tables for all they are worth. A room full of drinks. The Lemon heightens.

Billy kicks back the stool a la Jerry Lee Lewis. The crowd cheers. The bouncer cheers along.

The saxophonist struts the stage playing his heart out. The drummer drives the bass drum with his foot. His hands sweep back and forth across the skins.

Eddie's feet are flying. Enthusiasm over grace. The Stripper is a whirlwind of motion and sexuality. The tempo is fierce.

(CUT TO: TLZJ)

F

CONTINUED:

Riley "LMI" Kitchener "??rt , , , - , p n ? ca vnn?+nn r?
The music builds, and builds, and then altogether they
sing. WW&A. The place explodes in cheer and applause,

CUT TO:

EXT. TAZ BLOCK - NIGHT

Billy and Eddie walk with their arms around the Stripper. They are enjoying one another.

EDDIE

. let's see.

STRIPPER

First joke you remember.

RDDIE

Ah, let's see. Filth ?rade. Junior Scholastic Magazine. Hic' tory hickory, doc._. _ .The mouse ran . up the., - clock. The clock struck one.,, and the other taro escaped with minor injuries.'

Billy and the Stripper boo. Eddie Laughs.

STRIPPER

That's terrible.

EDDIE

Fifth grade huWcr.

S TRIPPER

Since then your hu o has moved up to the sixth grade, is that it?

Eddie laughs. He enjoys the put-down.

— · · —

EDDIE -

You're all right.

STRIPPER

You guys have made my night. You should come dewy, and hang out more often.

EDDIE

Don't think I can. Getting ma--- ' ed. Billy looks- at him. - Eddie smiles.
(COii T INLTED)

EDDIE

(CONTINUING; TO

BILLY)

Figured she would have gotten the

Alan Aaeche question that Shrevie
screwed up.

BILLY

Benefit of the doubt.

EDDIE

Exactly.

STRIPPER

I love weddings. Just never found
the time to settle... or wanted to.

(TO BILLY)

And you?

BILLY

No marriage.

STRIPPER

Got a girl?

BILLY

Not really. Just in love.

STRIP?ER

Does the girl know?

BILLY

Yeah, I told her about it.

STRIPPER

Told her? Did you show her?
Billy thinks about that as they enter an all-ciaht cootee
shop.

CUT TO:

EXT. COFFEE SHOP - NIGHT

Billy, Eddie, and the Stripper sit in q.booth by the win-
dow, eating, drinking and laeeahing.
The CA?'RA SLOWLY .PULLS BACK. The first rays of morning
light are breaking behind the building. The CA:''RA KEEPS

PULLING BACK.

CUT TO:

Excr. COUNTRYSIDE - DAY
, 'vN Cc?ISHOL' rides her horse across the gently rolling hills . The horse and her-"are one; Grace and Barbara
She rides OUT OF FRAME. Seconds later Boogie rides a horse INTO FRAME. He pulls up on the horse and comes to a stop. He watches Ann ride, then pulls up his collar on his wool overcoat and rides off.
Boogie rides after Ann. Although he is not a good rider, he pushes to pick up ground.. Finally, he pulls alongside. Ann slows her horse and Boogie does the same.

BOCCIE

Nice morning.

ANN

Yes, it is.

BOOGIE

Mornings I've always felt are a good time to ride.

- Ann doesn't- respond. -

BOOGIE

(CONTINUING)

(f You live around here?)

ANN

Not around here. Here.

Boogie looks around what seems like endless countryside. He's overwhelmed.

ANN

(CONTINUING)

Which means you are trespassing.

Boogie looks her in the eye and flashes his smile.

BOOGIE

-- '---I was waiting for an invite.

Ann studies him.

ANN

Let's ride.

She kicks her horse and gallops off. Boogie follows As they ride AWAY FROM CAMERA.

ANN

(CONTINUING)

What's your name?

(COIN TIL =)

CONTINUED:

BOBBIE

Boogie. As in Bobby Sheff tel..
They ride over a crest and disappear from sight.

CUT TO:

INT. BANQUET HALL - WEDDING ROOM - NIGHT

The "Wedding Room" has been elaborately decorated. Potted blue and white flowers in stands line the aisle to the blue and white flowered altar. The room is a festival of blue and white.

The guests sit in folding chairs eagerly waiting for the wedding procession to begin.

The MUSIC BEGINS. However, it is not the traditional wedding march but rather the Baltimore Colts' Fight Song. Even though the organist has softened it, there is still a "rah-rah" quality to it. The flower girl comes down the

aisle throwing white flowers on the blue aisle.
Modell with his GIRLFRIEND.

GIRLFRIEND

What is that music?

MODELL

Colt Marching Song. Sounds good, huh?

The ushers come forward. Boogie and Fenwick, followed by Shrevie, who walks alone. They are all smartly dressed in black tuxedos.

The bridesmaids come forward. Beth and another girl. Followed by two more girls. Followed by two more girls. Billy and Eddie start down the aisle. Behind them is Eddie's Mother and Father. They walk on either side of

his grandmother.
The COLT ING SONG CONTINUES ON.
Eddie sees someone sitting one seat in from the aisle. He
whispers to Billy.

BILLY

Moon Shaw? Where?

(CONTINUED)

CONT ?NUZD :

td t rh? -:td. B:L117 1K5 otter.

BILLY

(C ONTINUING)

You're right?

As they start to -pass, Billy leans into the row and grabs
Moon Shaw by the shirt. He pulls back his fist. Jxoor is-
shocked. -

BILLY

(CONTINUING)

Hi, Moon. °

He smiles, lets him go and rejoins Eddie, having missed
only a few steps. No one is quite sure what has happened.
Quickly the attention is back to the wedding procession.

LONG SHOT -. THE HALL

--as Elyse and her -mother and --father-come down -the-ai-

s7le.-

CIJT TO:

INT. WEDDING ROOM. - TIGHT SHOT - EDDIE'S .-AC NIGHT

IAB3I (O.S.)

Do you, Edward, take this woman,
Elyse, to be your lawful wedded
wife?' For better or worse, in
sickness and in health,. until
death do you part?

EDDIE

I do .

RABBI (O.S.)

Do you, Elyse...

TIGHT SHOT - FENWIC'S FACE

CBI (O.S.)

take this man, Edward, to
be...

TIGHT SHOT - BOOGIE'S FACE

RABBI (O.S.)

your lawful wedded husband.
t For better or worse...

TIGHT SHOT - BILLY'S FACE

R4_3BI -(O.S.)

in sickness aril in health,
till death do you part?

TIGHT SHOT - EDDIL'S FACE

ELYSE (O,S.)

I do.
Eddie smiles.

RABBI (O.S.)

I now proncui ce yot an and wife.

CUT TO

INT . BANQUET MALL - NIGHT

-The hall is also decorated in blue and white. The table
clothes, th_e napkins, ribbons, flowers, the bandstand, - -

. - - - _ - - - -
the band.

The six-piece band plays a nice, perky, dance t ne. Some
women dance with women. Mothers dance with sons, fathers
and daughters and some husbands with wives.

Shrevie dances with Beth and they seem to be enjoying themselves.
C.?NaRA PANS TO Fenwick and the eleventh grader, Diane.

DIANE

Why not travel the United States?
Fr`IW CK
It's been done. Europe. Europe
looks like a smile.
Cr=1 'RA PA NS TO Boogie and Ann C'._sho'.m. He is staetieg
Co walk coward the buffet table.

ANN

Bobby, I think I will have a few
more of.
(holding up an

HORS D'OEUV-E)

, whatever this hors d'oeu' e
is.
CAA PA PAN'S TO a banner on the back wall that reads:

EDDIE AND ELYSE. FOR THE 60'S AND FOREVER.

CUT TO

INT. BANQUET HALL - NIGHT (SLIGHTLY LATER)

A SLOW SONG IS PLAYING. Billy- and Barbara dance.

BARBARA

I made arrangemefits with my boss.
He said not to worry. The job
was mine.

BILLY

That was nice of him.

BARBARA

So, I'll work and care for the
child. It can be done. I'll
just have to put up with those
who want to think badly of me.

BILLY

That's not going to be easy.

BARBARA

I know

The baby is ours, Billy. We can both celebrate that. You can love him just as much, spend time with him or her.

Boogie and Ann pass then Boogie kisses Ann lightly on the cheek.

BILLY

You know what I realized just yesterday? I've been intimidated by you. I always liked you because you were strong, independent, and all. But I've been intimidated by that as well. I've always held -.back with you.- When we kissed, I held back. The same when we made Luve in New York. I keep thinking I have to be special, like normal passion wasn't proper... as if it were just too ordinary and we were beyond that.

Barbara pulls away from him slightly so she can see his face. There's a sad look in his eyes.

(CONTIN ED)

CONTINUED :

BARBARA

If that's the case,
think that's a hard thing to

CORRECT;

She kisses him, they hold each other tightly,

BARBARA

(CONTINUING)

We've got plenty of time to find

out about one another. Plenty
of time.

He .kisses her. They stand still on the dance floor
others dance around them.

CUT TO:

INT. BANQUET HALL - NIGHT (LATER)

Elyse stands with her BACK TO THE Holding the
bouquet up toward -the eagerl - await

SJ

She tosses the bouquet from the stage.

Seated at the table

They look down at the bouquet, then at Boogie,
There is a faint smile on their faces.

THE END