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 b.g., there is constant traffic of people coming and going from the rest rooms. From above we hear the MUFFLED SOFTY 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 b.g. 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 risque 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 after 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?

FENWICX
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 Army?

FENWICK
Charged him five bucks.

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

BOOGIE
(CONTINUING)
You 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.

FENWICK
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.

SHREVIE
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 Fenwick 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 something 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.

SHREVIE
I knew. 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 know Billy's flying in this morning?

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

SHREVI
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 happenied.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_zwick 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
(-,?eacting 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 ti=e.

(COYR INTJED)
CONTINLED:
You got me. Christ, I thought you bought it.

FENWIC.
Real hard holding back the laughs. Real hard.

BOOGIE
You outdid yourself.

BETH
That's very mature, Fenwick.

FENWIC
Fuck mature.

SHREVIE

HEY[

FENWIC.
Sorry, Beth.

BOOGIE
Tug--ied the car over yourself?

FENWIC
Yeah, give me a hand.

BOOGIE
No way.

FENWIC
C'man.

Boogie starts back to his car. The others follow. Fenwick pleads with them. Boogie with his back to Fen--wick is amused, delighted that he's got Fenwick on a nu:rb.

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. I'll be a bitch getting it up.
Boogie and Modell get in the car. Shrevie and his wife get out--the reason-

MODELL
Have you tried? You haven't tried.

FE NIW7 CK

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

BOOGIE
.Shmuck, _another five seconds and you'd have us for free.
They laugh.
Shrevie starts his car.

INT. SHREVIE' S CAR

BET'RL
You guys really are sick, you know 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 diner.

CUT TO:
Exi . -DINER - NIGHT
The diner is one of the typical late 50'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.
TABACX 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.
The 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 weekends, 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. That 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.

EDDIE
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. -
Fernwick enters and heads toward the guys' booth. - passes the - Waitress.

**FZN 1 CK**
Enid. French fries and gravy, and a cherry coke.
He sits down 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:1 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. 3cbsite comes cut of the rest roam 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?

FENICK

The only hand on your schiong is gonna be yours.

BOOGIE

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:

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 -- _ Boogia sits shotguin_ --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?

FENWI 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)

CONTIN"i E'D;

SHREVIE
He swears to it. The was supposed to be two months ago. Eylse keeps delaying. Heavy pressure.

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

BOOGIE
Fait accompli, my ass. He walks.
BILLY
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 Diner - NIGHT
The Hudson is parked out front. The morning light is just beginning to break. THROUGH the 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:

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

BILLY

AF
-And that wasn't-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**
Than She=an, remember him? Normally a shruck, but he 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, INLD)

CONTINUED:
FENWICK
- : Cto?Billy) -
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'ZI.EVIE
Youssei.

- ??1

BOOGIE
Thrown out.

SHREVIIE
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 state. 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. He slats 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. CA RA 2ANS. 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, stroking a cigarette, C tiA SLOWLY PANS the room. An upright piano is in a
corner. Then we see magazine pictures of various baseball stars tacked on the wall. C.A. ERA PANS to pennants of the Baltimore Orioles and the Baltimore Colts. C.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:

E BILLY'S HOUSE - DAY
Billy walks away from his house, crosses the street and up the steps of another house. He rings the doorbell.

(CONTINUED)

CONTINUED:
Seconds later the door opens. t.S. SI:ONS, 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. SI:ONS
Did you know your parents are cut of town?

BILLY
No.

MRS. SI:ONS
They're in Florida. Be back for
Eddie's wedding though.

**BILLY**

He still. sleeping?

**MRS. S IMMUNS**

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**

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**IN-I.. EDDIE'S ROOM - DAY**

It is a total mass. Clothes, underwear, and shoes are strews al over the room. Bi?.lyYs lakes 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.

Ae gets out of bed, picks -up a--pair of pants off the floor and steps into them.
(CONTINUING)

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

BILLY
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.

BILLY
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 bathroom. CA2--ERA生態FOLLOWS. He splashes some water on his face and wips 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**
Sure, I guess.

**EDDIE**
How'd they know?

**BILLY**
Barbara Keller told Fenwick.

**EDDIE**
You keep in touch, huh?

**BILLY**
Yeah.

[ CONTINLED]

I CONTINUED:
EDDIE
You're still telling her, aren't you, you son-of-a-bitch.
Eddie spits the toothpaste out and sticks his tongue 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.

??DDIE
(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
Da=. right.

CUT TO:
INT. S IZ' K r c,-,. z:. - DA
Mrs. Si=cns is cleaning the refrigerator as Eddie and Billy enter.

I 01
(Mr, I 'UED)
EDDIE

---

Ma, what's for breakfast?

IBS. S I:?:ONS

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. Simmons ts;...Ts around angrily.

.MS. S I D N S

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:re; and waves it at Eddie.``

IBS. S I- ONS

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

EDDIE

You want to stab me? Come on! 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-
el\cdot f pression.

(CONTINUED)

CONTINUED:

-IBS. -SI EONS -
You miserable creature.

EDDIE
Take your best shot. Then I'm going to p=.,ch your lights cut, Ma.

MRS. 'S IY-"4.ONS
(STALKING HIM;
Who do you think you area

EDDIE °
Lome on! Come on2 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, T h is is apparently an ongoing occurrence,

IPS. S IIV!ONS
How dial-you -turn_ in to' such a thing t.'

EDDIE
I'-ie gat fists of granite. You're going down.
S i=ons turns away.

FIARS. SIMMONS
I'm not going to ruin a good knife on you. It's not worth it.
..cdie t.T:-s to Billy and smiles .

BILLY
(QUIETLY)
So what's new.
M
= s. Si= ons opens the refrigerator.
MRS. SIMNIONS
Eat a sandwich, then give me some peace. Bill; you want something?

BILLY
No thanks.

VI M - S. SIMNIONS
You sure? It's no trouble.

F

BILLY
No, really.

CUT TO:

INT. APPLIANCE STORE - TIGHT SHOT TV SCREEN - DAY

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

SHREVIE (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 CUSTOMER
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.

SHREVIE
It might have needed some tuning.

C'JST0I R.
It's not for me. You got an Emerson?
Hear they're real good.
Shrevie and the Customer move down the aisle Ferriick enters the store. He looks like he is slightly drink.

SHREVIE
Here's an Emerson. This is portable.

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

SHREVIE I
--- Think 3 ` Ll -be -there -too : - - Don'-t----- want any judgement calls.

WICK
Bong's got about'a hundred dollars riding on this thing now. Making bets left and right.

SHREVIZ
Jesus, hundred bucks, already?

F EMNICK
Lot of people bettin' for. Carol. Sh_evie senses that Fenwick is a little off.

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

F: -:7JI CK
Yeah? I guess so.

SHREV IE

F ENWI CK
I don't kncw... I don'-.. kn,sw.
Gettin' antsy or something.
Can't figure out what... I don't know.

(CONTIN:NLZD)

CONTINT33D :
Returns and sta?rr__s tv_head out of th 4Qrc F L' aIÝ 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)
KNOCKO
Billy, Billy, Billy.

BILLY
Row you doing, Knccko?

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

BILLY
You know how it is. Time to move i W n, 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. Afternoons 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 frame behind the ball. He closes one eye as 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 move around the table. Billy sips an orange soda.

BILLY
What are you doing it for?

EDDIE approaches Billy; reaches for the bottle and takes a sip.

{ CONTINUED }

—CONTINUE-D:—

EDDIE
I'm not doing it. 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
1= ow what to say.
Eddie sees Vz':--..aLl, a blond-haired kid, several years
younger 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:
Sudder^I Methaa wa??ks away.

EDDIE
(TO SILLY)
Methan's favorite movie. 'Sweet Smell of Success.'

BILLY
He memorized the whole movie?
Eddie lines up another shot.

EDDIE
He tells the 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

There is a lot of milling around in front of the theater. The marquee reads: Troy Donahue and Sandra Dee in "Super Place."

INT. CREST TT-iEATER - NIGHT
Shrevie stands in the lobby with his wife, Beth, an attractive 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 home studying for the football test.
(COP, rTINTJ D)
CONTINUED:
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
Earl, want sane candy?

EARL
(s, staring 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.

BETH
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.
from what I've heard about her,
Boogie wouldn't seen her type.
Eddie is as;azed at hcw beau, ciľul 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.
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. Gripped 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.
Let's sit in the back.
BE'1"s.- I
Why?

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

a:U'rt.. i :.. -
Boogie and Carol sit watching-the screen. The box of pop-
--- co -2Asutg 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.

looking over from his vantage point three seats away.
Boogie squirs 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
aisle. The audience is alive with chatter, war, wondering what 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 are 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 thing just got into a box of popcorn?

BOOGIE
Damn near that. Can I be straight with you?
Carol tries to settle down.

CAROL
Boogie'...

BOOGIE
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)

Co 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 everybody.

CUT TO:

EXT. CREST THEATER - NIGHT

Shrevie and Beth exit the theater.

SHREVI--
What was the guy's name? The actor?

BETH
Troy Donahue.

SERE VIE
What kind of a name is Troy?

BET:
He's gorgeous.

SHREVI
(mumbling 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.

SHREVI
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?

SHREVL
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 another door. He watches the guy for a beat, then quickly moves toward him. He taps the guy on the shoulder. As the guy turns, 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 guy 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 to catch up with Billy. Beth trails along.

EDDIE
I'll be darned. Willard Broxton!

F ENWICK
Long time ccn_n', huh, Billy?

(CONTINUED)

CONTINUED :

BILLY

-- (EXCITED)
I couldn't believe it! There he was! I- didn't wait to hit him, 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?

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

- - - -- - -BET -
Who's Willard Broxton?

SHREVI E
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.
Beat the shit out of him.
They approach the Hudson. Shrevie goes around to the
driver's 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.

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

(CONT_N ED)

CONTIN'UED':
Emi is in the car-and lla-a??av: -

11

SHREVIE

(-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 punch-a
I was watching out for the Gripe t-. 

BILLY -
even years. Seven years to get him.
EDDIE
Who's the last? Donald Tucker?

BILLY
No, I get Tucker in a bath at Chestnut Ridge. Moon Shaw.

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

BILLY
If you ever see him, 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
That was my cousin, Denny. You calling him an asshole?
F Z 'I" 1,
(knowing he said
the wrong thing)
Oh... not Elaine. Her name was
Ellen. I'm thinking a whale
other guy.
Fenick 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 down 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.

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

(CO:NTINUED)

CONTINUED:
I tried to call.

BARBARA
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:=tIICAi. DI? CTOR is talking over a headset,
balancing video levels. Barbara slips cis a headset and
shuffles through some papers.
BA_R.QARA

(INTO HEADSET)
Telecine, you want to run down the file. chains for me?
Silly takes in all the activity. He is overwhelmed. His eye catches the OLD GOLD dancing boxes on one of the race r's.

BARBARA

(CONTINUING; GETTING info=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

B ARBARA

- 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?

B ARBARA

Friend of mine. Five seconds.
DIRECTOR
And one, mike, cues

NEWSCASTER
President Eisenhower returns from World 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?

BARBARA
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 Christmas and a Happy New Year.

CUT TO:
EXT. CHURCH GRCU 'TDS - NIGHT

The Nativity scene is set up "on the grounds. Wonderfully e..acora e, a out?-?alf L±i scale. The figures are made from 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 kncw. You kncw. . How can you not know? It's not like you're trying to figure out the difference between Pepsi. Cola and Royal 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.
You know the big part of the problem? when we were doing 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 gettin' 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. 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 hav. 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 Pall Mall.

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

Cl To:
Ext. Carol re_. Row's Par Parents House - Night
The house is a pleasant two -s tcry wccd s t=cc r_,d e . A yellow porch light is on. Boogie and Carol walk ut the steps to the front door. Carol opens the door with the key. She back toward Boogie.

Boogie
(Softly)
I love you.
He gently kisses her forehead, then looks her 'in the eyes. Carol throws her arms 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?
F enwick tur::s . The Grippe= is s an ding by his ca--.

**FENICK**
Whaddya say, Gripper?

**GRIPPER**
Not much Jim.
He moves toward hi_-- ever so slowly.

**FENICK**
Oh no, you're not going to put
the grip or. me,

**I**

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

**(C0^1TINL?JI**

**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.

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

**FENICK**
(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.
You're not going to grip me?

GRIPPER
No, I just want to snake your hand.
Fenwick's hand isn't needed for a grip.

GRIPPER
You're settin' me up for a grip.

GRIPPER
Untrue, Jim.

GRIPPER
Sure?

GRIPPER
I want to shake the hand of the person who stood up to the Gr'oper.

Fenwick --
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.

Fenwick, feeling very proud, walks with the Gripper across the street. The Gripper puts one of the greatest grips in his career on Fenwick. He squeezes Fennick's forearm right through his winter coat. Fenwick feels the pain. The famous grip is on.

GRIPPER
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.
Never doubt. Right.
The Gripper turns Fenwick around and leads him away from the guys back to the other side of the street. Fenwick is up on his toes. The guys are eating it up. Then they head back to the guys. C.41'E PANS to Boogie's car as it pulls into the parking lot on 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. Boogie rolls 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
Listen 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:
INT. DINER - NIGHT (LATER)

Earl sits in a throne. He is 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 are five deluxe sandwiches waiting for his hungry mouth. He turns 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 discussing the pecker in the popcorn bet.

EDDIE

(WATCHING EARL)
Where's he now?

MODELL

(LOOKING OVER THE MENU)
He's on the Pimlico.

(he then surveys the table)

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 Shrevie arguing.

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

SHR.VIE

It was pecker touching without intention.

BOOGIE

Listen 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.

(CONIIINIIZD)

CONTINUED:

(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-six?' 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
(jo�ing 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.
Te ? '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?

$HREVIÉ
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.

**ECOGI??**
I'll arrange it. You want to be there to validate?

**FE NWI CK**
Sure.
here's a slight sense of anxious in Boogie's atitude. Billy picks up on it.

**CU -6 TO:**
**EXT. DINER - NIGHT**
The first rays of marigold light reflect in the diner's front windows. Earl rLaget exits. The guys following behind applauding as he goes.

(CONTINUED:)

L J Maget calmly crosses the parking lot and gets in his lithe veFlaw ;,ssile-t?apclitan anc ?rivesE--

**SHREVIE**
You all want to meet here and go to the game in my car?
BOOGIE
Yeah, that's good..
SHREVI:

(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 or 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)
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.

(CONTINUED)

AI

GIRL

(VERY RESERVED)

Were you?

BOOGIE

Do you ride Western 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 stars-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:
The BELLS in the tower RING. Billy sits in his car waiting for Barbara. The crowd thins, we exit his car and walks toward the church, looking arcunus, thinking she may have missed her somehow.

He peaks inside the church. Unsure whether to enter. A C U CH I E R exi is.

**BILLY**

Is there anyone inside?

**CHURCH I EMBER**

I didn't notice.

**BILLY**

Is it all right to go in?

**CHURCH I EMBER**

Of course.

Billy enters.

**CUT TO**

INT. C L E I E  - D A Y

Billy stands at the back and looks around. the Lang stone st=,-uclin.:-e.

He sees Barbara still sitting. All alone.

He quietly goes down the aisle and Joins her in the pew.

**BILLY**

At least wrong, Barb?

**BARBARA**

No.

**(LONG PAUSE)**

Yes. I think I've pr.a

**BILLY**

**(LONG PAUSE)**

Me?

**BARBARA**

Yes. Our one day in New York last month. SLY years of a plural, 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 MOVING toward the main tower of the stadium. We hear the CROWD YELL "C!!! 0!!!"
We MOVE CLOSER to the tower. The crowd roared "L!!! T!!!" We KEEP MOVING CLOSER. "S! W' We PASS OVER the tower and ENTER the stadium. 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 Championship is within their grasp.

THE SCOREBOARD
reads: "GIANTS 16 - COLTS 31."

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

EDDIE

(YELLING)
Cino! Gino!

(TO BILLY)
He's incredible. They should build a starue, 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 ;. REVI
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. Goddarn New "fork teams, think they're hot shit.
(yelling out).
-=h-ailzation! - Joh,.ny, ht iliacion!
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 ties to untangle Boogie's arm.
FEIR'WICK: Too lace.

Shreve stares at Boogie a bit, 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." The guys go crazy, grabbing and hugging one another. Some of the crowd starts to swarm onto the field. The guys follow.

(CONTINUED)

CONTINT1 D :
The late `tet-soon sun Ii as dropped be-Low -the `t ends-

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 singing 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 INNL 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 Pr inceton 345.
Yale 290. The hundred

POINT TOSS-
up. This oration was spoken to these who died fighting Sparta. Who said this and when? 'Our government is not copied from our neighbors...' 

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

TV QUIZ FASTER
'Our constitution is named a democracy...
FE: t?i I CK
Correction. Percles 431.
The BUZZER RINGS.
TV QUIZ MASTER
Prince ton.
PRINCETON TEAM LEADER

(SHELL DISCUSSING
with te ' - '_':.ates)a
- - That
was the Peloponeslan War...
'j QUIZ EASTE
I n ga wag to
need an answer.

PRINCETON TEAM LEADER
Aristotle.
sorry. Yale? TV QUIZ MASTER

(NO ANSWER)
Pericles 431 B.C.

IT

(CONTINUED)

;c.

CONTINT:LD :
r E:?

(HE CHEERS)
Fenwick takes the lead again.

CUT TO -

INT. FENWICK'S BEDROOM - DAY

The room is black. rcra pink flamingos are 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 an 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 having. It's Sunday. Take-out Chinese. I'm a mind reader. All right, I'm a wise guy. Fenwick did not corrip t me. I cc=zap t ed hi Or we go t outside help.

FENWICK (O.S.)
(through the wall)
Darwin. Origin of the Species.

1859.
CUT B.kCK TO:

INT. LIVING ROOM - DAY

TV QUIZ MASTER
That's all the time we have this Sunday. Next week uaryland vs UCLA.

FE:T6 7CK
i I'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 to 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 for 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. SH?EVI AND BET-'S HOUSE
A 43 record drops down the slide. 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.

SEREVIE
Beth! Beth
Beth is in another room.

BETH (O.S.)
-What?

(CONTINUING)
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

(COVIDIOUSLY HAVING heard this discuss_on before)
Yes. You told me all about it, Shrevie. They have to be in alphabetical order.

SHREVI

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

BETH
They have to be in a ge according to year as well. Alphabetically and according to year. Okay?

SHREVIE
And what else? Beth;thinks.
SHREVI

(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!

SHREVI
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

(CONTINU-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! I cares about the flip side? i

SHRED

=E
I do I
He gen t
ly th=bs through a han d _ul 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.

BET
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:NJE0)
CONi INT CD

(CHOKING BACK

HER TEARS)
I don't know what to do. We've got a real problem.

BOOGIE
(stroking her hair)
Go on, cry. Just - cry, babe.

CUT TO:
E. FENWICK' S BROTHER'S FICUSE - NIGHT
Fenwick and his older brother FOWARD stand in the driveway arguing. It is dark, the main source of light coming from a wrought iron lamp post on 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?

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

HOWARD
Maybe this is a lesson for you. 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.
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?

FENWICK
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?
I borrowed it. Have to have it back by midnight, Howard. Fenwick sta. ?s to pace the driveway. His anger is building.

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

FE YWIC'?

BI
I 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 overcoat by the lapels, pushing him up against the la,;p post.

FEN'WIC

(CONTINUING)
Howard, it's important.

(MORE)

(CONTINU-D)

FRNWICK (CONT'D)
-com-e-0-the7Wi--s-e -dc1Z like to see you, so you know it's

FL-
very important..

HOWARD
Get off?.

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 Triumph and pulls away, Howard shakes his head in disgust.

D

R Cu TO:
EXT. MOVIE THEATRE - NIGHT
Eddie and Billy walk toward the theatre. the marquee reads: "La Dolce Vita."

F.RD:
So, what are you going to do?

B ILLY
It's up to her.
Her? You'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 two 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 a beverage,

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
'thle filr is in progress. A statue of Christ is being flw-across Rome, dangling from wires as a helicopter carries it.
Eddie upon seeing this turns to Billy.

EDDIE

What are you watching? It just started and I don't know what's happening.

BILLY

It's symbolic.

EDDIE

Yeah?
He gives Billy the "jerk off" me icn,-

CUT TO:

EXT. NATIVE'S CEMETERY - 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)

CONTlm.J)

- --- E=` i - - -
Kids. Kids did this. A sacrilege for Chris'saka..
He sits down on the hay next to one of the 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 alozig we see St. Agnes an the right 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 F enw-ick has replaced the Baby Jesus. - He's there next to the figure of Mary in his jockey shorts. Because of the scale of the display, Fer.wick looks like an enormous baby.
Shreve 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. MO v IE THEA- - NI CHT
Eddie is bored to death. He sits in the chair his eyes drooping, fighting to stay awake. Billy is con Le e ly involved. Suddenly a Light flashes on them. They turn, toward the source.
An zSH=R stands holding a flashlight Shrevie is rh im.

S H EVIE
(to the usher)
That's t'e guys .
(tU Billy and Eddie)
Come on[ Emergency!

B ILLY
What is it?

(CONTINV D)

COLT INIJD :

SHREVIE
Come on!!
The guys quickly get u

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?

---

SHREVIE
I've never seen him like this.
They entered through the swinging door to the lobby.

CUT TO

EX 77. ST. AGNZS CHURCH - NIGHT
Fenwick happily lies in the manger sprawled out in the hay.
Alt: 'cause he is almost naked, he seems... to the chid
night air. However, his battle certainly helps as a warmer. He has "Little Town of Bethlehem."
The guys cross across the church ground. Fenwick sees them and smiles.

EDWICK
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)
CCNTIN IED :

BILLY
T:..e 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-' T0:

12N7. FOLI CE 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. Ferwick 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:

IiTr. LOCK-UP - NI(=

enr rich is in a call alone. Eddie and Shrev__ are in the
calm moo-him- Billy ZS 1?acrosssfro ?h -
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 cou
ple 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
Darbara.
The CELL MATE starts pu rirg his - 6ing ers in Bil iy' 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.
B ILLY
(to the caller)
Take a walk.

O 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 :

EDDIE -MCPN-T )
4 That's your problem.
Billy pushes the guy away, from h; again.

B ILLY
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' 1, than noes into a boxing stance.

BILLY

(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;
;-
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.

I POLICE STATION - NIGHT
Billy, :dd=e, Shrevie and their FA7r'_RS walk dwn 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.
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.

BILL Y
Things came up.

THE
y round a corner. CAS RA HOLDS on the empty counter.

CLRI TO
? TYSALnal _ r v L.z, ru· ..? g y n
Boogie is finishing putting rollers in a middle4.ge WOMAN'S hair.

W OREL
One of these days I ray 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.

(CO.1TIN )
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 i.i 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 down 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

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

BOOGIE

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

BOOGIE

(CONTINUING)
He'll be back. Wait around. Boogie walks to the front of the store where the Guy waits.

(CON TIN B)
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 Bookie 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 turns back and punches Boogie with a hard fist to the stomach. Boogie 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 Bocgie 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.
(CONb1bvi.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 ind. He walks over to her and sirs 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 kZow. Standing Li, the doorway. (a small laugh) Like I was dating you main.

BETH
Boog,,,when we were dating, cfid YOU care fcr me?

B00GI=
Sure I did.

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

BOOGIE
Of curse, 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 anymore. Don't own 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. You'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, Boog? Boogie has accomplished what he wants. But he's not happy about it.

**BOOGIE**

Yes.

**CUT TO:**

17L TELEVISION STATION - NI7R.T
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; NTJE)

I

I

**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 . ANNOUNCER'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.

BILLY

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;pmentprio. 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

BILLY

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 BOOT; he picks up a paper and puts his feet up on the audio console. Accidentally, he kicks on a switch.

**CU BA Ci, b0:**

'I T A NOLNC S BOOT' ri
The light behind Barbara turns red.

**BARBARA**
And that makes it very difficult.

**CU i BACK TO**

**INT. CONTROL ROOM - DAY**

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

**(CONTINUED)**

**COH"TINL D**

**TL**

- a ?L -t. &ar??l y_an .?i-r•aab r -S- '• U41 to '-?trtra .::sV

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 .

**BARBARA'S VOICE**

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

**SOAP OPERA M..NL**

I th_nk we should wait.

**BARBARA'S VOICE**

Not because it's the thing to do.

God, I sound disgustingly brave.

**CUT TO:**

**LAT. IDDIE' S CLUB CELLAR**

F.d?;ie's

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

Father stands there.

**EDDIE' S F Ai :ER**

----How's she doing?

**Shrevie (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, Fenwick, 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)

**CCNNTNUED :**

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 NTL they were in another league. What was it?

'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 an more. 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 ano then. A very tough question.

EDDIES FATHER
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 football team?
EDDIE'S R1iHER
They were also in the American Conference. I contributed that question.

EDDIE (O.S.)
That was the longest run from scrimmaging by a rookie in his first game?

S HREVIE
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 excited. It's one of the few questions I knew.

BILLY
How many more?
I don't know. I've lost count.
The door to the ton of the stairs opens. EDDIE'S R1iHER stands there.

EDDIE'S MOTHER
Elyse's mother is on the phone.
How's she doing?
EDDIE'S R1iHER
The guys think it could go either way.
(CONTINUED)

EDDIE' S MCTILR
E t_ er way. ay. -
She closes 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 (O:?:?)
'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 0 NT INLED)

I

CCH' INUED:
Eddie' 5-Father walks the war

EDDIE (O.S.)
The tocal 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 down the walk. She gets in the car and shuts the door. She is excited. She leans over and kisses Bccgia on the cheek.

BETH
Where are we going?

- BOOGIE --
Ferwick' s apartment.
He hands her a long blonde wig.

BOOGIE
(CONTINUING)
Here, put this on.

BE TRY
What's that for?

(CONTINUING)

CONTINUING:

- 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. Just 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 SCREE.L NG between Eddie and his parents

SHREVIE
You going up to the dijer?

FENWIC+. 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=dl.
FF_.T i I CX
It's a small closet. Gotta be will.

SHRVIE
Great.

,: They get into Fenwick's car and drive off.

CUT TO:
-EXT. S T R E Z T - NIGHT
Boogie drives his Desoto along. Beth, wearing the blonde "Grp's shy a.s si4e.

CUT TO:

EXT. S T R Z T - MIGHT

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

CUT TO:

INIT. CAR - NIGHT

FENWICK
The flip side of Donna?

SHREVI
Easy. La Bamba.

CUT TO:

INT. BCGIE'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. Fenwick doesn't turn the lights. They notion toward the bedroom.

CUT TO:

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

The room is 'dark.' A shaft of light corning through a window offers the only source of illumination. Fenwick 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 apart 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. Boogie 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

FENW1C{ (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=sel. 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
I wish I knew 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 shrugs his shoulders and smiles at her,

BOOGIE
Take care, babe.

Beth closes the door: Boogie drives his Desoto away. Beth watches him as he disappears down the street.

CUT TO:

TNT. STRIP JOINT - NIGHT

-Bill 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 tables around the stage area. All the tables have wooden mallets. 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 then. 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.

(CONTINUED)

91.

CONTINUED
Eccie watches the Strips zig-zagging a few bps and singing.

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 cut is they were real. Told him to be slnbcle. He walked over, reached uc and grabbed. T::rned to us and yelled, 'They're real!'

EDDIE
The whole thing with girls is painful?. And it keeps getting acne painful... instead of easier. Billy downs his beer and orders tT,o more.

BILLY
Remember 'copping a feel'? Boogie was the first. Said it was great. So, when I tcck 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 arc:,tzid her. Finally, I learned the 'move.' I yawned and put my arm around her shoulder. He demonstrates on Eddie.-

BILLY

(CONTINUING)
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, get 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 the 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)
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 continues 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.

**TANK**

Yeah. The Bagel just raid off your debt.
Boogie looks at him, trying to size up the situation. Wondering if he's r=ning a nurbey for scale reason.

**BOOGIE**

We're even? Straight?

**TANK**

That'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.

(CTTINL C)
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

Boogia approaches Bagel wL_o sits at a booth alone. He

JOINS HI--

BOOGIE

Thanks, Bagel.

BAGEL

Your mother called. She was frantic. So, out of respect for your -f at:.er. - - -
He sips his coffee. Then h,.i picks up a toasted bagel and butters it.

BAGEL

(CONTINUING)
Your mother feels you're just wasting your t4---e in law school it's not for you.

BCOOGIE

Probably right.

BAGEL

Ccee 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..

(CONTINUED)

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

(CENT INUING)
idle wi Fe 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 dr.:mmer and the saxophonist continue on, unaware of Billy's private urgings.

(CONTINUED')

CON.II'LcD :

BITT Y
f nti- Yirg?
This is getting me crazy.
Billy goes toward the small stage.

BILLY (O.S.)

(CONTINUING)
Come on, guyst 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 dr er 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 jPS 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 Cr. the tables for all they are worth. A room full of dr-=..e,s. 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 dr'er drives the bass dr:m 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.

(COVTI:TLZJ)

E

CONTTNLED:
Ril i" _lMI IkC tżtT ?' ??rt ,,...,p n ? ca vnn?+nn r?
The .sc builds, and bu=lds, and t.,en altogether they s u.. WW&A. e place e:cploes in cheer and applause,

CUT TO:

EXT. TFZ 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.

**STRIPPER**

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 window, eating, drinking and laeählen.

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:**
E cr. COUNTRYSIDE - DAY
'vN Cc?ISHOL' rides her horse across the gently rolling hills. The horse and her are one; Grace and bra
She rides OUT OF F: 'E. Seconds later Boogie rides a horse INTO FR.'%lE. He pulls up on the horse and cc.es 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 ccun yside. He's over,whelmed.

LNn
(CONTINUING)
Which means you are trespassing.
Boogie looks her in the eye and flashes his smile.

BOOGIE
-- '---I was wait ng 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.
What's your name?

(BOOGIE)

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

CUT TO:

INT. BANQUET HALL - WEDDING ROOM - NIGHT

The "Wedding Rcom" has been elaborately decorated. Potted blue and white flowers in stands line the aisle to the blue and white flower-d 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 math but rather the Baltimore Colts' Fight Song. Even though the organist has softened it, there is still "rah-rah" quality to it. The flower girl comes down the aisle throwing white flowers on the blue aisle. Modell with his GIRLFRIEND.

What is that music?

Colt Marching Song. Sounds good, huh?
The ushers come for4ar3. 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 tao 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:L1l7 1K5 otter.

BILLY

(C CONTINUING)
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.
For better or worse...

TIGHT SHOT - BILLY'S FACE

R4_3BI - (O.S.)
in sickness or in health,
till death do you part?

TIGHT SHOT - EDDIE'S FACE

ELYSE (O.S.)
I do.
Eddie smiles.

RABBI (O.S.)
I now pronounce you an and wife.

CUT TO

INT. BANQUET MALL - NIGHT
-The hall is also decorated in blue and white. The table
  clothes, the napkins, ribbons, flowers, the bandstand, - -
  the band. The six-piece band plays a nice, perky, dance to 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.

(CONTINUED)

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 as others dance around them.

CUT TO:

INT. BANQUET HALL - NIGHT (LATER)

Elyse stands with her BACK TO THEホール Holding the bouquet up toward -the eager - 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