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

FADE IN:

INT. RESTAURANT - KITCHEN - NIGHT

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

IN THE DISH AREA

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

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

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

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

MORGAN (CONT'D)
(continuing)
You've got to spray the dishes down. This thing'll sanitize'em but it won't really wash'em. You can't sacrifice quality for speed.

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

JASON
(to the new guy)
Be careful, if you hang out with him long enough you'll learn to like him.

MORGAN
Quiet please.

Jason whisks a load of dishes away.

(CONTINUED)
CONTINUED:

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

Morgan grabs a dark green rack.

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

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

WAITRESS
Full wine glass.

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

KELLY
Is it busy tonight?

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

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

WAITER
Morgan, phone.

INT.  RESTAURANT - OFFICE

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

MORGAN
You’re still going through with it?

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

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

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

(CONTINUED)
CONTINUED:

MORGAN
We'll be there Friday morning.

INT. RESTAURANT - KITCHEN - DISH AREA
Morgan enters. Jason's in the pit racking the dishes.

MORGAN
David's selling out.

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

Morgan nods.

JASON (CONT'D)
We going?

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

Another clean rack of dishes exits the Hobart.

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

JASON
I thought he was with you.

Jason yells across the kitchen to the MANAGER:

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

Worried, the manager moves to the dish area.

MANAGER
What'd you mean?

MORGAN
Looks like you lost another dish dog.

MANAGER
What'd you guys do to him?

JASON
(yells)
Has anyone seen the new guy?

(CONTINUED)
CONTINUED:

WAITRESS
I saw him walk out the back door.

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

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

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

FADE TO BLACK

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

CLOSE ON NORTH CAROLINA LICENSE PLATE: "DSH DOGS"

EXT. HIGHWAY - DAWN

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

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

INT. TRUCK

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

JASON
You hungry?

MORGAN
Nope.

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

JASON
You got to go to the bathroom?

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

Jason looks away.

(CONTINUED)
CONTINUED:

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

JASON
Probably not.

EXT. HIGHWAY - DAY
as the truck passes the "Welcome to Oklahoma" sign.

EXT. HIGHWAY - OKLAHOMA - DAY
The truck begins to lurch.

INT. TRUCK
Jason steers off to the side of the highway.

MORGAN
What's the problem?

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

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

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

JASON
Try and crank it.

Morgan gets into the truck and turns the engine over.

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

MORGAN
Can we fix it?

JASON
Dude... toy.

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

EXT. TRUCK - DAY
as it drives through Oklahoma City.
EXT. HIGHWAY - DAY

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

EXT. LITTLE ROCK, ARKANSAS - GAS STATION - DUSK

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

    MORGAN
    What'd you get?

    JASON
    Nothin'.

Jason gets back into the truck.

    MORGAN
    What'd you spend ten bucks on snacks?

    JASON
    No, about Eight-fifty.

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

EXT. TRUCK - NIGHT

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

EXT. TRUCK - DAWN

as the truck continues East.

EXT. TRUCK - DAY

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

EXT. HIGHWAY - NORTH CAROLINA - DAY

A sign reads: "Greensboro 13"

The truck drives by.

EXT. TRUCK - DAY

as the truck enters Greensboro.
INT. TRUCK

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

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

JASON
Don't worry a thing about it.

EXT. GREENSBORO - BATTLEGROUN DS ROAD - DAY

The truck maneuvers through the bumper to bumper traffic.

EXT. GREENSBORO - BATTLEGROUN DS ROAD

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

EXT. MIDDLE-CLASS NEIGHBORHOOD

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

INT. TRUCK

Jason pats the dashboard, says:

JASON
This is a lot of truck for four-fifty.

MORGAN
Touche'.

EXT. TRUCK

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

INT. WRIGHT HOUSE - DAY

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

Mrs. Wright turns the vacuum off.

MORGAN
We came back for David's wedding.

(CONTINUED)
MRS. WRIGHT
You should have called. Your father will be so happy you're home.

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

Morgan walks past Mrs. Wright, up the stairs.

Jason follows, says:

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

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

MORGAN (O.S.)
We'll be back later. We're going to see the professor.

EXT. PROFESSOR FROST'S HOUSE - DAY

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

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

INT. PROFESSOR FROST'S HOUSE - PATIO - DAY

Morgan sits in a wicker chair.

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

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

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CONTINUED:

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

Professor Frost claps and laughs.

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

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

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

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

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

Morgan and Jason smile, gloat.

INT. ACURA - DUSK

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

SHANE
So fellas, what's up?

Jason and Morgan are in the backseat.

JASON
Dish doggin' it.
SHANE
Yeah. How do you like it?

MORGAN
It's wet.

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

MORGAN
Marriage.

SHANE
Our boy's getting married.

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

JASON
Was it just a nightmare getting everything together?

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

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

JASON
Is your family pretty excited?

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

MORGAN
What were they fighting about?

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

(MORE)
CONTINUED: (2)

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

General laughter.

MORGAN
How's the job?

DAVID
I still like it.

MORGAN
I'm not surprised.

DAVID
(ignoring him)
I just finished my first audit.

MORGAN
Was it as bad Granger said it would
be?

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

JASON
(to Shane)
How's your job?

SHANE
I fucking hate it.

MORGAN
What'd you do?

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

MORGAN
Sixty-thousand dollars?

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

MORGAN
Any chicks?

SHANE
Yeah, I struck out with this older lady.

MORGAN
How much older?

SHANE
 Fucking forty-two.

MORGAN
Shane! What happened?

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

JASON
Dude, you should come with us on the road.

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

SHANE
I might just do that.

DAVID
Have you guys seen the Professor?

MORGAN
Yeah, we were just there.

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

MORGAN
What are you talking about?
SHANE
I mean does he seem like a happy person to you?

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

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

Jason points at the street sign, says to David:

JASON
Take a left up here.

David gets in the left lane.

JASON (CONT'D)
(continuing)
Let's do a drive through.

SHANE
You guys been back since graduation?

MORGAN/JASON
No.

EXT. GUILFORD COLLEGE ROAD - NIGHT
The Acura turns onto Guilford College Road.

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

INT. ACURA
David rounds the first turn in the campus road.

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CONTINUED:

JASON
I guess there's no students?

SHANE
The Eastern Music Festival just ended.

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

Morgan considers this.

MORGAN
I don't want to talk about it.

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

JASON
We really thought we were the shit.

MORGAN
How many times did we walk down those steps?

JASON
A bunch.

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

EXT. GUILFORD COLLEGE

David revs the engine and they're gone.

INT. BABY DOLLS - NIGHT

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

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

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

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

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

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

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

The music blares.

The monied rednecks start hootin' and hollerin'.

Shane and Morgan sit at a small table by themselves.

A WAITRESS approaches them.

WAITRESS
You guys need anything?

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

SHANE
I'm good.

AT THE STAGE

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

AT THE TABLE

Morgan stares across the room.

MORGAN
Check that out.

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

MORGAN (CONT'D)
I wonder how much that cost?

(CONTINUED)
CONTINUED:

SHANE
You should ask her.

David and Jason join Morgan and Shane.

DAVID
That's a lot of titty for a dollar.

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

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

WAITRESS
You want a body shot?

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

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

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

JASON (CONT'D)
Karen would be pretty pleased.

DAVID
I'm not married yet!

WAITRESS
You want one?

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

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

WAITRESS (CONT'D)
Anyone else?

(CONTINUED)
CONTINUED: (2)

SHANE
No thanks.

Morgan shakes his head. The waitress leaves.

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

MORGAN
You should have asked her if she dances.

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

MORGAN (CONT’D)
You guys about ready to go?

DAVID
We just got here.

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

Morgan and Jason share a look.

JASON
What is that guy thinking?

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

Morgan exits.

AT THE BAR

A bouncer stares down at David.

BOUNCER
You need to calm the fuck down.

EXT. BABY DOLLS - PARKING LOT - NIGHT

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

As Morgan's almost past her she says:

(CONTINUED)
CONTINUED:

  ANNE
  You got a cigarette?

Morgan stops, turns around.

  MORGAN
  No... I don't smoke.

  ANNE
  Oh... okay.

  MORGAN
  I'm thinking about starting though.

  ANNE
  Oh yeah, why is that?

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

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

A moment later Anne jumps in after him.

  ANNE
  It's cold out there.

  MORGAN
  It's a hundred degrees.

  ANNE
  It's cold in here.

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

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

She holds out her hand. Morgan shakes it.

  MORGAN
  Morgan.

And there's an awkward silence.

(CONTINUED)
MORGAN (CONT’D)

Anyways.

ANNE

Doesn't your friend lock the door?

MORGAN

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

ANNE

You're funny.

MORGAN

Anyways...

ANNE

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

MORGAN

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

ANNE

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

MORGAN

Anyways...

ANNE

Stop saying that!

MORGAN

Okay... Do you like being a stripper?

ANNE

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

MORGAN

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

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

MORGAN
Why do you do it?

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

MORGAN
I'm not really sure.

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

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

ANNE (CONT'D)
Breasts are like a magnet to a man's eyes. I mean what's the big deal?

She pulls her shirt back down.

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

ANNE
So what do you do?

MORGAN
I'm a dishwasher.

ANNE
Do you like it?

MORGAN
It's kind of a lifestyle choice.

(CONTINUED)
ANNE
You have a girlfriend?

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

ANNE
Why?

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

ANNE
(bewildered)
Okay... Does someone consider you their boyfriend?

MORGAN
Well... no.

ANNE
You like girls?

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

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

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

ANNE
Yeah.

MORGAN
Oh.

(CONTINUED)
ANNE
The asshole should be here now, picking me up.

MORGAN
You going to marry him?

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

MORGAN
Missing? Like what?

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

MORGAN
What'd you mean?

Anne thinks for a moment.

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

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

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

MORGAN
How much?

ANNE
How... much?

And it dawns on Anne what Morgan is implying.

ANNE (CONT’D)
Fuck you. I'm not a whore. I just need a ride home.

MORGAN
I'm sorry.

ANNE
I don't fuck for money.

(CONTINUED)
CONTINUED: (6)

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

ANNE
I'm not whore.

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

ANNE (CONT'D)
What are you doing tomorrow?

MORGAN
I'm going to a wedding.

ANNE
And the night after that?

MORGAN
I'll be back on the road.

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

MORGAN
My friend David's.

ANNE
He the one getting married?

MORGAN
Yeah. Why?

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

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

INT. BABY DOLL'S

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

And wedding music rises up...

CLOSE - DAVID

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

(CONTINUED)
CONTINUED:

DAVID

I... do.

INT. CHURCH - DAY

The PASTOR turns to Morgan.

PASTOR

May I have the ring?

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

PASTOR (CONT’D)

(whispering)

Take it out.

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

INT. RECEPTION HALL - NIGHT

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

JASON AND MOLLY

MOLLY

I thought you guys would be on the road.

JASON

Morgan's the best man.

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

JASON (CONT’D)

What have you been up to?

MOLLY

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

JASON

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

(CONTINUED)
CONTINUED:

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

JASON
Do you have anything in mind for a career?

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

JASON
That sounds pretty good.

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

Jason and Molly continue to dance. Jason finally says:

JASON (CONT’D)
Is there... any new men in your life.

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

JASON
Why not?

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

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

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

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

(beat)

(CONTINUED)
CONTINUED: (2)

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

JASON
Who knows? Someday I guess.

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

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

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

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

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

JASON
I've got Morgan.

MOLLY
You can't marry Morgan.

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

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

MOLLY
Now is that you talking, or Morgan?

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

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

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

INT. RECEPTION HALL - LATER

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

Jason and Molly sit at a table, alone.

JASON
That's the same dress.

MOLLY
What?

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

MOLLY
Oh yeah, I guess it is.

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

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

INT. FOYER

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

MAN (V.O.)
Baby Dolls.
CONTINUED:

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

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

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

INT. RECEPTION ROOM

Morgan walks over to Jason and Molly.

MORGAN
We out of here?

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

Morgan nods.

MORGAN
I'll pick you up tomorrow.

Morgan turns and walks away.

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

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

INT. WRIGHT'S HOUSE - KITCHEN - DAY

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

Morgan enters.

MR. WRIGHT
Hey guy.

MRS. WRIGHT
How was the wedding?

MORGAN
It was alright.

Morgan sits down at the table.

(CONTINUED)
CONTINUED:

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

MORGAN
No dad.

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

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

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

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

EXT. WRIGHT HOUSE - STREET - DAY

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

EXT. BATTLEGROUND ROAD

The truck turns onto Battleground Road.

INT. MOLLY'S APARTMENT - LIVING ROOM - DAY

HONK! HONK! HONK!

Molly's leaning up against Jason on the couch.

JASON
That's Morgan, I gotta go.

EXT. MOLLY'S APARTMENT

Jason exits the apartment, kisses Molly, and says:

JASON
I'll call you from the road.

MOLLY
Drive safely.

(CONTINUED)
CONTINUED:

Jason gets into the truck and they drive off.

INT. TRUCK
Jason drives, Morgan's in the passenger seat.

MORGAN
Maybe we should stop by the Outback?

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

EXT. OUTBACK STEAKHOUSE - DAY
The truck is parked in the parking lot.

INT. OUTBACK STEAKHOUSE - KITCHEN - DAY

KNOCK! KNOCK! KNOCK!

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

BRIAN
Hey, it's the dynamic duo.

Jason and Morgan enter.

BRIAN (CONT'D)
You guys are just in time. The dishwashers just walked out.

Morgan and Jason look at each other and laugh.

JASON
That's a problem.

BRIAN (continuing)
You guys want to stay and dish?

MORGAN (to Jason)
What do you think?

JASON
Yeah, sure.

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

(CONTINUED)
CONTINUED:

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

INT. OUTBACK STEAKHOUSE - DISH AREA - NIGHT

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

DEAN
What are you guys doing back?

JASON
David got married.

DEAN
David got married? Who'd he marry?

JASON
Remember Karen?

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

MORGAN
What's the difference?

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

Dean disappears into his office.

DISH AREA - LATER

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

JASON
(to Morgan)
Dude.

Morgan sees the beautiful waitress.

MORGAN
Sweet.

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

(CONTINUED)
CONTINUED:

JASON
Do you think she'd sleep with me?

MORGAN
Probably not.

They both laugh.

JASON
Watch this.

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

EXT. OUTBACK - BACK - NIGHT

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

JASON
It sure is hot out here.

She blows smoke, nods.

JASON (CONT’D)
Would you like a soda?

BEAUTIFUL WAITRESS
No.

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

INT. OUTBACK STEAKHOUSE

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

DISH AREA

MORGAN
How'd it go?

JASON
Pretty well.

Jason jumps back into the pit and resumes racking dishes.

DISH AREA - LATER

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

(CONTINUED)
CONTINUED:

WAITRESS
Full wine glass!

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

WAITER
We need clean silverware!

MORGAN
(pointing)
It's right there.

The waiter goes for it.

DISH AREA - LATER

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

INT. OUTBACK STEAKHOUSE - OFFICE - NIGHT

Dean paces back and forth.

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

Dean turns to Morgan and Jason, who are seated.

JASON
How soon would we need to start?

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

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

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

(CONTINUED)
CONTINUED:

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

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

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

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

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

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

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

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

DEAN
Someone's been feeding you false
promises.

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

DEAN
You can't wash dishes forever.

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

DEAN
I just don't understand you boys.
INT. OUTBACK STEAKHOUSE - BAR - NIGHT

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

WAITER
To the greatest dish dogs that ever lived!

Everyone toasts and drinks.

WAITER (CONT’D)
You guys are really going out and doing what you want.

MORGAN
We are?

WAITRESS
Where are you guys headed off to now?

JASON
You know, We're really not sure.

Laughter and another Waiter says:

WAITER
Now I'll toast to that.

EXT. OUTBACK STEAKHOUSE - PARKING LOT - DAWN

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

INT. TRUCK

Jason drives, Morgan sits in the passenger seat.

JASON
So... where are we headed off to?

MORGAN
Well... let's see.

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

EXT. HIGHWAY - DAWN

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

Jason drives, Morgan's in the passenger seat.

MORGAN
What is it about Molly you like so much?

JASON
Nothin'.

MORGAN
No, seriously.

Jason contemplates, says:

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

(and)

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

MORGAN
She was big chested?

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

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

JASON
Ha-ha, very funny.

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

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

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

JASON
Yeah, I guess.

EXT. HIGHWAY - DAY

The truck passes.

EXT. KOA CAMPGROUND - DUSK

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

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

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

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

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

JASON
I'll be right back.

MORGAN
What are you doing?

JASON
Nothin'.

Jason exits the tent.

EXT. KOA CAMPGROUND - NIGHT

Jason goes to the pay phone and dials.

JASON
(into phone)
Hey you.

MOLLY (V.O.)
Hey, where are you?

JASON
Louisville, Kentucky.

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

MOLLY
How's it going?

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

INT. TENT - NIGHT

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

MORGAN
How's Molly?

JASON
How's your mom?
CLOSE ON PHOTO OF DAVID AND KAREN
in their wedding attire.

INT. ANNE'S KITCHEN - NIGHT
as Anne cuts the picture out of the newspaper.
Anne looks at the photo, picks up the phone book.

EXT. KOA CAMPGROUND - DAY
Morgan goes through "Bernard Shaw's Plays," stops on page and finds $348.
Morgan takes the $48 and moves the $300 to page 300.
As Jason gets out of the tent, Morgan shoves the book deep into his bag.

MORGAN
How much money you got?

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

JASON
Twenty-five.

MORGAN
That's all you got?

JASON
I bought gas yesterday.

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

JASON
How much do you have?

MORGAN
Forty-eight dollars.

JASON
I thought you always kept three hundred?

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

(CONTINUED)
CONTINUED:

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

EXT. LILLY'S RESTAURANT - DAY
The truck sits in the parking lot.

INT. LILLY'S RESTAURANT
Morgan and Jason sit at a booth with the manager, DEREK LILLY.

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

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

Morgan holds out his hand to LILLY.

MORGAN
Thank you for your time.

EXT. LILLY'S RESTAURANT - PARKING LOT
Jason and Morgan are walking to the truck.

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

Morgan laughs. They get into the truck.

INT. SHAVE DILLER'S BAR AND GRILL - DAY
The MANAGER shakes his head, "no."

EXT. E.J.'S BISTRO - BACKDOOR - DAY
Jason and Morgan pass the two DISH WASHERS as they enter. One of the dish washers takes his apron off and throws it into the dumpster.
DISH WASHER #1
They ain't paying me enough to wash all them dishes.

INT. E.J.'S BISTRO

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

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

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

JASON
Not much to look at.

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

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

JASON
I'll be right back.

Jason exits.

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

Jason talks on the phone.

MOLLY (V.O.)
When are you coming back?

Jason stops to think for a moment.

JASON
Soon...

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

Still no dishes as Morgan and Jason wait around.

MORGAN
You going to hit on any of these girls?

JASON
Probably not.
CONTINUED:

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

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

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

MORGAN
If I was that desperate I'd call Molly.

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

Morgan and Jason clean up...

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

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

INT. TENT - NIGHT

Morgan and Jason lay awake in the tent.

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

JASON
I'll Say.

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

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

MORGAN
What for? To see Molly?

JASON
No, but we could save some money.

(CONTINUED)
CONTINUED:

MORGAN
Let's just keep going west.

EXT.  E.J.'S BISTRO - DAY
Morgan talks on the phone.

MORGAN
How's married life treating you?

DAVID (V.O.)
You ever tried one of those "ice" beers?

MORGAN
No, why?

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

MORGAN
Anne? Why?

DAVID
She called here looking for you.

This strikes Morgan.

INT.  E.J.'S BISTRO - DISH AREA - DAY
Jason stands in the pit, waiting for dishes. Morgan enters.

JASON
What did David have to say?

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

JASON
That's good.

EXT.  E.J.'S BISTRO - NIGHT
The truck pulls out of the parking lot.

EXT.  HIGHWAY - NIGHT
The truck picks up speed as it heads north.
INT. TRUCK - NIGHT

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

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

JASON
I'll check it at the next gas station.

EXT. GAS STATION - NIGHT

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

Morgan finishes, gets into the truck.

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

The truck roars to life and pulls away.

A puddle of anti-freeze lies on the ground.

INT. TRUCK - NIGHT

Jason downs another hot dog, offers one to Morgan.

JASON
You want some?

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

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

EXT. HIGHWAY - NIGHT

as the truck continues west.

EXT. JEFFERSON CITY, MISSOURI - ROUTE 50 - DAY

The truck drives into town.
EXT. MOYER’S STEAK AND SEAFOOD - DAY

The truck sits in the parking lot.

INT. MOYER’S STEAK AND SEAFOOD - DAY

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

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

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

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

MANAGER (CONT’D)
(continuing)
I’ll tell you what, I’ll use you as long as I can, but if I can find someone permanently, you’ll have to make a decision.

JASON
Fair enough.

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

Morgan and Jason put on their aprons.

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

JASON
This looks a little better.

MORGAN
You going to hit on any of them?

JASON
Probably.

(CONTINUED)
CONTINUED:

MORGAN
How are you going to do?

JASON
Not very well.

They laugh.

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

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

Jason unloads the clean dishes.

JASON
This dishwasher sucks.

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

JASON (CONT'D)
Run'em through again.

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

JASON (CONT'D)
Dude.

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

JASON (CONT'D)
You see that?

MORGAN
Go for it.

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

AT THE GRILL

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

COOK
I think that dish dog just went after your girl.

Troy looks at the backdoor, stands up. He's 6'4" and 250 pounds of pure muscle.
as Jason exits. The waitress puffs on a cigarette.

JASON
Sure is hot out here.

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

JASON
You can have one.

Jason smiles and hands her the drink.

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

WAITRESS
Bridget.

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

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

BRIDGET
Troy-

JASON
Nothin’.

Bridget tries to hold Troy back.

BRIDGET
Stop it.

TROY
This is my fucking girl.

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

TROY (CONT’D)
You new guys come in here and think it’s open season.
BRIDGET
Troy, he's a dish dog. I'm not going to fuck around with a dish dog.

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

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

as Jason returns, shaken.

MORGAN
How'd it go?

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

MORGAN
That big guy?

JASON
Yeah, I pretty much got toyed with.

INT. MOYER'S STEAK AND SEAFOOD - FOYER - NIGHT

Jason talks on the phone.

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

MOLLY (V.O.)
Oh- hold on, I thought I heard someone at the door.

Jason waits.

MOLLY (V.O.)
Okay, I'm back.

JASON
Who was it?

MOLLY (V.O.)
No one. So how's Black Beauty?

JASON
She's been running kind of hot but-

A HISS in the background.

(CONTINUED)
CONTINUED:

JASON (CONT’D)

(continuing)
What was that?

MOLLY (V.O.)
My hair spray.

JASON
Are you going out?

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

JASON
Fine. Who are you going out with?

MOLLY (V.O.)
Just some guy.

JASON
Do I know him?

MOLLY (V.O.)
I don’t think so.

JASON
Did he go to Guilford?

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

JASON
What was his name?

MOLLY (V.O.)
Jon.

JASON
Jon what?

MOLLY (V.O.)
Jon Dunkle.

JASON
I knew him.

The DOORBELL rings in the background.

MOLLY (V.O.)
He’s here. I got to go.

CLICK, as Molly hangs up on Jason.
INT. MOYER'S STEAK AND SEAFOOD - DISH AREA - NIGHT

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

MORGAN
What's the problem?

JASON
Nothin'.

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

JASON (CONT'D)
This sucks. Check the soap.

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

Morgan moves to the automatic soap dispenser. Checks it.

MORGAN
We're out.

JASON
Great.

Jason walks to the office, enters.

INT. MOYER'S STEAK AND SEAFOOD - OFFICE

The KITCHEN MANAGER talks on the phone. Jason enters.

JASON
(very polite)
Excuse me, we need more soap for the dishwasher.

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

He goes back to his phone conversation.

Jason pauses a moment in disbelief.

INT. MOYER'S STEAK AND SEAFOOD - DISH AREA

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

(CONTINUED)
CONTINUED:

JASON
They're out of soap.

MORGAN
You're shittin' me.

Jason shakes his head. The Manager approaches.

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

JASON
Get some soap.

MANAGER
What? What did you say to me?

MORGAN
There's no more soap.

MANAGER
So? Wash' em by hand.

MORGAN
When are you getting more soap?

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

Morgan looks at Jason and nods.

MORGAN
Alright, no problem.

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

MORGAN
A foolish consistency is the hobgoblin of little minds.

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

and the Dish Dog theme song starts to rise up and...
EXT. MOYER’S STEAK AND SEAFOOD - BACK DOOR - NIGHT

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

INT. TRUCK - NIGHT

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

JASON
Maybe we should just go back to Greensboro?

MORGAN
west.

Jason guns the engine and slams the truck left.

EXT. 50 WEST - NIGHT

The truck races away from Jefferson City.

INT. TRUCK - NIGHT

Jason and Morgan sit in silence.

THE TEMPERATURE GAUGE slowly rises, past 240 degrees.

EXT. 50 WEST - NIGHT

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

INT. TRUCK - NIGHT

Jason sees the sign.

JASON
You hungry?

MORGAN
No.

Jason takes the next exit.

EXT. JACK IN THE BOX - DRIVE THROUGH - NIGHT

The truck pulls up to the window.

JACK (V.O.)
May I take your order?

(CONTINUED)
CONTINUED:

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

JACK (V.O.)
Anything else?

JASON
(to Morgan)
You want anything?

MORGAN
No.

JASON
(into microphone)
That's it.

Jason pulls the truck forward.

INT. TRUCK - NIGHT

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

JASON
Fuck!

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

INT. TRUCK - NIGHT

Jason stares straight ahead.

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

Jason presses on the gas.

EXT. ROAD - DAWN

Corn fields and cow pastures. The truck drives by.

INT. TRUCK

Jason and Morgan sit in silence and...

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

the engine starts KNOCKING and begins losing power.

(CONTINUED)
CONTINUED:

Jason turns the key off.

JASON

Fuck!

EXT. ROAD

as Black Beauty slowly rolls to a stop.

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

JASON

Fucking piece of shit!

MORGAN

What's the problem?

JASON

The head's cracked.

Jason reaches in towards the engine...

JASON (CONT’D)

Fuck!

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

JASON (CONT’D)

Fucking piece of shit.

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

MORGAN

So how was that Jumbo Jack?

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

EXT. ROAD - DAY

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

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

as Morgan grabs the soda and chips off the dashboard.

EXT. ROAD

Morgan returns to Jason and sits back down.

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

    MORGAN
    You want some?

    JASON
    Yeah.

    MORGAN
    Well, looks like you should have planned ahead.

Morgan pops the soda and takes a long swig.

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

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

EXT. ROAD - LATER - DAY

Morgan and Jason are still sitting on the ground.

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

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

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

    FARMER
    That's a nice truck.

    JASON
    You wanna buy it?

The Farmer squints at the truck.

(CONTINUED)
CONTINUED:

FARMER

How much you want for it?

JASON

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

EXT. ROAD - DAY

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

EXT. HUNTERTOWN, MISSOURI - STREET - DAY

Population: 1330

The Corn Chowder Capital of the world.

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

EXT. EARL'S AUTOMOTIVE - PARKING LOT

The tractor comes to a stop.

EXT. EARL'S AUTOMOTIVE - PARKING LOT - LATER

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

EARL

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

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

MORGAN

(mocking)

You are?

Earl stops smiling.

EARL

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

JASON

How much is it going to cost?

EARL

Three fifty, plus labor.

MORGAN

Three fifty?

(CONTINUED)
CONTINUED:

EARL
Plus labor.

JASON
I can put it on.

Earl shoots the farmer a look.

MORGAN
Where's the closest restaurant?

FARMER
Over there.

The farmer points up the street.

EXT. STREET - HUNTERTOWN - DAY

Morgan and Jason are walking along the sidewalk.

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

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

JASON
About twelve bucks...

Morgan looks away.

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

MORGAN
Almost fifty.

JASON
What about the three hundred?

MORGAN
That's for emergencies.

JASON
Whatever.
EXT. HOUSE OF CORN RESTAURANT - DAY

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

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

INT. HOUSE OF CORN RESTAURANT - DAY

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

Jason and Morgan enter.

INT. HOUSE OF CORN RESTAURANT - BOOTH

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

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

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

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

JASON
Toy.

Relma stares at Jason.

EXT. GAS STATION - PHONE - DAY

Jason talks on the phone.

JASON
How'd it go with Jon?

MOLLY (V.O.)
Not really that good. He's kind of a jerk.

JASON
What happened?

MOLLY (V.O.)
We just didn't have much to say to each other. I got Leo.
INT. MOLLY'S APARTMENT - BEDROOM

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

    MOLLY
    I really like him.

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

    MOLLY
    When are you coming back?

EXT. GAS STATION - PHONE

Jason pauses, watches as Morgan paces in the background.

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

INT. HOUSE OF CORN RESTAURANT - KITCHEN - NIGHT

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

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

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

    JASON
    I'll say.

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

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

INT. HOUSE OF CORN RESTAURANT - KITCHEN - LATER

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

They look at each other, say:

(CONTINUED)
CONTINUED:

JASON/MORGAN
I blame you for this.

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

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

Morgan and Jason scrub the employee BATHROOM.

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

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

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

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

EXT. BEHIND THE RESTAURANT - NIGHT

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

JASON
Could you hold this?

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

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

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

JASON
Is she some relation of yours?

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

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

(CONTINUED)
CONTINUED:

JASON
That should do it.

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

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

JASON (CONT'D)
Toy.

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

They stare at the engine as it purrs along.

JASON
Maybe we should just go back to Greensboro?

MORGAN
Fine.

EXT. HIGHWAY - DAY
Wide open plains and fields. The truck races by.

EXT. HIGHWAY - NIGHT
as the headlights of the truck zoom past.

INT. TRUCK - DAWN

EXT. HIGHWAY - MOUNTAINS - DAY
as the truck climbs the Appalachian Mountains.

EXT. HIGHWAY - GREENSBoro, N.C. - NIGHT
as the truck takes an off ramp.

EXT. HIGHWAY - DAY
Wide open plains and fields. The truck races by.

EXT. HIGHWAY - NIGHT
as the headlights of the truck zoom past.
INT. TRUCK - DAWN

EXT. HIGHWAY - MOUNTAINS - DAY
as the truck climbs the Appalachian Mountains.

EXT. HIGHWAY - GREENSBORO, N.C. - NIGHT
as the truck takes an off ramp.
CONTINUED:

EXT. WRIGHT'S HOUSE - DAWN

The truck is parked on the street.

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

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

EXT. FAMILY RESTAURANT - DAY

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

MOLLY
I hope our kids get your hair.

JASON
Kids?

MOLLY
Not now silly, in a few years.

Molly covers her hand with her own.

MOLLY (CONT'D)
(continues, excited)
I wonder how I'll tell you I'm pregnant? Maybe I'll call you at work and tell you I have a surprise. Then when you get home, I'll have a nice candlelight dinner prepared, and I'll wait until after desert to tell you.

INT. WRIGHT'S HOUSE - KITCHEN - DAY

Morgan sits at the table eating a bowl of cereal.

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

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

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

(MORE)

(CONTINUED)
CONTINUED:

MRS. WRIGHT (CONT'D)
If you wait too long the only girls you're going to find are somebody else's rejects or girls with problems.

MORGAN
Thanks mom.

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

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

EXT. OUTBACK STEAK HOUSE - DUSK

The sun slowly sets.

INT. OUTBACK STEAK HOUSE - DISH AREA - NIGHT

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

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

JASON
Another exciting night at the Outback.

Morgan is silent.

JASON (CONT'D)
What do you think?

MORGAN
About what?

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

MORGAN
What good old days are those?

(CONTINUED)
CONTINUED:

JASON
Forget it.

Jason walks away.

INT. OUTBACK STEAK HOUSE - DISH AREA - LATER

The kitchen is empty, except...

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

JASON
We outta here?

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

EXT. OUTBACK STEAK HOUSE - FRONT DOOR - NIGHT

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

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

MORGAN
Good.

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

JASON
I'll catch you later.

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

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

MORGAN
You got a cigarette?

Anne looks up, sees Morgan, smiles.

ANNE
Nope. I don't smoke.

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

(CONTINUED)
CONTINUED:

Jason and Molly drive away in the background.

INT. TOYOTA CAMRY - NIGHT

as Molly and Jason drive away.

MOLLY
Who's that with Morgan?

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

JASON
I'm... not sure.

EXT. OUTBACK STEAK HOUSE - MORGAN/ANNE

standing by the truck.

ANNE
You came back, you do love me.

MORGAN
What are you doing here?

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

Anne jumps into the truck. Morgan follows.

INT. MOLLY'S APARTMENT - BEDROOM - NIGHT

In the darkness, Molly and Jason make love.

INT. TRUCK - NIGHT

Morgan drives. Anne sits in the passenger seat.

ANNE
I broke up with my boyfriend.

MORGAN
Me too... So... Anyways-

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

MORGAN
I'm... thinking.

(CONTINUED)
CONTINUED:

ANNE
Tell me how much you love me.

MORGAN
Anyways.

ANNE
Love can grow from just a few short minutes.

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

ANNE
Okay, game over, you win.

MORGAN
Anyways.

Anne knocks Morgan on the shoulder.

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

MORGAN
I went to the corn chowder capital of the world.

ANNE
Was it beautiful?

MORGAN
Yeah, actually it was.

ANNE
Was the corn chowder exquisite?

MORGAN
You know, I didn't even have any.

Anne gives him a look.

MORGAN (CONT'D)
What? I'm serious, I didn't have any.
INT. TRUCK - NIGHT

They're driving through a low income neighborhood.

ANNE
Right here, this is it.

They stop in front of a dilapidated house.

MORGAN
You live here?

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

MORGAN
I got to-

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

MORGAN
What time?

ANNE
Noon.

Morgan nods.

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

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

MORGAN
Hey-

Anne leans back through the window.

MORGAN (CONT’D)
How did you find me here?

ANNE
Your friend David.

(CONTINUED)
CONTINUED:

MORGAN

How did you find David?

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

EXT. TENNIS COURT - DAY

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

JASON

You ready to get toyed with?

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

MORGAN

Yeah but, I thought I was playing you.

EXT. TENNIS COURT - LATER

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

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

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

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

JASON

Nice shot... dickhead.

EXT. TENNIS COURT - LATER

Morgan and Jason, sweaty, sit on the bench.

JASON

Who was that girl waiting for you last night?

MORGAN

Which girl was that?

JASON

The one by the truck.

(CONTINUED)
CONTINUED:

MORGAN
Oh, her. That was Anne...

EXT. FIELD - DAY

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

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

MORGAN
Probably?

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

MORGAN
(interrupting)
No thanks. I'm going to keep dishing.

JASON
Are you going back on the road?

Jason stops. Morgan keeps walking.

MORGAN
Yeah.

INT. FROST'S HOUSE - PATIO - DAY

Morgan sits in the wicker chair

MORGAN
He's taking the job.

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

FROST
How does that make you feel?

MORGAN
I don't know.

Frost smiles.

FROST
I wish I were young again.

(CONTINUED)
CONTINUED:

MORGAN
Why?

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

MORGAN
There is? Like what?

FROST
I'd have taken better care of myself.

CLOSE ON WATCH: 11:30 a.m.

INT. TRUCK

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

EXT. ANNE’S HOUSE - DAY

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

Morgan KNOCKS again, louder, and waits...

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

ANNE
What time is it?

MORGAN

INT. ANNE’S HOUSE - DAY

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

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

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

(CONTINUED)
CONTINUED:

BEDROOM
Anne drops her arm full of stuff into a box.

ANNE
Put that stuff in this box.

Anne points to a pile of laundry.

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

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

MORGAN (CONT'D)
Is there any organization to these boxes?

Morgan looks into the bathroom and watches as...

ANNE
No, we just need to get it over there.

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

INT. FAMILY RESTAURANT - DAY

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

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

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

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

(CONTINUED)
CONTINUED:

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

ANNE
Where'd you get that, a fortune cookie?

MORGAN
Yeah, it's a fortune cookie of sorts.

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

MORGAN (CONT'D)
Why didn't you order some if you wanted them?

ANNE
Too fattening.

Anne grabs another fry and eats it.

MORGAN
You're thin.

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

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

The WAITRESS stops at their table.

WAITRESS
Is everything alright?

(CONTINUED)
CONTINUED: (2)

    ANNE
    Bring him another order of fries.
Morgan smiles.

    ANNE (CONT’D)
    (continuing)
    Hey, what are you doing tonight?
    MORGAN
    Working. I'm training a new guy, Juan.

    ANNE
    What time do you get off?
    MORGAN
    Probably about one.

    ANNE
    Come pick me up. We'll go watch a movie or something.
    MORGAN
    That's a little past my bedtime.

    ANNE
    Oh come on, I'll give you a free lap dance.
    (and)
    Why do you say "no" when you want to say "yes"?
    MORGAN
    I don't know, I think it has something to do with... something to do with my childhood. You know, I was raised in this really conventional family. I mean, I had my mom, and my dad and a brother. And my dad had a job and... I just really don't know.

EXT. RESTAURANT - PARKING LOT - DAY
Morgan and Anne walk toward the truck.

    ANNE
    An entire conversation without saying "anyways" once.
INT. OUTBACK STEAK HOUSE - DISH AREA - NIGHT

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

WAITRESS
Full wine rack.

Juan doesn't seem to notice the waitress.

WAITRESS (CONT'D)
Full wine rack.

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

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

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

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

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

INT. OUTBACK STEAK HOUSE - DISH AREA - LATER

Morgan and Juan wash the dishes.

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

JASON
How's it going?

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

Juan smiles and nods.

Jason laughs and walks away.

INT. OUTBACK STEAK HOUSE - DISH AREA - LATER

It's closing time. Morgan and Juan put the finishing touches on the dish room.
EXT. OUTBACK STEAK HOUSE - PARKING LOT - NIGHT

Jason lets Morgan out and locks the door behind him.

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

EXT. WRIGHT’S HOUSE - NIGHT

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

INT. WRIGHT’S HOUSE - BATHROOM - NIGHT

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

INT. WRIGHT’S HOUSE - HALLWAY

as Morgan walks down the stairs.

MRS. WRIGHT
Morgan, Where are you going?

MORGAN
Out.

EXT. WRIGHT’S HOUSE - NIGHT

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

EXT. BABY DOLLS - BACK - PARKING LOT - NIGHT

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

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

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

SUSAN
Leave her alone.

DEWIT
Maybe you have my $800 dollars?

(CONTINUED)
CONTINUED:

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

DEWIT (CONT’D)
(to Anne)
You owe me.

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

MORGAN
You ready to go?

ANNE
Yeah.

Dewit turns and starts walking away.

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

INT. TRUCK - STREET - NIGHT

Morgan drives. They wait at a stop light.

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

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

MORGAN
No. I'll wait.

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

MORGAN (CONT’D)
Who was that guy?

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

MORGAN
You owe him money?

ANNE
I don't want to talk about it.

(CONTINUED)
CONTINUED:

Anne slides across the bench seat to Morgan.

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

INT. ANNE'S APARTMENT LIVING ROOM - NIGHT

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

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

    MORGAN
    Why exactly did you choose this movie?

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

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

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

Anne pulls away.

    ANNE
    Why?

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

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

    (CONTINUED)
CONTINUED:

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

ANNE
Toot your own horn, why don't you?

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

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

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

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

Anne sits, smokes.

MORGAN (CONT'D)
When did you know you liked me?

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

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

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

ANNE
What do you mean?

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

(CONTINUED)
ANNE
You're sweet and you're...
humorous.

MORGAN
I've got a large wit.

ANNE
A large wit?

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

ANNE
Yeah. Why are we talking about
this?

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

INT. WRIGHT'S HOUSE - BATHROOM - DAY

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

MRS. WRIGHT
Where were you last night?

MORGAN
Out, with a friend

MRS. WRIGHT
(hopeful)
--A girl?

MORGAN
Yes, a girl.

MRS. WRIGHT
Do I know her?

MORGAN
No.

MRS. WRIGHT
Where did you meet her.

(CONTINUED)
CONTINUED:

MORGAN
At a strip club.

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

MORGAN
Mom, she's stripper.

MRS. WRIGHT
Oh....

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

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

MRS. WRIGHT
What do you mean?

INT. FAMILY RESTAURANT - DAY

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

SHANE
How are things with you and Molly.

JASON
It's actually going pretty well.

DAVID
You going to follow my lead soon?

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

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

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

MORGAN
You think you can take me?

(CONTINUED)
CONTINUED:

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

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

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

JASON
I think I'm in love with her.

MORGAN
No, you're don't.

JASON
Seriously, I think I am.

MORGAN
No, you don't.

JASON
Yes, I do.

MORGAN
No, you don't.

JASON
Yes, I do.

MORGAN
What did you guys do last night?

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

This stops Morgan.

JASON (CONT'D)
What'd you do last night?

MORGAN
Nothin'.

(CONTINUED)
CONTINUED: (2)

JASON
Have you seen that girl from the strip club-

MORGAN
Anne.

JASON
Yeah, Anne.

MORGAN
Yeah, we hung out a little last night.

JASON
How'd it go?

MORGAN
Alright.

JASON
Are you going to get laid?

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

JASON
Of course not.

EXT. FAMILY RESTAURANT - PARKING LOT - DAY

Jason and Morgan are walking toward the truck.

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

MORGAN
Touche`.

They arrive at the truck.

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

(MORE)
CONTINUED:

JASON (CONT'D)
She was about three different colors, had a window missing, only had about half of an exhaust system, but I saw potential.

MORGAN
That's a really touching story.

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

MORGAN
You're a freakin' horse trader.

JASON
(dawning on him that he's being made fun of)
You're a cocksucker... Seriously, this is a damn good truck. She's a part of our family.

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

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

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

INT. GAS STATION - DAY

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

ANNE
(to the cashier)
Let me have a "gold rush" scratch ticket.

CASHIER
four-fifty.

Anne pays the cashier, exits.

EXT. GAS STATION - DAY

Morgan waits by the truck. Anne approaches.

(CONTINUED)
CONTINUED:

ANNE
Here.

She hands him one of the drinks.

MORGAN
No thanks.

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

She shoves the soda into his hands and...

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

INT. TRUCK
as Morgan gets in with Anne.

MORGAN
You bought a lottery ticket?

ANNE
Yeah. Don't you play the lottery.

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

Anne starts to scratch. Morgan cranks the truck up.

ANNE
Look, I won two dollars.

And Morgan looks and Anne keeps scratching.

ANNE (CONT’D)
Four dollars!

MORGAN
How much did you pay for the ticket?

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

ANNE
Forty dollars!

Anne grabs Morgan and starts shaking him.

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

(CONTINUED)
CONTINUED:

MORGAN
What about that guy you owe the money to?

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

MORGAN
Bra shopping? I've never been bra shopping.

INT. FOUR SEASONS MALL - DAY


Anne and Morgan walk into VICTORIA SECRETS.

INT. VICTORIA SECRETS

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

ANNE
Come on.

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

ANNE (CONT'D)
Which ones do you like?

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

MORGAN
They all look... pretty nice.

Morgan moves close to Anne.

MORGAN (CONT'D)
This isn't as much fun as I had anticipated.

ANNE
Why?

MORGAN
I'm the only guy in here.

Anne smiles.
INT. VICTORIA SECRETS - FITTING ROOM

Morgan stands nervously outside one of the fitting rooms.

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

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

Anne pokes her head out, says:

ANNE
Morgan, get in here.

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

MORGAN
Are you sure this is a good idea?

ANNE
Of course... Well...

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

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

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

Morgan starts to exit.

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

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

ANNE (CONT’D)
You like this one?

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

(Continued)
CONTINUED:

Anne pulls the bra off and puts on another one.

MORGAN (CONT’D)
(continuing)
I think I saw a hardware store on the way in. Need to get a chainsaw... or a lawn mower.

INT. VICTORIA SECRETS

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

The middle-aged woman stares at them.

INT. FOUR SEASONS MALL - COURTYARD

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

ANNE
Did you have a good time?

MORGAN
Yeah, it was almost too good.

Anne kisses Morgan.

MORGAN (CONT’D)
No kissing in public.

Anne smiles.

MORGAN (CONT’D)
Maybe we should go panty shopping sometime.

Anne laughs and they kiss...

MORGAN (V.O.)
Where the hell's Juan?

INT. OUTBACK STEAK HOUSE - DISH AREA - NIGHT

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

JASON
What time was he supposed to be here?

(CONTINUED)
CONTINUED:

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

MORGAN
Four-thirty.

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

JASON
You should have stopped fucking his mom.

INT. OUTBACK STEAK HOUSE - DISH AREA - LATER

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

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

Dean, the manager, walks by, says:

DEAN
The dynamic duo, back in action.

and disappears into his office.

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

DISH AREA - LATER

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

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

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

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

A WAITRESS fills the wine glass rack.

WAITRESS
Full wine glass.

Morgan pulls it down and hands it to Jason and Jason slides it into the Hobart.
The kitchen is still in a flurry but Morgan stands in the pit drinking a soda and Jason leans against the counter eating a chocolate thunder.

JASON

Toy.

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

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

JASON

Go!

And Morgan slides a rack of dishes into the Hobart.

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

Morgan finishes up, sits down next to Jason.

JASON
I'm getting married.

MORGAN
To who?

JASON
Your mom.

MORGAN
Good.

JASON
I'd like you to be the best man?

MORGAN
I'm busy that day.

JASON
You don't even know when it is.

(CONTINUED)
CONTINUED:

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

Morgan exits.

EXT. BABY DOLLS - NIGHT
Morgan pulls up in the truck, gets out, and runs inside.

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

MORGAN
Where's Anne?

Dewit emerges from the darkness.

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

SUSAN
She went home sick. Very sick.

Morgan disappears into the crowd.

DEWIT
Hey--

EXT. ANNE'S APARTMENT - STREET - NIGHT
The truck pulls up. Morgan gets out and runs to Anne's apartment.

EXT. ANNE'S APARTMENT - ENTRANCE
Morgan KNOCKS on Anne's door. No answer. He KNOCKS again.

MORGAN
Anne!

He KNOCKS again.

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

ANNE
Hi.

MORGAN
Hey. Jason's getting married.

(CONTINUED)
CONTINUED:

Anne opens the door to let Morgan in.

INT. ANNE'S APARTMENT - BEDROOM - NIGHT

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

    MORGAN
    It's not going to mean anything.

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

INT. ANNE'S APARTMENT - BEDROOM - DAY

Morgan and Anne lie in bed.

    ANNE
    Want to do it again?

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

INT. FAMILY RESTAURANT - DAY

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

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

    MORGAN
    What?

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

    MORGAN
    I doubt it.

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

    MORGAN
    I don't know?

    ANNE
    What's wrong?

(CONTINUED)
I got to go read some Nietzsche or Hemingway.

Anne smiles.

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

Everything'll be alright.

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

Do you need a hug?

A hug? A hug! I need a guillotine.

I mean, the mind and the body- it's not like they have to be connected. You're twenty-one years old, I'm older than you and thought a lot more about it. You haven't read any Nietzsche or... Freud or... Shaw. How can you be so sure? Why are woman so damn sure? On the one side I think I love you and I'd like to just buy a house and live with you, but then, over here, it's like what's the point? We'll just get old and die, and- and we'll have a couple of kids that never really cared about us. But then, back over here, what else is there? I mean sure it's not that much but- but at least it's something.

(CONTINUED)
CONTINUED: (2)

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

ANNE
The seven year itch?

Morgan throws down his napkin and storms out.

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

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

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

MORGAN
But you want me to go out with Jennifer Taylor?

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

Morgan gets up to leave.

MRS. WRIGHT (CONT'D)
Where are you going.

MORGAN
To talk to Professor Frost.

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

Morgan looks at her quizzically and exits.
EXT. TRUCK - DAY

Morgan drives across town.

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

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

EXT. PROFESSOR FROST'S HOUSE - NIGHT

The truck is parked on the street.

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

INT. PROFESSOR FROST'S HOUSE - OFFICE - NIGHT

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

MORGAN (continuing)
Maybe the answer is, there is no answer.

Frost listens, smiles.

FROST
Aren't you going to Jason's wedding?

MORGAN
When is it?
CONTINUED:

FROST

Tomorrow.

MORGAN

Shit.

MORGAN (CONT'D)

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

FROST

Only if you're really lucky.

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

MORGAN

What?

FROST

Only if you're really lucky.

MORGAN

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

FROST

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

MORGAN

What happened to her?

FROST

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

MORGAN

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

(CONTINUED)
CONTINUED: (2)

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

Morgan takes it in, his mind racing...

INT. PROFESSOR FROST'S HOUSE - HALLWAY - NIGHT
Morgan runs down the hall, down the stairs.

INT. PROFESSOR FROST'S HOUSE - LIVING ROOM - NIGHT
as Morgan runs to the phone, picks it up, dials.

MORGAN
(into phone)
Could I speak to Anne, please. It's an emergency.

Morgan waits, finally:

ANNE (V.O.)
Hello?

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

And there's a long silence.

INT. BABY DOLLS - HALLWAY - PAY PHONE
Anne stands by the phone, half naked, as patrons walk by staring at her. Dewit waits in the background.

ANNE
No... that's okay.

MORGAN (V.O.)
How are you going to get home.

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

MORGAN (V.O.)

ANNE
I got to pay Dewit back tonight.
INT. PROFESSOR FROST'S HOUSE - LIVING ROOM

This hits Morgan.

    MORGAN
    What do you got to do?

    ANNE (V.O.)
    I don't want to talk about it. I got to go.

    MORGAN
    How much do you owe him?

    ANNE (V.O.)
    Nevermind.

    MORGAN
    Wait—wait, how much money do you owe him?

    ANNE (V.O.)
    About eight hundred. I got to go.

CLICK.

    MORGAN
    Wait.

Anne's gone.

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

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

EXT. STREET - NIGHT

The truck races through traffic.

INT. BABY DOLLS - FOYER - NIGHT

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

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

Dewit grins and they exit.
as the truck pulls in. Larry approaches the truck as Morgan jumps out.

MORGAN
How much?

LARRY
You want to sell it?

MORGAN
Yeah, and I'm in a hurry.

LARRY
I'll give you two-fifty for it.

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

LARRY
Where's the gold?

MORGAN
What?

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

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

LARRY (CONT'D)
That's ain't gold.

MORGAN
Yeah it is. I got to have five hundred.

Larry thinks about it and...

LARRY
Deal.

INT. CADILLAC DEVILLE - NIGHT
They drive down Battleground Road.

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

(CONTINUED)
Anne shakes her head, "no."

DEWIT (CONT’D)
(continuing)
Nigger went and run the train right off the tracks. Know how I knew it was a nigger?

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

DEWIT (CONT’D)
(continuing)
Cause I seen the picture.

EXT. STREET - NIGHT
Morgan runs through the street, sweating, breathing.

INT. CADILLAC DEVILLE - NIGHT
The car is parked. Dewit and Anne sit in the front seat.

DEWIT
Let's go.

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

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

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

BOUNCER
Hey!

INT. BABY DOLLS
as Morgan enters, scanning the room for Anne, but she’s not there. Morgan stops Susan.

MORGAN
Where’s Anne?

SUSAN
She left.

MORGAN
Where’d she go?

(CONTINUED)
CONTINUED:

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

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

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

**SUSAN**
He took her to the Super 8.

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

**EXT. BATTLEGROUND ROAD - NIGHT**

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

**EXT. BATTLEGROUND ROAD - FURTHER UP**

Slowing, exhausted, determined, Morgan pushes himself on.

**EXT. SUPER 8 MOTEL - PARKING LOT - NIGHT**

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

**MORGAN**
Annnnnnnnnne!

Morgan goes straight to the office.

**INT. SUPER 8 MOTEL - OFFICE**

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

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

**YOUNG MAN**
Do you have a name?

**MORGAN**
Anne...

The Young man checks his book.

(CONTINUED)
CONTINUED:

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

Morgan runs out.

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

EXT. SUPER 8 MOTEL

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

MORGAN
ANNNNNNNE!

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

MORGAN (CONT'D)
ANNNNNE!

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

MORGAN (CONT'D)
ANNNNNE!

and continues BANGING on the second story doors.

MORGAN (CONT'D)
ANNNNE!

INT. SUPER 8 MOTEL - BEDROOM

Darkness.

MORGAN (O.S.)
ANNNNE!

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

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

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

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

(CONTINUED)
CONTINUED:

Morgan, still panting stares at Dewit.

MORGAN
(to Anne)
Get dressed.

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

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

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

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

Morgan and Anne are gone.

DEWIT
Hey!

EXT. SUPER 8 MOTEL

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

EXT. SUPER 8 MOTEL - STAIRS

Morgan and Anne, together, run down the stairs.

MORGAN
You want to go to a wedding?

Anne kisses Morgan.

EXT. TUXEDO STORE - PARKING LOT - DAY

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

EXT. HIGHWAY - DAY

The Cadillac speeds by, away from Greensboro...

EXT. HIGHWAY - DAY

The Cadillac speeds by Hickory, N.C.

INT. METHODIST CHURCH - ROOM - DAY

Jason’s in his tuxedo pacing nervously. David’s by his side.
INT. CADILLAC
The speedometer hits 100 mph.
Morgan puts his tuxedo on.

EXT. HIGHWAY - DAY
Mountains and trees. The Cadillac speeds toward Asheville, N.C.

EXT. HIGHWAY - DAY
The Cadillac takes the Asheville, N.C. exit.

EXT. ASHVILLE, N.C. - TUNNEL ROAD - DAY
The Cadillac maneuvers through traffic, turns off on a small road.

INT. METHODIST CHURCH - DAY
Flowers and candles. Pew after pew of people, old and young alike, all dressed for the occasion.

The MUSIC starts to swell.

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

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

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

MOLLY
Go Morgan!

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

Jason turns around, sees Morgan, keeps walking.

(CONTINUED)
CONTINUED:

JASON
What are you doing here?

MORGAN
Nothin'. What are you doing here?

JASON
Nothin'.

And they smile and keep walking.

INT. METHODIST CHURCH - ALTER - DAY

The PRIEST looks down at Molly and Jason.

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

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

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

Jason kisses Molly.

EXT. METHODIST CHURCH - RECEPTION ROOM - DAY

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

As Morgan dances past Jason he says:

MORGAN
This is a lot of wedding for fifteen thousand dollars.

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

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

FADE OUT.

THE END