

HEAVEN CAN WAIT

by

WARREN BEATTY

&

ELAINE MAY

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1 BEFORE TITLES, A CHARACTER OR SUPERIMPOSED PHRASE 1
INFORMS US THAT THE STORY WE ARE ABOUT TO SEE WILL
BE DIFFICULT TO BELIEVE.

1 BEHIND TITLES A SERIES OF SHOTS OF JOE PENDLETON
thru 7 RUNNING IN SEVERAL EXTERIOR LOCATIONS IN VARIOUS
KINDS OF WEATHER AND AT VARIOUS TIMES OF DAY.

HE BEGINS WITH AN INJURED KNEE -- THROUGH THE
SHOTS HIS KNEE IMPROVES UNTIL IN THE FINAL SHOT
IT HAS OBVIOUSLY HEALED.

8 EXT. RAMS' PRACTICE FIELD - DAY

8

The L.A. Rams are running plays. No body contact. Joe Pendleton, the quarterback, wears a red vest. The TEAM OWNER, the HEAD COACH and MAX CORKLE, a trainer, watch from the sidelines as Pendleton executes an impressive pass play.

CORKLE

Lookin' good, isn't he?

OWNER

What?

CORKLE

Pendleton -- he's lookin' awful good.

OWNER

Mmmmm.

(to Head Coach)

You want to start him Sunday?

HEAD COACH

And put Jarrett on the bench?

CORKLE

Pendleton's lookin' real good.

HEAD COACH

You want to tell Jarrett that,
Corkle?

OWNER

(to Head Coach)

What about Pendleton's knee?

HEAD COACH

(to Corkle)

Is he on pain killers?

CORKLE

Nope.

HEAD COACH

Muscle relaxants?

CORKLE

Nope.

HEAD COACH

I don't know -- I never saw
something like that heal without
surgery.

9 EXT. PRACTICE FIELD - ANOTHER AREA - DAY 9

The practice session is over and one of the three or four NEWSPAPERMAN on the field comes up to Pendleton.

JOE

Hi. How ya doing?

NEWSPAPERMAN

Okay. How's the knee?

JOE

Terrific.

NEWSPAPERMAN

What d'ya think of the Rams' chances?

JOE

Terrific. I think we're gonna make it to the Super Bowl and I think we're gonna win.

NEWSPAPERMAN

No, but off the record, you think you got a chance?

JOE

Off the record? I think we're gonna make it to the Super Bowl and I think we're gonna win.

NEWSPAPERMAN

What do you think of your competition?

JOE

Jarrett must be good. He's been first string a long time.

NEWSPAPERMAN

Yeah, but what about you? You think you're ready to start?

JOE

Off the record? I think we're gonna make it to the Super Bowl and I think we're gonna win.

10 OMITTED

&

11

10

&

11

12 INT. JOE'S TINY HOUSE IN MALIBU CANYON ON THE SIDE OF A MOUNTAIN - NIGHT 12

Joe is in the living room, watching 16mm game film on his wall, surrounded by elaborate exercise equipment, eking out a song on his trombone. CORKLE can be HEARD PUTTERING in the kitchen.

CORKLE (O.S.)

Now that's one cup of powdered liver, two tablespoons of whey, one cup of spinach... and a cup of milk? What do I do with this shit, put it in a blender?

JOE

(still playing)

Mmmmm-hmmmm.

Corkle enters the room carrying a birthday cake with a single lit candle.

CORKLE

(singing)

Happy birthday to you,
Happy birthday to you
Happy birthday, dear Joeooooe,
Happy birthday to you.

(CONTINUED)

A12 EXT. JOE'S HOUSE - NIGHT

A12

Corkle gets out of his car and approaches the front door. He carries a box. He starts to ring the bell, listens to the SOUND from inside the house of Joe playing his song on the TROMBONE. Corkle tries the front door, opens it and enters.

B12 INT. JOE'S HOUSE - NIGHT

B12

Corkle moves to the kitchen. He looks into the living room and sees Joe sitting, playing his trombone and watching 16mm football films that he's projecting against a wall from a projector at this side.

C12 INT. JOE'S KITCHEN - NIGHT

C12

Corkle puts the box down on the counter and starts to open it. He listens to Joe playing the sour notes in his song and reacts.

D12 INT. JOE'S LIVING ROOM - NIGHT

D12

Joe stops playing, reverses the film, puts it back on forward and watches intently while drinking from a large glass filled with brown liquid.

E12 INT. JOE'S KITCHEN - NIGHT

E12

Corkle, unwrapping the box, looks at the half full milkshake container on the counter next to a blender. He picks up the container and smells the contents, makes a puzzled face and tastes it. With a terrible noise of disgust, he spits it into the sink.

12 INT. JOE'S LIVING ROOM - NIGHT

12

Joe looks up at the noise.

CORKLE'S VOICE

Jesus...!

JOE

Max?

CORKLE

Yeah.

(CONTINUED)

JOE

You all right?

CORKLE

Yeah -- except I'm poisoned -- what the hell is this brown stuff?

JOE

It's mostly liver and whey and --

CORKLE

Liver and what?

JOE

Whey -- and flat yeast -- a little protein powder -- bean curd -- spinach mold and alfalfa.

CORKLE

(to himself)

What the fuck is whey?

Joe starts playing again and watching the film. Max enters with a small cake and one candle on it.

CORKLE

(continuing)

Happy birthday to you... happy birthday to you... and so on.

JOE

Gee, Max, I didn't think anybody knew.

CORKLE

Well -- I hope you got a lot more comin', kid.

JOE

Thanks, Max.

He blows out the candle and looks at the cake for a moment.

JOE

(continuing)

You know -- it's funny -- for any other business I'd be a young man.

(CONTINUED)

12 CONTINUED: (2)

12

CORKLE

Yeah -- but look at all the fun you have. You get to go to bed at ten o'clock -- you run three hours every morning -- and get two hours of hydro-therapy every afternoon --

JOE

Your neck botherin' you again?

CORKLE

-- you can't eat anything that looks like food -- you have to tape up your knees to walk as far as the bathroom -- you get shot full of cortisone and butasolamine three times a week and you haven't been out with a girl in eight months --

JOE

Your neck's all bent --

CORKLE

-- but you do get to stay home with all your nice exercise equipment and your football films and that goddam saxophone --

JOE

C'mere -- I'll fix it --

CORKLE

-- which you have never yet learned to play right -- and dream about the Superbowl --

JOE

Stand still, will ya -- ?

CORKLE

-- you poor single-minded son of a bitch --

Joe delivers a karate chop to Max's neck and grabs him in an arm and neck lock.

CORKLE

(continuing)

Wait a minute!

(CONTINUED)

12 CONTINUED: (3)

12

JOE

Relax.

He jerks Max's head.

CORKLE

Wait --

JOE

Relax!

Jerk.

CORKLE

-- a min --

Big jerk.

JOE

There!

He lets Max go. Max's head is straight.

JOE

(continuing)

Better?

CORKLE

Yeah -- thanks. It always scares
the shit out of me when you do
that.

JOE

That's 'cause you don't understand
the human body like I do.

CORKLE

Yeah. Maybe you should be the
trainer and I'll start on Sunday.

JOE

That's not a bad idea -- after
all -- what did you say?

CORKLE

Yeah... They're gonna start you,
Joe. Happy birthday.

13 EXT. MALIBU MOUNTAINS - DAY

13

More exercise by Joe.

14 EXT. MALIBU MOUNTAINS - DUSK

14

Joe leaves a solitary picnic site on his bike. It is loaded with his exercise paraphernalia, and he wears his trombone somehow strapped over his shoulder onto his back.

15 EXT. MALIBU CANYON - DUSK

15 *

Joe pedals his bike toward the beach, surrounded by the craggy peaks of the Malibu range. A few cars with their lights on pass him going in the opposite direction. The occupants notice the odd bike and one of them waves to him. Joe waves back. Ahead of him, a car enters the tunnel cut in the mountainside. Joe pedals on, taking his time.

16 EXT. MALIBU TUNNEL - OCEAN SIDE - DUSK

16 *

Coming from the beach a gaily painted van turns the corner into view. It is followed closely by a battered VW with four surfboards on the roof and four teenagers inside. The van has its lights on, but not the VW. Beyond, we can SEE the coastline and the last light turning the sea into a steamless slag.

Still in the turn the VW attempts to pass the slow van. It pulls out for a moment and then ducks back in line, still behind the van.

The car we saw entering the tunnel ahead of Joe comes out of it and soon passes the van and the VW. The VW pulls out again and we can SEE the four young surfers, blond and tan and a little tipsy from a bottle of jug-wine they are passing around. They HONK and lug past the van going full out. The van driver shakes his head, but the boys only laugh and shout at him.

17 EXT. TUNNEL - JOE

17

as he pedals toward it nonchalantly.

17A EXT. TUNNEL - VAN AND VW

17A

They enter it side by side, the VW pressing to overtake the van, but beginning to poop out.

18 EXT. TUNNEL - JOE

18

He enters it and we can SEE the lights from the approaching van in the oncoming lane. He is quickly swallowed up in the surrounding darkness. The CAMERA HOLDS on the gaping mouth of the tunnel. In much less time than it takes to tell it, we HEAR the SQUEAL of TIRES, the excruciating SOUND of METAL SCRAPING AGAINST METAL, the CRUNCH of a body being struck, the RASP of METAL TEARING UP CONCRETE, all AMPLIFIED by the tunnel to a HORRENDOUS CACOPHONY. An instant later, sparks can be SEEN as the van comes out, scraping against the side of the tunnel. It is quickly followed by the VW, its surfboards smashed, its wind-shield grazed and its front dented as it skids out pushing Joe's mangled bike ahead of it. The black tunnel is once again empty, but the SOUND STILL REVERBERATES through it, finally dying out in FAINT ECHOES among the surrounding hills.

CAMERA SLOWLY MOVES into the tunnel's blackness.

Then, SLOWLY THE CAMERA PULLS BACK out of the blackness. We SEE two men walking out of the mouth of the black tunnel into...

19 EXT. WAY STATION

19

There is a beat of silence and light, and then Joe's face emerges out of the glare. He is moving forward, in total silence, and beside him, moving at the same pace, is JOE'S ESCORT.

20 EXT. WAY STATION

20

The CAMERA BEGINS TO REVEAL a featureless b.g., washed out by light. Joe suddenly stops and feels his knee. Joe's Escort waits patiently, as Joe flexes the knee, straightens it, and does a couple of deep knee bends... then the two begin walking again.

JOE

(carrying trombone;
notices Escort)

How ya doing?

After a moment, Joe stops again and looks at his watch.

(CONTINUED)

JOE

(continuing)

My watch stopped. It keeps
flashing the same time. I
just got this new digital watch.
But it must be broken -- it
gives you the hours, the minutes
and even the seconds, but it
must be broken because the same
time keeps flashing on.

21 EXT. WAY STATION - ANOTHER ANGLE

21

A sudden arch of color flares and vanishes and the
f.g. light softens so that we SEE the landscape.

JOE

(he laughs)
I'm dreaming.

22 EXT. WAY STATION - AIRLINER

22

He continues to walk and chuckle. Ahead of him is a
gleaming airliner with a silent row of PASSENGERS
boarding. A third MAN holding a clipboard and wear-
ing a badge that says "ATTENDANT" stands in front of
the plane, calling the names of the Passengers as
they approach and checking them off as they board.
Joe's Escort wears a badge that says "ESCORT." The
Passengers are in all manner of dress: pajamas, hos-
pital robes, a racing car outfit, telephone linesman,
dinner jacket, etc.

JOE

This is an airplane dream.
(MORE)

(CONTINUED)

22 CONTINUED:

22

JOE (CONT'D)

I forget what they're supposed to mean. I think they're a good sign, aren't they?

23 EXT. WAY STATION - ANOTHER ANGLE

23

The Escort leads him to the end of the line and walks over to wait with the Attendant. Other escorts occasionally bring new arrivals to the line... then go over to the plane and wait.

Joe grins at one of the passengers.

JOE

How ya doing?

The passenger does not answer.

JOE

(continuing)

You want to hear a little music?

He lifts the trombone around his neck and begins playing his one tune. The Attendant and escorts near the plane look up. A moment later, the song stops. A moment after that, Joe appears beside them.

JOE

(continuing)

How ya doing?

ESCORT

You'll have to wait in line, Mr. Pendleton.

JOE

No, I don't. This is my dream.

ESCORT

(to the others)

Excuse me.

(he takes Joe's arm and leads him back to the line)

You mustn't get out of line, Mr. Pendleton. Really.

24 EXT. WAY STATION - ANOTHER ANGLE

24

He turns and walks back to the Attendant. Joe follows.

(CONTINUED)

JOE

Hi.

ESCORT

(he turns)

Mr. Pendleton, you cannot board
before your turn.

JOE

That's okay, I don't need a turn.
That's what I came over to tell
you. I'm not boarding.

There is silence.

ESCORT

I don't think you quite understand.
This is not your ultimate
destination. This is a Way
Station. That...(he points to
the plane)... will take you to your ultimate
destination.

JOE

That's okay. I'm not going to
my ultimate destination. I'm
just passing the time until I
wake up.

ESCORT

Mr. Pendleton, I'm afraid I have
not properly explained to you
the basis on which this system
operates.He steps forward.... and a shaft of blinding light
beams down.

ESCORT

(continuing)

The rules of this Way Station
derive from your own. They are
the product of your own image
and the image of those who share
your image. And if you violate
the rules, if you question the
unifying principles, you violate
the rules and principles that
govern your own vision of existence.

(MORE)

(CONTINUED)

24 CONTINUED: (1)

24

ESCORT (CONT'D)

Be warned -- you cannot change the rules of an order without destroying the order. Your own order, Mr. Pendleton, not ours. Our existence is confirmed by the vision of many -- not as many as before the turn of the century perhaps -- but enough still to be here. Your existence, Mr. Pendleton, is a reflection only of yourself. Question that image and it will no longer exist. Disobey the rules it is comprised of and you will shatter its core. You will fragment your being, Mr. Pendleton, your own essential self.

(CONTINUED)

24 CONTINUED: (2)

24 *

There is a pause. They stand staring at him.

JOE

You wanna see a trick? I do this to keep my abductor pollicus limber so I don't have any patter, but...

(he pulls a coin out of his pocket)
... this is called a thumb palm. Notice that I have a fifty-cent piece in my right hand. It's absolutely solid. Any of you guys want to feel it? Okay...

(he shakes his arm)

... Nothing up my sleeves. Now watch closely... I put this perfectly ordinary fifty-cent piece in my hand, close it, say the magic words -- 'abra cadabra' -- and...

(he opens his hand; it is empty)
Presto -- it's gone. It's a trick, you say? I still have it, you say? Well, you're wrong, ladies and gentlemen... I see it right...

(he reaches behind the first Escort's ear and pulls out the fifty-cent piece)
... here.

There is silence. They stare at him, dumbfounded.

JOE

(continuing)
That's the only trick I know.

He jogs off as they stand looking after him in silent disbelief.

25 EXT. WAY STATION - JORDAN, ESCORT

25

A VOICE (MR. JORDAN'S) speaks OVER the SHOT:

(CONTINUED)

25 CONTINUED:

25

JORDAN'S VOICE

Gentlemen...

They turn as he walks INTO FRAME.

JORDAN

(continuing)

... the line isn't moving.

ESCORT

We... uh... we have received a new arrival who will not take his place in line and... refuses to board.

JORDAN

That's impossible.

(the same shaft of light beams down to illuminate him)

You have explained the rules to him?

ESCORT

Yes, sir.

JORDAN

Quite clearly?

ESCORT

Yes, sir.

JORDAN

And what was his rebuttal?

ESCORT

He took a coin out of my ear.

JORDAN

Did he? Perhaps I should have a word with him.

26 EXT. WAY STATION

26

Joe is doing a series of rapid push-ups.

27 EXT. WAY STATION

27

The Escort steps into a ring of light and shouts, "Mr. Pendleton!" Joe looks up, sees him beckon, and trots over.

(CONTINUED)

27 CONTINUED:

27

JOE

Hi. How ya doing?

JORDAN

Mr. Pendleton... you know where
you are, don't you?

JOE

Call me Joe. Yeah. I'm in the
middle of a really weird dream.
No offense. Weirdest dream I
ever had.

ESCORT

You see the problem.

JORDAN

Joe...?

JOE

Yeah?

JORDAN

I want you to look at me and
listen very carefully to what
I'm saying.

JOE

Okay.

He looks at Jordan. There is a pause. All sound stops.

JORDAN

This is not a dream. Neither
yours... nor mine.

Joe stares at Jordan. His smile begins to fade.

JORDAN

(continuing)

Joe... life has a special quality
all its own... a special feeling
and so do dreams. But you're
finished with all that. This is
something else. It has its own
sense of place... and time. You
must be aware of that.

(MORE)

* * * *

(CONTINUED)

REV. 6/20/71
28 CONTINUED:

28

JOE

Well, I'm not taking my turn.
Because you guys aren't fair.

*
He jogs off.

Jordan stares after him. There is a pause.

JORDAN

Check it.

ESCORT

What?

JORDAN

The likelihood of one man being right increases in direct ratio to the intensity with which others try to prove him wrong. Check it.

29 EXT. WAY STATION

29

ESCORT

(to Attendant)

A check-out, please, on Joseph Pendleton. When is he due to arrive at this Way Station?

30 EXT. WAY STATION

30

There is the SOUND of a TICKER-TAPE-like instrument.

(CONTINUED)

27 CONTINUED: (2)

27

JORDAN (CONT'D)

I know that you believe me. Now
will you take your place in line
with the others.

JOE

Wait a minute -- I'm not supposed
to be here.

JORDAN

But you are here.

JOE

Then you guys made a mistake.

ESCORT

This is really insupportable.

JOE

Listen -- anybody can make a
mistake.

ESCORT

Mistake, indeed!

28 EXT. WAY STATION

28

ATTENDANT

Uh... Mr. Jordan... we're due
to take off pretty soon and I
... uh... noticed that no one
is boarding.

JORDAN

Yes, I know. I have the situation
in-hand.

(to Joe)

Joe, if you don't take your turn,
the line cannot move. No one
can complete his journey. Do
you think that's fair?

JOE

I'm not supposed to be fair.
If this is really heaven, you're
supposed to be fair. I didn't
make the mistake.

ESCORT

This is not heaven -- this is a
Way Station and there is no
mistake.

(CONTINUED)

JORDAN (CONT'D)

(to Joe)

Joe, if you don't take your turn,
the line cannot move. No one can
complete his journey. Do you
think that's fair?

JOE

I'm not supposed to be fair. If
this is really heaven, you're
supposed to be fair. I didn't
make the mistake.

ESCORT

This is not heaven -- this is a
Way Station and there is no
mistake.

JOE

Well, I'm not taking my turn.
Because you guys aren't fair --
you just wanna look good.

He jogs off.

Jordan stares after him. There is a pause.

JORDAN

Check it.

ESCORT

What?

JORDAN

The rules of human nature apply
even here. One of them states
that the probability of one man
being right increases in direct
relation to the intensity with
which others try to prove him
wrong. Check it.

29 EXT. WAY STATION

29

ESCORT

(to Attendant)

A check-out, please, on Joseph
Pendleton. When is he due to
arrive at this Way Station?

30 EXT. WAY STATION

30

There is the SOUND of a TICKER-TAPE-like instrument.

30 CONTINUED:

30

ATTENDANT

'Pendleton, Joseph. Due to
arrive at 10:17 A.M., March
20th, of the year 2025.

The Escort stands frozen for a moment... then turns back to Jordan. Joe stands waiting.

ESCORT

I don't... understand. It can't be. I took him out just before the accident. There's no way that car could have missed him.

JORDAN

(coldly) You what? You're not supposed to take him out before. You're supposed to wait until the Outcome.

ESCORT

Yes, I know. But I was... so sure. And it looked like it was going to be so painful.

JORDAN

Is this your first assignment as an Escort?

ESCORT

Yes, sir, but...

JORDAN

Haven't you learned the rules of Probability and Outcome? Surely you are aware that every life and death situation remains a Probability until the Outcome.

JOE

(jogging around them)

Look... so he jumped the gun. I can understand that. Probably nobody but me could have gotten out of that alive. So put me back where you found me and let's forget the whole thing, okay?

(he looks around)

You guys can do anything in heaven, right?

(CONTINUED)

30 CONTINUED: (2)

30

JORDAN

Joe, this is only a Way Station.
Heaven is the final destination,
which, fortunately, you did not
reach.

(to Escort)

This man must be put back into his
body at once.

*

31 EXT. FUNERAL HOME GARDENS - DAY

31

Joe and the Escort enter the garden and stand near
members of the team and the coaching staff who pass
in front of Joe and the Escort as they gather around
one of the flower beds.

JOE

Hey, Max. I'm back... Max.

ESCORT

They can't hear you, Mr.
Pendleton.

Corkle is the last to pass. He glances furtively
back toward the others... waits, then turns back and
says, softly...

CORKLE

Joe... I hope you... uh...

(he glances over
his shoulder)

... I hope they got the best
football team in America in
Heaven and I hope God makes you
first string.

Corkle turns and walks away, revealing an Official
who turns and, with a small silver shovel, scatters
ashes over the flower bed.

JOE

Hey! Where's... my body...
where am I?

ESCORT

(staring at the
Official)

Oh, dear. What will we do now?

32 EXT. WAY STATION - JORDAN, ESCORT, JOE - DAY

32

JORDAN

Cremated.

(a pause)

I see.

JOE

I'm not gonna have any injuries,
am I?

JORDAN

Joe...

JOE

Because I'm playin' Sunday.

JORDAN

The body you inhabited on earth
has been destroyed... cremated.

JOE

Well, uncremate me, that's all.
You guys must be able to do
something right.

JORDAN

We'll have to find you another
body immediately.

JOE

Are you kidding?

JORDAN

We can put you into another body
as long as no one has discovered
that it is dead.

JOE

Wait a minute -- my body's the
one I want... I been training
it for years... it's in peak
condition and it's gonna -- I'm
gonna play in the Superbowl.
Me. My body.

JORDAN

Joe, we cannot restore what has
been destroyed. I'm sorry.

33 OMITTED

&

A34

33

&

A34

34 EXT. RACE TRACK - DAY

34

Joe and Jordan stand by the pit area where a crew prepares for a pit stop.

The car rolls into the pit. The crew rushes to it and performs a relatively simple operation.

DRIVER

(yelling to crew)

Schnell! Schnell! Kein entritt
doch den machinafarben!

JOE

He doesn't talk English.

JORDAN

I told you he was German.

JOE

Yeah -- but I thought --

(yelling to driver
as car rolls out)Hey -- you talk any English -- ?

JORDAN

We can't be seen or heard, Joe.

JOE

I don't want to talk German.

SOUND: HUGE CRASH.

The pit crew runs off.

35 EXT. BEACH - DAY

35

Joe and Jordan stand near a small group of people who are gathered around a greased-up distance Swimmer.

Joe looks closely at the Swimmer, admiring his physique and turning to Jordan with a "maybe" expression.

The Swimmer puts on a white swim hat, moves to the water, goes in ankle deep, turns and blows a kiss to someone in the crowd. PAN TO the spectators and a BEARDED MAN who blows an affectionate kiss back to the Swimmer and waves fondly.

Joe looks over at Jordan with an expression of injured rebuke. Jordan nods understandingly.

36 EXT. WAY STATION

36 *

Joe and Jordan are walking.

JOE

Listen, Mr. Jordan, none of these guys could go two minutes as a pro quarterback. I'm not taking any of them.

JORDAN

Joe, it might be some time before we find you a body you would fit perfectly.

JOE

Can't I take a temporary body?

JORDAN

I suppose I could allow you to take a body that you don't really fit... temporarily.

JOE

Hey!... You got anybody... in Los Angeles? I'd like to keep an eye on the Rams.

Jordan stops walking abruptly. He turns to Joe and smiles. Joe looks puzzled, then his eyes bug as he glances over Jordan's shoulder. The SCENE has CHANGED.

37 OMITTED

37 *

38 EXT. FARNSWORTH HOUSE - JOE, JORDAN - DAY

38

They are standing in front of a large and expensive-looking house. A SECURITY GUARD waits beside the front door. Jordan beckons to Joe and walks calmly past the guard, through the door, and disappears. Joe follows him tentatively, muttering a few words of salutation to the guard (who cannot see him), attempting to open the door (which does not move), and finally with some hesitation, following Jordan through the wooden door, he, too, disappears.

39 INT. LIVING ROOM OF FARNSWORTH'S HOUSE - LONG SHOT - 39
JOE AND JORDAN IN B.G. - DAY

The house is lavishly furnished, luxurious with the impersonal and relentlessly uniform elegance of the rich.

A36 INT. CIRCUS TENT - HIGH WIRE ACT (PROCESS) A36

The PERFORMER is preparing to go through his act. Joe and Jordan stand on the high platform beside him.

JORDAN

(pointing it out)
... incredibly graceful. 33...
but in perfect condition.

JOE

He's too short... He'll never see
over the line.

B36 ANGLE ON THE EMPTY WIRE

B36

vibrating.

36 INT. CIRCUS TENT - HIGH-WIRE PLATFORM (PROCESS)

36

Joe and Jordan on the platform.

JOE

Listen, Mr. Jordan, none of these
guys could go two minutes as a pro
quarterback. Can't we look in
Los Angeles?

JORDAN

37 OMITTED

37

38 EXT. FARNSWORTH HOUSE - JOE, JORDAN - DAY

38

They are standing in front of a large and expensive
looking house. A SECURITY GUARD waits beside the
front door. Jordan beckons to Joe and walks calmly
past the Guard, through the door, and disappears.
Joe follows him tentatively, muttering a few words
of salutation to the guard (who cannot see him), at-
tempting to open the door (which does not move), and
finally with some hesitation, following Jordan through
the wooden door, he, too, disappears.

39 INT. LIVING ROOM OF FARNSWORTH'S HOUSE - LONG SHOT - 39
JOE AND JORDAN IN B.G. - DAY

The house is lavishly furnished, luxurious with the
impersonal and relentlessly uniform elegance of the
rich.

40 INT. FARNSWORTH LIVING ROOM - JOE, JORDAN - DAY 40

SISK crosses toward the library carrying a tray of brandy and glasses.

41 INT. LIVING ROOM AND LIBRARY - DAY

41

Joe follows Sisk into the library. Sisk sets the tray down on a table, and goes out. Joe gazes around the room as Jordan enters and crosses to him. There is the SOUND of QUICK FOOTSTEPS: JULIA and TONY come in. Both are tense and extremely nervous.

JULIA

Give me a drink.

TONY

Don't drink.

JULIA

You hate me.

TONY

Don't be ridiculous, darling. I just don't think now is the time for you to drink. And leave the door open... the more servants who see us, the stronger alibi we'll have...

JOE

Alibi for what? Who are they?

Jordan ignores the proceedings and examines an open Bible on a stand beside the bookshelf.

JORDAN

Farnsworth's wife and his confidential secretary.

JOE

How old is this guy Farnsworth?

JORDAN

About your age.

JULIA

We couldn't help it, could we, Tony?

TONY

No. Julia, it would be best if you didn't unravel now.

JOE

Who's Farnsworth? Where is he?

(CONTINUED)

41 CONTINUED:

41

JORDAN

Upstairs.

JOE

Dead?

JORDAN

Not yet.

JOE

Kinda run down, huh?

JORDAN

You might say that, yes.

JOE

Well, can I take a look at him?

JORDAN

(smiles)

Just as you wish.

42 INT. LIBRARY - DAY

42

Jordan goes out. Joe follows.

43 INT. A LARGE, ORNATE BATHROOM - JOE, JORDAN - DAY

43

The tub is oversized. Jordan and Joe stand beside it.
They are looking down at someone in the tub.

JOE

What's the matter with him? He
can't even keep his eyes open.

JORDAN

He's been drugged by those two
downstairs. You see how he's
slowly sliding into the water?
In a very short time, he'll
drown. This is a murder.

JOE

Forget it.

44 INT. BATHROOM - DAY

44

Joe dashes through the wall. Jordan shrugs and follows him.

45 INT. UPPER HALLWAY - JOE - DAY

45

running past two maids (CORINNE and LAVINIA), who are watering plants.

JOE

(to the maids)

Hey! Get a doctor! There's a guy drowning in the bathtub!

CORINNE

(to Lavinia)

I think I'm overwatering this.
It's dead.

LAVINIA

So it is. Well, it's only phlox.

46 INT. LIBRARY - DAY

46

Tony Abbott and Julia Farnsworth are present. Joe dashes through the wall and stops short, staring at them. He glances to his right. Jordan is already there.

JOE

They did it, huh?

Jordan nods.

JOE

(continuing)

No kidding? They're murderers?

Jordan sits. He pays little attention to the following, and ignores each new event almost as though he expected it.

JOE

(continuing)

They killed somebody and now they're just standing there, looking like anybody else.

(CONTINUED)

46 CONTINUED:

46

JULIA

I'm glad we did it. I wish he were awake so he could know what was happening.

TONY

Try not to go overboard, Julia.

O.S. SOUNDS of a COMMOTION at the front door.

47 INT. LIBRARY - DAY

47

JULIA

He was a sadistic, lecherous son-of-a-bitch. Everyone wanted him dead.

JOE

That's some terrific body you picked for me.

JULIA

I should be canonized.

O.S. SOUNDS GROW LOUDER.

48 INT. LIBRARY

48

TONY

Perhaps one drink.

(he goes to door;
opens it; calls)

Sisk. What's going on out there?

SISK

(standing in foyer)

Sorry, sir. It's that Miss Logan here again to see Mr. Farnsworth.

JULIA

Oh, my God.

TONY

No, no. It's perfect. A perfect alibi.

(calling)

Show her...

(MORE)

(CONTINUED)

48 CONTINUED:

48

TONY (CONT'D)

(he clears his
throat)

Show her in.

(to Julia)

Excuse yourself when she gets
here and keep Sisk with you...
to establish your whereabouts.

JOE

I've had enough, Mr. Jordan.
Let's get out of here.

JORDAN

(who does not move)
All right, Joe, if you want to.

49 INT. LIBRARY

49

Joe starts out, and then stops short as the door opens
and Sisk leads BETTY LOGAN into the room. She is very
upset and Joe -- and we -- are stunned by her beauty.
She carries a petition with her.

TONY

Miss Logan? I'm Tony Abbott,
Mr. Farnsworth's secretary. And
this is Mrs. Farnsworth.

JULIA

(to Sisk)

I'm going... to the living room,
Sisk. Want to come?

SISK

Certainly, madam.

50 INT. LIBRARY

50

They go into the living room. Tony goes to the door
and closes it.

JOE

(staring at Betty)

Look at those eyes. Good
cardiovascular.

TONY

I'm sorry. Mr. Farnsworth isn't
down yet.

(CONTINUED)

50 CONTINUED:

BETTY

I'll wait.

TONY

Would you care to have a seat?

BETTY

No.

TONY

Perhaps you'd like to tell me what it's about.

BETTY

It's about my father and the sixteen hundred other people who are being forcibly evicted from their homes in Pagglesham to make way for the proposed Exo-Grey power plant.

TONY

Mr. Farnsworth conducts business at his office, Miss Logan.

BETTY

I've been to the office. He refused to see me.

TONY

Then I seriously doubt that he'll see you here.

BETTY

He'll have to. Because I'm not leaving.

TONY

I beg your pardon.

BETTY

I said I'm not leaving. I've come eight thousand miles, Mr. Abbott, to do something about a terrible injustice that that man -- Leo Farnsworth -- has perpetrated on hundreds of innocent defenseless people. If Mr. Farnsworth knows what's good for him and his company, he'll see me now.

(CONTINUED)

TONY
Is that some sort of threat, Miss Logan?

BETTY
Yes.

JOE
What about that, Mr. Jordan.
She's got real nerve, huh?

JORDAN
Yes, she does, Joe.

(CONTINUED)

50 CONTINUED: (2)

50

BETTY

He never cheated anybody or anything... in his life. He's totally innocent.

TONY

Of course. They always are, aren't they, Miss Logan?

BETTY

My father only did exactly what Mr. Farnsworth ordered him to do.

TONY

Surely you aren't suggesting that Mr. Farnsworth would be involved in an affair of that kind...

BETTY

(very loud)

My father wouldn't lie.

JOE

(to Jordan)

Great lungs.

BETTY

And Exo-Grey is Mr. Farnsworth's company.

TONY

I'm sorry, Miss Logan, Mr. Farnsworth doesn't know your father, and he doesn't know you.

BETTY

He will.

JOE

I believe her.

TONY

He makes it a rule never to interfere in company policy.

BETTY

Company policy seems to have put an innocent man in jail.

JOE

Good one.

(CONTINUED)

50 CONTINUED: (2)

50

TONY

Is that some sort of threat, Miss Logan?

BETTY

Yes.

JOE

What about that, Mr. Jordan.
She's got real nerve, huh?

JORDAN

Yes, she does, Joe.

JOE

I'd sure like to help her. But
if I gotta be Farnsworth can we
make it temporary?

JORDAN

If you wish.

TONY

All right, Miss Logan. You give
me no choice.

(calling)

Sisk.

51 ANOTHER ANGLE

51

Sisk enters from the living room.

TONY

Please tell Mr. Farnsworth that
Miss Logan is here and refuses
to leave.

SISK

Yes, sir.

52 INT. LIBRARY AND STAIRWAY

52

Sisk crosses the library and begins to climb the
staircase.

JORDAN

If you want to help her, Joe,
you'd better hurry.

JOE

Well, it's only temporary, right?

(CONTINUED)

50 CONTINUED: (3)

50

TONY
I'm sorry, Miss Logan...

BETTY
What else is in company policy?
Embezzlement? Arson? Murder?

Tony reacts.

JOE
Terrific!

TONY
All right, Miss Logan. You
give me no choice.
(calling)

Sisk.

51 ANOTHER ANGLE

51

Sisk enters from the living room.

TONY
Please tell Mr. Farnsworth that
Miss Logan is here and refuses
to leave.

SISK
Yes, sir.

52 INT. LIBRARY AND STAIRWAY

52

Sisk crosses the library and begins to climb the
staircase.

JORDAN
If you want to help her, Joe,
you'd better hurry.

JOE
Well, it's only temporary, right?

JORDAN
That's right.

JOE
But I don't like this guy.

JORDAN
Only Farnsworth can help her.

JOE
Don't rush me.

52 CONTINUED:

52

JORDAN

That's right.

JOE

But I don't like this guy.

JORDAN

Only Farnsworth can help her.

JOE

Don't rush me.

53 ANOTHER ANGLE

53

JORDAN

Once the body is discovered,
it will be too late.

*

54 INT. FARNSWORTH'S BATHROOM - DAY

54

A wet, naked hand reaches out. Joe touches a towel, pulls it in and rises. We SEE him in silhouette as he wraps the towel around him. The trombone lies on a chair next to the tub. Joe crosses toward Jordan, and catches his own reflection in a full-length mirror. He sees himself, Joe Pendleton, and stops, in shock.

JOE

Hey, it's me. Me. I haven't
changed... look!

SISK'S VOICE

Mr. Farnsworth.

55 INT. FARNSWORTH'S BEDROOM AND BATH - DAY

55

During the following, INTERCUT Sisk, at the bedroom door, and Joe and Jordan in the bathroom.

JOE

What'll we do?

56 ANOTHER ANGLE

56

SISK

(knocking)
Mr. Farnsworth. Are you there,
sir?

57 ANOTHER ANGLE

57

JOE

I can't get away with this, are
you crazy?

58 ANOTHER ANGLE

58

SISK

Are you all right, Mr. Farnsworth?
... Mr. Farnsworth?

59 ANOTHER ANGLE

59

JORDAN
(who remains, as
always, unruffled
and calm)

Answer him, Joe:

JOE

You mean... people can hear me
now?

JORDAN

Of course.

JOE

But he knows the other guy's
voice.

60 INT. BEDROOM - ANGLE AT DOOR TO BATHROOM

60

SISK

Mr. Farnsworth... Is everything
all right in there?

61 INT. BATHROOM - JOE, JORDAN

61

JORDAN

Answer him.

JOE

(calls)
In a minute.

62 INT. BEDROOM - ANGLE AT DOOR TO BATHROOM

62

SISK

Very good, sir.

63 INT. BATHROOM - JOE, JORDAN

63

JOE

Hey. It works.

JORDAN

Of course. Inwardly, you haven't
changed. You're still Joe
Pendleton. That's what you and I
see. Outwardly, you're Leo
Farnsworth. That's what everybody
else will see. And hear.

64 ANOTHER ANGLE

64

Hesitantly, Joe opens the door. Sisk stands staring at him. There is a pause. They watch each other.

SISK

A Miss Logan is here, sir. She insists upon seeing you. Shall I wait to dress you?

JOE

Uh... sure.

SISK

Very good, sir.

64A INT. BEDROOM

64A

Sisk crosses to a dresser, gets out underwear.

Jordan follows Joe into the bedroom.

JOE

(to Jordan)

Wait a minute, you mean I'm gonna sound like this guy no matter how I talk?

SISK

I beg your pardon, Mr. Farnsworth?

JORDAN

(gestures)

You see?

JOE

Whew! Terrific!

SISK

Sir?

JOE

Terrific.

Sisk approaches Joe, stooped forward slightly, holding out the underwear so that Joe can step into it. Joe backs up slowly as Sisk advances. He gives a long look to Jordan, to the underwear and back to Sisk.

65 INT. FARNSWORTH LIVING ROOM - DAY

65

Abbott wrests a bottle of Scotch out of Julia's hands.

(CONTINUED)

65 CONTINUED:

65

JULIA

One more sip.

TONY

Darling... not now. Julia,
listen to me, dear...

JULIA

You're sorry you have me. You
wish he were alive. You hate
me.

TONY

Julia... please, listen.

JULIA

Then why don't you say it's not
true? You didn't say it's not
true.

TONY

It's not true. I don't hate
you. Julia, this Logan girl
is a Godsend, don't you
understand? Pick up 'The
Fountainhead' and pretend you're
reading.

Julia obeys.

66 INT. FARNSWORTH BEDROOM - JOE, JORDAN, SISK - DAY 66

Joe is wildly overdressed in a white polo playing
outfit.Sisk opens the wardrobe, revealing a closet lined
with all sorts of hats, caps and head gear.

SISK

And your helmet, sir?

JOE

What?

SISK

Your polo helmet, sir.

JOE

Ah -- that's what this is. Do
I play polo?

SISK

Not really, sir.

(CONTINUED)

66 CONTINUED:

66

JOE

Oh.

SISK

(crosses the room,
opens the door)

Ready, Mr. Farnsworth?

JOE

Ready.

67 ANOTHER ANGLE

67

Joe leads the way out of the bedroom. Sisk and Jordan following.

68 INT. HALL AND STAIRWAY - LONG SHOT FROM BOTTOM OF
STAIRS - DAY

68

Joe descends, beginning his life as Farnsworth, with
Sisk and Jordan behind him.

69 INT. FARNSWORTH LIBRARY - DAY

69

Betty stands waiting tensely. Sisk opens the door.

SISK

(announcing as Joe
and Jordan come
through)

Miss Logan, sir.

JOE

Hi. How ya doing?

Sisk exits, closing the door behind him.

BETTY

I'm not leaving.

JOE

Okay.

BETTY

And nothing that you can say
will make me leave until I have
told you exactly what I think of
you and given you a warning --

(MORE)

(CONTINUED)

69 CONTINUED:

69

BETTY (CONT'D)

A warning -- Mr. Farnsworth, that I and the sixteen hundred and forty-three people whom I represent and whose names are on this petition --

(she holds out a
sheaf of papers
with names)

-- are not going to allow their futures to be determined by a pack of mindless bureaucrats at the beck and call of certain so-called industrialists like yourself for whom elderly men and women and --- I might add --- children -- little children -- are just so many figures to be entered in the profit and loss columns of your accountant's ledgers.

(pause for breath)

Do I make myself clear?

JOE

Well -- yeah -- but --

BETTY

There are no but's, Mr. Farnsworth. I am here to accomplish something. You can, of course, call your armed guards and have me dragged out, but if you do it will be very bad publicity for Exo-Grey Industries and I don't think the stockholders would like that.

JOE

No, I guess they wouldn't. Now -- why don't you sit down and tell me what you want me to do.

BETTY

Don't patronize me, Mr. Farnsworth. I am not a child and I do not wish to sit down.

JOE

Okay -- you can stand then --

BETTY

And don't threaten me.

(MORE)

(CONTINUED)

69 CONTINUED: (2)

69

BETTY (CONT'D)

I will stand or sit as I choose.
Believe me -- in the last few
days I have found out a good
deal about Exo-Grey Industries.
Facts that will be of great
interest to the newspapers and
to the proper authorities.

JOE

Yeah? I'd like to hear them.

70 OMITTED
thru
7270 thru
72

73 ANOTHER ANGLE

73

Sisk enters with tea.

SISK

Your tea, Mr. Farnsworth.

JOE

My, uh...

(glances at Jordan,
who nods)

Right. Yeah. My tea.

SISK

Will that be all, Mr. Farnsworth?

JOE

(to Sisk)

I guess that's it.

SISK

Very good, sir.

JOE

Thanks a lot.

Sisk nods and exits.

A74 OMITTED

A74

71 CONTINUED:

71

BETTY

That's... odd... isn't it?

Tony closes the door.

72 ANOTHER ANGLE

72

JOE

It's none of my business. Okay.

Now tell me every detail of what I did and let's get it straightened out.

BETTY

(staring at him)

My father was right. It's not worth talking to you, is it?

JOE

Sure it is. Try me.

73 ANOTHER ANGLE

73

Sisk enters with tea.

SISK

Your tea, Mr. Farnsworth.

JOE

My, uh...

(glances at Jordan,
who nods)

Right, yeah. My tea.

SISK

Will that be all, Mr. Farnsworth?

JOE

Yeah, thanks a lot.

Sisk exits.

A74 INT. FARNSWORTH LIVING ROOM - TONY, JULIA - DAY

A74

as Julia opens her mouth to scream Tony covers it with his hand.

74 INT. FARNSWORTH LIBRARY - DAY

74

JOE

You want some tea?

(CONTINUED)

74 ANOTHER ANGLE

74

JOE
 (to Betty)
 You want some tea?

BETTY
 I want to know what you're going
 to do about Pagglesham.

JOE
 About what?

BETTY
 Pagglesham.

JOE
 Pagglesham?

BETTY
 Don't play innocent with me,
 Mr. Farnsworth. I have flown
 thousands of miles to see that
 you and your organization do not
 destroy another community in the
 name of free enterprise -- a
 community where people still live
 in the houses their parents built
 ... and grow old with each other
 ... and remember each other when
 they were young... and have respect
 for tradition and human feeling.

JOE
 Oh -- that's Pagglesham. I get
 it. Well -- it sounds real nice.

BETTY
 And don't try to charm me. I
 know the way you and people like
 you think and act. But believe
 me -- times have changed. You
 cannot intimidate and frighten
 people any longer.

JOE
 Listen, Miss Logan -- I don't
 frighten anybody -- believe me --

75 ANOTHER ANGLE

75

The living room door is opened by Tony who enters,
 followed by Julia.

(CONTINUED)

75 CONTINUED:

75

TONY

Miss Logan, I'm afraid that --

He stops, staring at Joe. Julia begins to scream uncontrollably.

TONY

(continuing)

Excuse me, Mr. Farnsworth.

He forces the screaming Julia back into the living room and shuts the door. The SCREAMS CONTINUE through the door.

BETTY

What in God's name was that?

JOE

That -- uh -- was my -- uh --
my Mrs. Farnsworth.

The SCREAMS STOP abruptly. There is a TAP on the door and Tony peers in.

TONY

Sorry to disturb you again, Mr. Farnsworth. Mrs. Farnsworth saw a mouse but she's better now.

BETTY

You have mice in the house?

TONY

No -- not in -- actually she saw it outside -- a while ago -- but she -- uh -- relives it. I'll be in here if you need me, sir.

He closes the door.

76 ANOTHER ANGLE

76

BETTY

I think your wife needs medical attention, Mr. Farnsworth.

JOE

Well -- it's really none of my business.

There is another short SCREAM O.S.

(CONTINUED)

76 CONTINUED:

76

BETTY

My God -- you are cruel.

JOE

Look -- she's not my wife.

BETTY

What?

JOE

I mean -- she's not really my wife. She --

BETTY

Mr. Farnsworth -- I am not interested in the sordid details of your domestic arrangements.

JOE

You don't understand --

Joe looks helplessly at Jordan who gives him a look of sympathy.

BETTY

I understand one thing. I wanted to reason with you -- to appeal to what I have always felt was the basic good in every person. I see in your case that I have been naive in this feeling. So I am giving you an ultimatum.

JOE

Okay.

BETTY

We will never -- never -- allow you to build that power plant. These people have only one home.

JOE

All right -- I'll build my plant in some other place. That's no big deal.

BETTY

You don't fool me, Mr. Farnsworth. You think that those few words are going to cause me to turn around and go back to Pagglesham. Well, they're not.

(CONTINUED)

76 CONTINUED: (2)

76

JOE

Good.

BETTY

I know you're not afraid of me.
I know you think a school teacher
from a small town isn't much of
a challenge for a world famous
industrialist -- but, believe me,
Mr. Farnsworth --

JOE

Hey, listen --

BETTY

-- by the time I get through --

JOE

-- will you please listen --

BETTY

-- with the eminent Leo Farnsworth --

JOE

Be quiet a minute, will you?

Okay. Sorry. Just let me say one
thing.

BETTY

All right. What is it?

JOE

I want you to know the truth.
I'm not really Leo Farnsworth.
My name is Joe.

She gathers her things and moves toward the door.

BETTY

Goodbye, Mr. Farnsworth. I'm
sure you've enjoyed playing this
ridiculous sadistic little game
and I suppose the high point of
your next meeting will be describing
this one. But don't think you're
going to get away with it. You're
not.

She exits.

78. CONTINUED:

78

TONY

I explained to you why. I don't understand this. I saw him inhale the nosespray. Two full squirts in each nostril. He should have been out for a week.

JULIE

Well, he isn't. He didn't really inhale it. He overheard us somehow. He probably has everything bugged. We're probably being recorded right now.

TONY

Darling... we're not being bugged. He's afraid of being bugged, too. An electronics expert sweeps the house and grounds every day and puts in little devices that interfere with sound.

(he plucks a branch off a tree; it is wired)

See?

JULIA

He's playing with us. This is a game of some kind. He's playing a game. You locked me in a closet...

79. ANOTHER ANGLE

79 *

The Security Guard suddenly appears behind them.

GUARD

Mr. Abbott?

Julia starts to scream. Tony clamps his hand over her mouth.

TONY

Oh -- hello.

GUARD

Mr. Farnsworth would like to see you.

TONY

Yes, indeed. Will you excuse me, Mrs. Farnsworth?

(CONTINUED)

79 CONTINUED:

79

Tony puts Julia's hand in place of his own hand over her mouth and backs off, smiling at the Guard as Julia tries to stifle her own moans.

*
*
*80 EXT. FARNSWORTH ESTATE - CROQUET FIELD - TONY, JOE - 80
A FEW MINUTES LATER

-Joe picks up a croquet mallet.

(CONTINUED)

TONY

No, in my opinion you're quite safe, Mr. Farnsworth. It's the best law firm in the country... but you know everything the company does is quite correct, as always.

JOE

Correct?

TONY

Legal.

JOE

Yeah, but I mean... don't you think a person can do something that's perfectly legal and still be very wrong?

TONY

(long forced laugh,
ending abruptly)
Very wrong in what way, Mr.
Farnsworth?

JOE

You know... bad. Bad for
somebody else.

He sets the ball up, squares off using the croquet mallet as a golf club, swings back too far, and slams the ball through a ground-floor window.

JOE

(continuing)
Was that the living room?

TONY

No, uh, I believe that was a bathroom window, Mr. Farnsworth.

JOE

Bathroom, huh? Boy, are my reflexes out of shape.

TONY

Mr. Farnsworth... is there something you want to say to me? Because if there is, I think I can explain it.

(CONTINUED)

80 CONTINUED: (2)

80

JOE

Say to you? Oh. Yeah.
Yeah, there is. I'd like
to ask that Logan girl
some questions.

81 INT. LIBRARY - JULIA, TONY - DAY

81

The TROMBONE is being PLAYED O.S.

TONY

Then he pretended for an hour
not to know what a shareholder
is. I can't decide whether
he's toying with me... or if
he would precipitate a crisis
in the company.

JULIA

Don't be a schmuck. He's
toying with you. You don't
think he's going to forget
about being drugged, do you?

TONY

Why would he pretend like this?

JULIA

For the same reason he pretended
to inhale the nosespray. He's
baiting us. To see if we'll
crack. Do you think he's
actually playing that trombone?
There's a tape inside it.
That's why we keep hearing
the same song over and over.
It's like his idiot costumes.

(she studies
him)

You are dumb, aren't you? I
mean, you keep telling me you
are... but it's hard to believe
someone so cool is so stupid.

TONY

I know. It's probably one
of the reasons I'm so cool.

A82 EXT. FARNSWORTH GROUNDS - DAY (LATE AFTERNOON)

A82

Sisk and Bentley stand by the flag pole and cannon.
They bring down the flag and FIRE the CANNON.

82 EXT. FARNSWORTH DINING ROOM - JULIA, TONY, JOE - 82
NIGHT

The dinner is very formal.

(CONTINUED)

82 CONTINUED:

82

They have all dressed appropriately.. Joe wears a tuxedo that is a version of a full admiral's uniform.

There is silence as they eat. Joe rises...

JOE

(to the serving maid)

Thanks for the dinner.

He goes out.

JULIA

I think we should kill him right away...

Tony clamps his hand over her mouth.

TONY

If Farnsworth is being bugged
we're being bugged, too.

83 INT. FARNSWORTH'S BEDROOM - NIGHT

83

Joe is in a giant king size bed with a mirror on the ceiling above it. He is wearing navy blue pajamas trimmed with gold braid to match the sheets. The bed is tilted so that the foot is higher than the head... and he keeps searching along the frame for a way to lower it.

84 ANOTHER ANGLE - NIGHT

84

The door opens and Sisk appears carrying a small tray with nosespray on it.

SISK

(after studying him for a moment)

Can I help you, sir?

Joe leaps up.

SISK

(continuing)

Is something wrong, sir?

JOE

Yeah. This whole bed is tilted.

(CONTINUED)

84 CONTINUED:

84

SISK

Yes, sir... Did you want it horizontal, sir?

JOE

Well, I sure don't want it tilted.

Sisk opens a panel on the bed, presses a button, and the bed straightens out. Sisk sets down the nose-spray and leaves.

85 INT. FARNSWORTH BEDROOM - MORNING

85

Joe stands looking in the mirror. He's wearing a white Naval outfit.

JOE

Sisk, I've sure got a lot of these sailor outfits, don't I?

SISK

Yes, sir. You've always fancied the sea.

JOE

Yeah -- but don't you think I ought to try something else now and then?

SISK

(showing the closet)

Well, sir, we have your racing car outfit, your African safari suit, your Oriental potentate creation, your -- ah -- leather and rubber body stocking --

Joe nods and turns away.

86 INT. FARNSWORTH HOUSE - JULIA - DAY

86

watching through the window of a room on the second floor.

87 JULIA'S POV

87

On the grounds below: Betty and Joe, walking together, followed by Tony. Betty holds several sheets of paper and seems to be reading out loud from them.

Julia leans out as Betty and Joe move around the corner of the building. She almost falls out, pulls herself back and closes the window, cursing.

88 EXT. FARNSWORTH HOUSE - BETTY, JOE AND TONY

88

Moving away from the house. Betty reads from the papers.

BETTY

... Twenty-four: the Westpulp Corporation, subdivision of United Lumber, which, annually, strips over three hundred thousand acres of irreplaceable redwood forest

... twenty-five: the Southgate Development Project which is forcing twelve hundred low income families out of their homes...

JOE

What happened to twenty-three?

BETTY

We've discussed that already -- that's the Nuclear Power Plant.

JOE

Oh, yeah.

BETTY

... Twenty-six: Tuna-Time --

JOE

Tuna Time?

BETTY

Your fishing and canning combine that is responsible for the death of at least twenty thousand porpoises -- every season --

JOE

You're kidding?

(CONTINUED)

88 CONTINUED:

88

BETTY

Don't be sarcastic with me, Mr.
Farnsworth.

JOE

No -- I just meant -- that's a
lot of fish.

BETTY

You are cruel.

JOE

You don't understand --

BETTY

-- I do understand. Porpoises
are just fish to you. But they
are fish that think, Mr. Farnsworth.
In fact, they are not fish --
they are mammals -- and -- what
do you think you're accomplishing
by playing this game of letting
me inform you of the nature of
your own business -- facts you
must be well aware of --

They stop at a fence.

JOE

Yeah -- I know it's hard to
believe -- but I really haven't
had the chance to see a lot of
these things from your point of
view... It's very -- uh --
enlightening -- and --

TONY

I'm afraid Miss Logan has taken
up enough of your extremely
valuable time with her complaints
and her unfounded accusations.

BETTY

If my accusations are unfounded,
Mr. Abbott, what are you so
afraid of?

TONY

Mr. Farnsworth -- I think you'll
be late for that meeting.

Joe sees something past Betty.

(CONTINUED)

88 CONTINUED: (2)

88

JOE

What meeting?

89 ANOTHER ANGLE

89

Betty turns. A deer is moving toward them.

TONY

You know, sir. Your appointment.

JOE

What appointment?

Betty turns back and looks at Joe's expression. The deer runs off.

BETTY

You can't... be making fun of me. Is that possible?

JOE

Whadda you mean?

BETTY

You have such... such... honest eyes.

JOE

Thanks. So do you. Good shoulders, too. Good reach.

BETTY

Thank you. I won a letter in basketball. Of course it was only in high school.

JOE

Well -- High school basketball is tough. I hear.

BETTY

Well, I guess I should go.

She moves to her car.

JOE

Okay. Hey -- where did you say this power plant was going up?

(CONTINUED)

89 CONTINUED:

89

BETTY

I'm sure you know where you're building your own power plant, Mr. Farnsworth.

She slams the door and drives off.

90 OMITTED

90

91 INT. FARNSWORTH DINING ROOM - JOE, JULIA, TONY,
SERVANTS -- NIGHT

91

They are eating dinner.

TONY

... And that's why the rumor of a merger makes the price of the stock rise.

JOE

Yeah, but how does the rumor start if it's supposed to be a secret?

TONY

Well, sir... wrong as it seems ... they leak it. By the way, sir, this is Thursday night.

A surreptitious wink.

JOE

Huh? Well...

(he rises)

... if I've got a Board meeting tomorrow I better do some reading.

(he glances at

Julia)

How ya doing down there?

JULIA

(dropping her fork with a crash)

Fine. And you, dear?

92 INT. FARNSWORTH BEDROOM - NIGHT

92

Joe starts to undress as he studies notes. He notices that his bed is gone and his sleeping area resembles an Oriental potentate's love nest. He looks at it, stands, and goes to the wall to pull the bell pull. A few seconds later, Sisk is at the door.

SISK

Yes, sir?

JOE

Hey, Sisk, why is my bed like that?

SISK

Sir, it's Thursday night.

JOE

Oh, yeah.

Sisk closes the door. Joe sits at his desk, begins studying company reports. He hears a KNOCK. He goes to the door, opens it. Nobody is there. The KNOCKING CONTINUES. He shuts the door and follows the SOUND OF KNOCKING which takes him into the bathroom where he locates the knocking sound behind a mirrored panel.

JOE

(continuing)

Hey. Somebody there?

GIRL'S VOICE

It's Thursday night.

He grips the panel and opens it. Corinne and Lavinia are standing there with anticipatory grins. They are dressed as kinky geisha girls. He looks at them for a moment. Lavinia holds a giant bottle of baby oil out to Joe.

JOE

(continuing)

How ya doing? Oh...

(he takes the baby oil from her)

Thanks.

Joe closes the panel, walks back to his desk, puts the baby oil on the desk and goes back to his reports.

93 INT. SECRET PASSAGEWAY BEHIND MIRROR

93

Corinne and Lavinia.

(CONTINUED)

93 CONTINUED:

93

LAVINIA

He's just not himself lately.

94 EXT. FARNSWORTH GROUNDS - HELICOPTER PAD - DAY

94

Joe and Tony get into the helicopter.

95 EXT. EXO-GREY BUILDING ROOFTOP - DAY

95 *

The helicopter lands on the pad.

96 INT. EXO-GREY RECEPTION ROOM - DAY

96

Tony and Joe enter. Three or four REPORTERS descend on them.

1ST REPORTER

Mr. Farnsworth, is it true that the plant you're putting up will displace 37 communities?

JOE

Thirty-seven? I didn't know it was that many.

2ND REPORTER

Well, they granted you a permit to build, didn't they?

JOE

I guess so. If we've got one.

97 ANOTHER ANGLE

97

He stops short suddenly. Betty is standing in front of him.

BETTY

(loudly, for the Reporters' benefit)

Mr. Farnsworth, why do you think that the State granted permission to build a nuclear power plant directly over the San Andreas fault?

JOE

Beats me.

(CONTINUED)

REV. 6/14/71
97 CONTINUED:

97

TONY

(quickly)
We'd better get inside, Mr.
Farnsworth. The Board is
waiting.

JOE

Oh, sure.

(to Betty)
Be seeing you later, okay?

(to Reporters)
Listen, I got a Board meeting,
so you guys can ask Abbott
anything you want to know.
That's what I do.

Joe enters the door to the Exo-Grey inner offices. *

1ST REPORTER

(softly... to 2nd
Reporter)

He's better at being eccentric
than anybody I ever saw. Christ,
he's slick.

98 OMITTED

98 *

99 INT. BOARD ROOM - DAY

99

It is vast, with a very large table. Twelve men are
around it. The CAMERA PANS over the faces of the
men looking at Joe in astonishment. One of them,
OPPENHEIM, stands staring at him with a blank
expression of concealed hatred.

JOE

Did you do it?

OPPENHEIMER

The Logan matter has been taken
care of. We've made plans to
relocate the Cranesville, Indiana
power plant at a cost to Exo-Grey
of approximately 150 million
dollars.

LAWSON

Leo, this is a very, very
dangerous precedent.

100 INT. EXO-GREY RECEPTION ROOM - TONY, BETTY, REPORTERS 100 *

BETTY

Isn't it true, Mr. Abbott, that
a slight accident in your West
Coast nuclear plant might
stimulate seismic activity
in the San Andreas fault that
could destroy most of Southern
California?

TONY

(a minuscule pause)
Define 'slight.'

101 INT. BOARD ROOM - JOE, OPPENHEIM, BOARD MEMBERS - DAY 101

JOE

Look, it says right here —
'If an earthquake of major
proportions were to result
from a shift in the San Andreas
fault...' Look at that.

Hands him book.

OPPENHEIM

There is no danger of any kind
as a result of our plant...

JOE

Whaddya mean? If there's no
danger, then why are we in the
middle of a law suit?

OPPENHEIM

We're not... It's a protest, not
a law suit.

(CONTINUED)

101 CONTINUED:

101

JOE

That's not the point. The point is, we're doing something wrong. And I'm not satisfied with it, see? I mean, here for instance, anywhere you look... right here...

(he picks up a legal brief from desk)

... here's a guy named Porpoise who's suing us.

LAWSON

(coughs politely)

Uh... no, Mr. Farnsworth. That's an ecological suit against our canning company for destroying porpoises.

HARTLEY

Oh, for God's sake. He knows that.

JOE

We can porpoises?

102 ANOTHER ANGLE

102

There is a pause. The men exchange glances. One of them suddenly chuckles. The others follow suit. The chuckles grow into laughter.

HARTLEY

(archly)

We can tuna, Mr. Farnsworth. And in netting the tuna we are forced to kill a great number of porpoises, and since they are mammals of high intelligence, there has been an outcry.

JOE

So there's my point.

They wait.

JOE

(continuing)

It's like when everybody was supposed to stop eating grapes.

(CONTINUED)

There is silence.

JOE

(continuing)

Well, some guys did but I didn't because I didn't know anything about it and I like grapes.

There is more silence.

JOE

(continuing)

But suppose there was a big holler about tuna -- 'don't eat tuna and save porpoises' -- right? Well, a lot of guys like tuna so they'll keep eating it anyway -- but if there was a good guy tuna company that was on the porpoise team -- some of these guys would buy that so their kids wouldn't be mad at them.

LAWSON

(after a moment)

And... we're the good guy tuna?

JOE

Yeah.

STEVENS

You know... that's not a bad name. Good Guy Tuna.

OPPENHEIM

It's expensive to get the equipment and take the time to catch tuna without killing porpoises.

JOE

Yeah, but we don't care how much it costs, do we? We just care how much it makes.

MIDDLETON

Well put, Mr. Farnsworth.

(CONTINUED)

LAWSON

Hear, hear.

JOE

And if it costs too much, charge
a penny. Make it part of the
game plan. Will you pay a penny
to save a fish who thinks?

HARTLEY

(a slight pause)

I see.

JOE

And we do the same thing with
all the lawsuits. Let the
other team build a power plant
on our site. Let the other
quarterback throw a girl out so
it gets in the papers and the
shareholders don't like it.
Let's us be the team that plays
fair. The popular players.
The guys who get the best
contracts and make the rules.
Let's get to the Super Bowl,
fellas, and when we get there
... let's already have won.

(slams lid down
on briefcase)

Okay, I gotta see somebody.

He strides out. There is a pause.

MIDDLETON

There goes one of the most
brilliant minds in the history
of free enterprise.

LAWSON

Brilliant... dazzling metaphor.

CARTWRIGHT

And the beauty of it is that
he, at no time, made any effort
to keep it consistent.

(CONTINUED)

103 CONTINUED:

103

MIDDLETON

I see the slogan, gentlemen --
etched in gold on our advertisement
in Fortune. 'Exo-Grey Industries
-- they had a dream.'

LAWSON

(thoughtfully)
Good Guy Tuna...

104 OMITTED

104

105 EXT. FARNSWORTH GROUNDS - HELICOPTER PAD - DUSK

105

Joe and Tony leave the helicopter and enter the house.

A106 EXT. FARNSWORTH GROUNDS. - DUSK

A106

Sisk and Bentley take down the flag and fire the
cannon.

106 INT. FARNSWORTH MAIN HALL - NIGHT

106

Joe enters, hears TV Sportscaster's voice talking
about the Rams and Jarrett as starting quarterback

A107 INT. FARNSWORTH LIBRARY

A107

Joe runs in. Julia is drinking a water glass filled
with Scotch. The TV set is ON.

JOE

How ya doing?

JULIA

(the glass smashes
to the floor)

Fine, thank you. And you?

Joe watches TV, listens to the TV Sportscaster for a
moment and runs out.

107 INT. STAIRCASE AND LANDING - NIGHT

107

Joe sprints up the stairs. He pauses, looks toward upper hallway.

108 JOE'S POV OF UPPER HALLWAY - NIGHT

108

Everett and Corinne are moving in and out of Farnsworth's bedroom doorway and along the upper hallway.

109 INT. STAIRCASE LANDING - NIGHT

109

Joe looks toward downstairs hallway.

110 JOE'S POV OF DOWNSTAIRS HALLWAY - NIGHT

110

Lavinia is working in the downstairs hall.

111 OMITTED

111

112 INT. STAIRCASE LANDING - NIGHT

112

Joe turns to the door on the landing, opens it, sees it is a large cleaning closet, steps quickly inside, slams the door shut.

113 INT. CLEANING CLOSET

113

It is pitch dark inside the closet.

JOE

Mr. Jordan!... Mr. Jordan!...

JORDAN

Hello, Joe.

JOE

Mr. Jordan. I'm not gonna make the season.

114 INT. LANDING OUTSIDE CLEANING CLOSET - CORINNE,
LAVINIA, EVERETT - NIGHT

114

They stand listening outside the door to Joe's voice.

(CONTINUED)

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114 CONTINUED:

114

JOE'S VOICE

We said when we went into this
it was temporary.

CORINNE

(whispering to
the others)

I wouldn't take it. I don't
care how rich he is.

JOE'S VOICE

I gotta get a body that's in
decent condition.

LAVINIA

It must be Mrs. Friedhauser.
She'll take anything. Fat women
have no pride.

JOE'S VOICE

... But this guy is in really
bad shape, Mr. Jordan...

CORINNE

Well, it isn't Mrs. Friedhauser.

115 INT. CLEANING CLOSET - JOE, JORDAN

115

JOE

I kept my word to Betty Logan
like I said. But now I gotta
get busy.

There is a KNOCK. Then ANOTHER KNOCK.

(CONTINUED)

115 CONTINUED:

115

JOE
(continuing)
Who... is it?

SISK'S VOICE
Sisk, sir.

JOE
Oh. Yeah? Come in, Sisk.

116 ANOTHER ANGLE

116

SISK
Sorry to disturb you, Mr. Farnsworth, but Miss Betty Logan is downstairs and asks if she might have a moment of your time.

JOE
Oh. Okay. Tell her I'll be right down.

SISK
Very good, sir. Did you want the door closed?

JOE
Sure. Closed is fine.

117 ANOTHER ANGLE

117

Sisk steps out and closes the door. From the hall we continue to HEAR the MUFFLED SOUND of Joe's VOICE through the door.

118 INT. LIVING ROOM - BETTY LOGAN - NIGHT

118

She is sitting on the edge of a chair. Her coat is off. Her face is very stern. Joe comes in.

BETTY
(formally)
Mr. Farnsworth.... I just found out about what you did. I called you a liar the last time I was here and you retaliated by keeping your word. I would like to thank you. And apologize.

(CONTINUED)

118 CONTINUED:

118

JOE

That's okay. How come you're
mad at me?

BETTY

I'm not mad at you.

JOE

Then how come you're talking
funny?

BETTY

It keeps me from crying.

JOE

Oh.

(after a moment)

You want something to eat?

You look kinda pale.

BETTY

Thank you. I'd love to.

JOE

Okay. I'll be right back.

119 ANOTHER ANGLE

119

He runs out of the room and into:

120 INT. DINING ROOM - NIGHT

120

which is being prepared for dinner... and shouts:

JOE

Sisk!

121 ANOTHER ANGLE

121

Sisk appears.

SISK

Yes, Mr. Farnsworth.

JOE

Put on another plate, okay?

(MORE)

(CONTINUED)

121 CONTINUED:

121

JOE (CONT'D)

Miss Logan is going to eat
with us. And tell the cook
to whip up a liver and whey
shake.

SISK

Yes, Mr. Farnsworth.

Joe turns and runs back into:

122 INT. LIVING ROOM

122

Betty Logan is standing now. She has put on her coat
and is holding her purse.

JOE

Where are you going?

BETTY

Going?

JOE

(after a moment)

Oh. You... put your coat on
to go out and eat?

There is a pause.

JOE

(continuing)

Okay. Well... we'll go out
and eat.

A123 INT. VESTIBULE NEAR DOORWAY - NIGHT

A123

Sisk appears, offering Joe a choice of three hats.

SISK

Which hat would you prefer,
sir?

Joe, flustered, tries on all three and looks at
himself in the mirror, then throws them all on the
floor.

JOE

Sisk, I don't want to wear a
hat. I'm sick of hats. Look,
Sisk, don't show me any more
hats. Understand?

(CONTINUED)

A123 CONTINUED:

A123

SISK

Yes, sir. No more hats.

Sisk opens the front door and Betty and Joe exit.
They get into a waiting limousine as the Chauffeur
holds open the limousine door.

123 EXT. RESTAURANT - NIGHT

123 *

ESTABLISHING SHOT restaurant. Tony lurks nearby as
the limousine drives up.

124 INT. RESTAURANT - BETTY, JOE, OTHERS - NIGHT

124

The WINE STEWARD stands at their table, opening a
bottle and pouring wine into their glasses.

A WEALTHY MAN and his overdressed doxy start to go
by. The Wealthy Man stops and looks at Joe.

WEALTHY MAN

Leo Farnsworth!

He puts his hand out.

JOE

Oh -- hi. How ya doin'?

The Wealthy Man leans over and whispers to Joe.

WEALTHY MAN

I won't tell your wife if you
won't tell mine.

He winks, leers, pats Joe on the shoulder and moves
off with his doxy.

The Wine Steward looks at Betty as she sips.

BETTY

It's delicious -- thank you.

WINE STEWARD

Mr. Farnsworth?

JOE

Huh? Oh -- yeah. Thanks.

(CONTINUED)

124 CONTINUED:

124

WINE STEWARD

Thank you, Mr. Farnsworth.

(backing off,
bowing)Always a pleasure to serve you,
Mr. Farnsworth.

Betty drinks again.

JOE

Doesn't that slow your reflexes?
Drinking like that?

BETTY

Drinking like what?

JOE

Drinking. Any kind of drinking.
Ten drops of alcohol can throw
off your reflexes.

BETTY

Well... I'm not a racing car
driver. I don't need perfect
reflexes.

JOE

You're a basketball player. Doesn't
your letter mean anything to you?

BETTY

I don't know what you're talking
about.

JOE

Forget it. Drink up. I don't care.

There is an awkward silence.

JOE

(continuing)
You go out to dinner with anybody,
huh?

BETTY

Pardon?

(CONTINUED)

124 CONTINUED:

124

JOE

You heard me.

BETTY

I don't believe I did.
(changing the
subject)

What a nice place. Where
did you find it?

JOE

It's where the driver stopped.
Look, I know what kind of guy
I am, so don't try to kid me.
I heard myself described.
Lecherous... and I think sadistic.
Even you said I was a liar.

BETTY

I was wrong to say that. You've
not only kept your word... you've
done someting so generous...
and kind...

JOE

Once. Big deal. What does
that prove? Listen, a lot of
lecherous, sadistic guys lie
all the time and then keep their
word once. Doesn't mean you
can't trust them enough to go
out and get drunk with them.

BETTY

I'm not getting drunk. Stop
talking to me as if I were an
alcoholic. I've only had three
sips of wine.

JOE

What's the difference? Even
if you didn't have any wine...
I'm still Leo Farnsworth
as far as you know and you're
still having dinner with me
-- so try and get out of that
one.

BETTY

Try and get out of what one?
(MORE)

(CONTINUED)

124 CONTINUED: (2)

124

BETTY (CONT'D)

I really don't know what
you're talking about, Mr.
Farnsworth.

JOE

(raising his voice)

Oh, yes, you do. Is this
what you saved your family
for? So they could watch
you go to the dogs?

125 ANOTHER ANGLE

125

A WAITER materializes by the table and leans over
them, smiling.

WAITER

Something... is wrong, Mr.
Farnsworth?

JOE

Yeah.

WAITER

Is there anything I can do?

JOE

No.

WAITER

Ah. Very good, sir... Well,
call me if I can be of service.

The Waiter leaves.

126 ANOTHER ANGLE

126

BETTY

Please take me home.

JOE

Are you kidding?

BETTY

I'm perfectly serious.

JOE

You'd really let me take
you home?

(CONTINUED)

126 CONTINUED:

126

BETTY

Well... I believe it's the
custom.

JOE

(almost shouting)
It's the custom for a girl
to let a guy like me...?

BETTY

Could you please lower your
voice?

JOE

No. Waiter!

The Waiter zips over.

JOE

(continuing)
How much is that?

WAITER

I have your check ready, sir.
If you'll just sign.

Joe signs the check. Then looks up.

JOE

I didn't bring that much
money with me.

WAITER

That's perfectly all-right,
Mr. Farnsworth. You've signed
the check.

JOE

Oh. Is that all I do?

The Waiter stares at him.

JOE

(continuing)
Sure it is. Just kidding
around.

(he reaches into
his pocket and
brings out two bills)

There's a tip. Is that okay?

WAITER

Certainly, Mr. Farnsworth.

127 ANOTHER ANGLE

127

Joe takes Betty's arm and leads her out.

2ND WAITER

How much did he tip?

WAITER

Two dollars.

2ND WAITER

He was furious. That scathing humor. That contemptuous tone. The sadistic thrust and parry of his wit.

WAITER

I should never have gone over to ask what was wrong.

WINE-STEWARD

(coming up to them)

I knew he was enraged when he played that game with the wine. And yet it was a good wine... fanciful, but not without authority.

WAITER

Mr. Farnsworth takes it... very hard when he is disappointed in love.

(he looks at
the tip)

Very hard.

128 EXT. HOTEL - NIGHT

128

A limousine pulls up in front of a hotel and stops.

129 INT. LIMOUSINE - NIGHT

129

BETTY

Good night, Mr. Farnsworth, and thank you for a very peculiar evening.

JOE

I'll walk you upstairs.

(CONTINUED)

129 CONTINUED:

129

BETTY

There is an elevator, thank you, and I intend to ride in it alone.

JOE

You don't want me to go up with you?

BETTY

No, I certainly don't.

JOE

That's the first smart thing you've said all night.

BETTY

Here's the second. Goodbye, Mr. Farnsworth.

130 EXT. HOTEL - NIGHT

130

Betty gets out of the limousine and goes toward the building. Joe gets out and catches her at the door.

JOE

Hey, listen... can I talk to you for a minute?

BETTY

Why? Did you leave out an insult?

JOE

Listen... I'm sorry. I know I said a lot of dumb things. And I know they weren't true.

BETTY

Then why did you say them?

JOE

Because I got jealous.

BETTY

(looking up)
Of whom?

(CONTINUED)

130 CONTINUED:

130

There is a pause.

JOE

Of somebody you don't know.

BETTY

That makes very little sense.

JOE

Well, I can see how you might think that. But you've gotta believe me... I could explain it to you and then it wouldn't make any sense at all.

BETTY

You are the most bewildering man I have ever met..

JOE

Bewildering, huh? But that doesn't mean you don't like me. I mean completely.

BETTY

No.

JOE

But, on the other hand, it doesn't mean you like me completely either... because how could you like a guy like me.

BETTY

Mr. Farnsworth, I know I do admire and respect you. And I know I don't understand you. And I don't think I can stand this much confusion, so I'm leaving for Madison in the morning. Good night and goodbye.

She turns and goes in through the door.

131 INT. HOTEL - LOBBY - NIGHT

131

Betty crosses the lobby to the elevators. A sign indicates one of the two elevators is out of order. Joe catches her at the elevator as she is pressing the button.

*

*

(CONTINUED)

131 CONTINUED:

131

JOE
Madison, Wisconsin?

BETTY
Yes.

JOE
May I ask what for?

BETTY
Because that's where I live.

JOE
May I ask -- is there anybody
special... back there in Madison?
... I mean, waiting for you?

As the elevator door opens a PASSENGER steps in. *

BETTY
Well, yes. My mother.

(pause)

Friends.

(pause)

But I'm not married. If that's
what you mean.

JOE
Oh. Terrific.

PASSENGER
Can we go up? *

BETTY
(to Joe)
Good night.

JOE
(shaking her hand)
Good night. Hey, by the way,
I'm getting divorced. Maybe
we can get together afterward.

BETTY
You are?

JOE
Yeah.

BETTY
But you and your wife aren't
even separated.

(CONTINUED)

131 CONTINUED: (2)

131

JOE

Oh, sure we are. It's a big house.

The elevator door closes. And it goes up.

132 ANOTHER ANGLE

132

BETTY

(after a moment)

Well -- I don't know what to say.

JOE

Yeah. I know what you mean.

(there is a brief pause)

You wanna see something I've been working on since I was a kid?

BETTY

Yes.

JOE

(taking a coin out of his pocket)

This is called a thumb palm. Notice that I have a 50¢ piece in my right hand. It's absolutely solid. You want to feel it?

She examines the 50¢ piece. Then gives it back.

JOE

(continuing)

Okay...

(he shakes his arms)

Nothing up my sleeves. Now, watch this very closely... I take this perfectly ordinary quarter between my fingers and as I say the magic words 'abracadabra' and 'alikazam' I go like this --

The elevator doors open again.

(CONTINUED)

132 CONTINUED:

132

JOE

(continuing)

-- And --

He screws it up. The 50¢ piece falls into the space between the elevator floor and the lobby floor. Joe and Betty stare down as they listen to the COIN CLANKING its way to the bottom of the elevator shaft.

The door closes and the elevator goes up again.

133 ANOTHER ANGLE

133

BETTY

Would you like to try again?
I have some change in my purse.

JOE

It's no use. I can't do my trick anymore. No, no.... I don't want any change. This particular abductor pollicus is too flabby.

(he stands staring
at his thumb, then
turns to Betty)

But the next time I see you --
I'll show you this trick. Because
a lot of what you do with your
muscles is in your brain. And I
know more about getting into
condition than maybe any athlete
in America. Because that's all
I've thought about.

BETTY

Well, I'd like to see it again
when you can do it.

JOE

Really?

BETTY

Yes.

JOE

I can have it down perfect in a
couple of days. Can you wait?

(CONTINUED)

133 CONTINUED:

133

BETTY
Are you asking me to stay?

JOE
Yes.

BETTY
I'll think about it.

JOE
Will you, really?

Betty nods.

JOE
(continuing)
Terrific.

The elevator door opens. She steps in.

BETTY
Good night.

134 ANOTHER ANGLE

134

Joe stops the elevator from closing.

JOE
Listen. Want to play basketball
tomorrow? One-on-one?

Betty smiles. Joe lets the door go.

JOE
(continuing; as
the door is closing)
I got my own court.

Joe steps back and watches the elevator indicator.
He takes a deep breath.

JOE
(continuing)
Whew!

He turns and starts to run across the lobby to the
door.

135 OMITTED
thru
139

135
thru
139

140 INT. UPPER HALLWAY - FARNSWORTH HOUSE - NIGHT

140

Joe sprints up the stairs... glances furtively down the hallway... and then sprints to the cleaning closet.

141 INT. CLEANING CLOSET

141

He closes the door and calls...

JOE
Mr. Jordan... Mr. Jordan...

142 INT. HALLWAY OUTSIDE CLEANING CLOSET

142

It is long and Bentley is turning off the sconces along the wall. The SOUND of Joe's VOICE comes quite clearly through the cleaning closet door.

Corinne passes Bentley.

CORINNE
(indicating the
closet)
Back in there, eh?

BENTLEY
Oh, yes.

143 INT. CLOSET - JOE, JORDAN

143*

JOE
... I know I said that. But
that was before. I gotta stay
and get Farnsworth into shape...
But with what I know about
getting into shape... And with
Corkle to train me...

144 INT. HALLWAY

144*

Everett comes up the stairs carrying a tray with a pot of cocoa and two cups.

(CONTINUED)

144 CONTINUED:

144

BENTLEY

(to Everett)

He's in the cleaning closet.

EVERETT

What will I do with his cocoa?
 I don't like to disturb him if
 he's in the cleaning closet...
 Yet -- dare I let the cocoa get
 cold?

BENTLEY

I notice there are two cups.

EVERETT

Yes. Well, Sisk felt that since
 Mr. Farnsworth was pretending
 to talk to someone, he might
 want to pretend to give him
 cocoa, too.

145 INT. UPPER HALLWAY - NIGHT

145

The door to the cleaning closet flies open and Joe strides down the corridor... as Jordan and the servants stand watching. He stops in front of Julia's bedroom.

146 INT. JULIA'S BEDROOM - TONY AND JULIA IN BED - NIGHT

146

As the first KNOCK SOUNDS, Tony leaps out of the bed and darts behind a drape.

JULIA

Come in.

Joe strides in and closes the door.

147 ANOTHER ANGLE

147

JOE

Hi. Look, I'm sorry to bother you so late. But I don't love you and you don't love me so let's get divorced. Okay?

JULIA

I... I don't know what you mean.

(CONTINUED)

145 INT. UPPER HALLWAY - NIGHT

145

The door to the cleaning closet flies open and Joe strides down the corridor... as Jordan and the servants stand watching. He stops in front of Julia's bedroom.

146 INT. JULIA'S BEDROOM - TONY AND JULIA IN BED - NIGHT

146

As the first KNOCK SOUNDS, Tony leaps out of the bed and darts behind a drape.

JULIA

Come in.

Joe strides in and closes the door.

147 ANOTHER ANGLE

147

JOE

Hi. Look, I'm sorry to bother you so late. But I don't love you and you don't love me so let's get divorced. Okay?

JULIA

I... I don't know what you mean.

JOE

Yes, you do.

(he turns; turns
back)

Oh... Tony, there's a trainer for the Rams named Max Corkle. Call him tomorrow and ask if he'll meet me here in the morning. Okay?

TONY'S VOICE
(from behind the
drape).

Yes, Mr. Farnsworth.

JOE

Thanks. Good night.

He goes out.

148 ANOTHER ANGLE

146

JULIA

You fool! Why did you answer?

(CONTINUED)

147 CONTINUED:

147

JOE

Yes, you do.

(he turns; turns
back)

Oh.... Tony, there's a trainer
for the Rams named Max Corkle.
Call him tomorrow and ask if
he'll meet me here in the
morning. Okay?

TONY'S VOICE

(from behind the
drape)

Yes, Mr. Farnsworth.

JOE

Thanks. Good-night.

He goes out.

148 ANOTHER ANGLE

148

JULIA

You fool! Why did you answer?

(CONTINUED)

148 CONTINUED:

148

TONY

I couldn't help it. I... I can't refuse him. His will is too strong.

JULIA

Thank God we didn't wait. We'll get rid of him by...

Tony leaps across the room and claps his hand over her mouth.

TONY

Julia... there may be...

He mouths "microphones."

JULIA

(pulling his hand away)

Don't be insane. We examine this room every day. I tell you there are no microphones.

TONY

Dearest, let's not quarrel now.
It's almost over.

149 INT. UPPER HALLWAY NEAR CLEANING CLOSET - NIGHT

149

It is empty now except for Sisk and Corinne.

SISK

There's no telling when he'll go back in.

150 ANOTHER ANGLE

150

The door to Joe's bedroom opens, and Everett comes out carrying the tray with two empty cups.

SISK

Was the cocoa the right temperature,
Everett?

EVERETT

It was a little coolish... but we enjoyed it. Tomorrow night we'd like it with cookies.

151 INT. FARNSWORTH'S BEDROOM - NIGHT

151

Joe is wearing an Edwardian ruffled nightshirt and cap under a long, fitted, red velvet robe. He begins taking off the robe.

JORDAN'S VOICE

Better not get into bed, Joe.

152 ANOTHER ANGLE

152

Joe looks over and sees Jordan standing by the mantel.

JOE

Why not?

153 ANOTHER ANGLE

153

He tosses his robe on the bed. The mirror over it falls with an earth-shaking THUNK and flattens the bed like a pancake.

154 INT. JULIA'S BEDROOM - TONY AND JULIA IN BED - NIGHT

154

JULIA

... We couldn't help it, could we, Tony? We were right to...

There is a KNOCK on the door. Abbott leaps out of bed and behind the drape again.

JULIA

(feigning drowsiness)

Yes, Sisk?

155 ANGLE AT DOOR

155

Joe sticks his head in and addresses the drape.

JOE

Corkle's number is 274-9246, okay?

TONY'S VOICE

(from behind the
drape)

Yes, Mr. Farnsworth.

156 ANOTHER ANGLE

156

Joe closes the door. There is a beat and Julia begins screaming.

157 INT. HALLWAY - CORKLE - DAY

157

He sits, looking around, nervous and bewildered. Joe enters. Mr. Jordan walks in behind him. Corkle rises.

JOE

Hi. How ya doing.

He holds out his hand.

CORKLE

(shaking hands)

Fine. Thanks. Have we met?

JOE

Sort of. I hear you got all
Joe Pendleton's athletic
equipment.

CORKLE

Yeah. How come you know that?

JOE

I'd like to buy it.

CORKLE

I'm sorry, Mr. Farnsworth. It's
not for sale.

(he stops)

What for?

JOE

I wanna use it. Would you rent
it to me? And while I'm getting
into shape I'll pay you to help
me train.

CORKLE

Train?

JOE

And then as soon as I'm ready
I want you to arrange a tryout
for me with the Rams.

CORKLE

I don't understand. What are
you trying out for?

JOE

Quarterback.

CORKLE

See... here's the thing, Mr. Farnsworth. We already got a quarterback working with the team. And we got a couple of pretty good back-ups...

JOE

You call Hodges good?

CORKLE

The point is, Mr. Farnsworth, we don't need a quarterback. And we don't need a back-up... so... why don't you try another team? What about the Oakland Raiders? They're close to L.A. Give 'em a call and see what they say.

JOE

Corkle -- I want to play quarterback and I want to get in shape for the Super Bowl. How much would it cost to arrange a tryout?

CORKLE

Mr. Farnsworth -- no team wants a crazy trainer. And only a crazy trainer would arrange a tryout for you as quarterback. So you keep your money and I'll keep my job and we'll keep this little -- uh -- misunderstanding to ourselves.

JOE

Corkle -- what if I told you I was a professional football player?

CORKLE

What if I told you I ran a conglomerate off-season?

JOE

Okay, listen -- Red right 29 Z reverse; Brown left play pass 34, Z out at 15 --

(MORE)

(CONTINUED)

159. CONTINUED:

159

JOE (CONT'D)

-- shotgun X out at 15 Y over Z post -- Red 99 halfback do an out and go -- Z over red right 25 M hunch fullback through the line double team the defensive tackle quarterback hands off to halfback who follows fullback through the line -- red left play-pass 48 option -- don't tell anybody -- I'm gonna bootleg the ball myself...

CORKLE

Big deal... you bribe somebody to give you the signals?

160. INT. BALLROOM (GYM) - DAY

160

JOE

Max?

CORKLE

Yes?

JOE

You know how people die?

CORKLE

Yeah...

(he glances over
his shoulder)

Why?

JOE

And then.... after they die they
go to heaven?

CORKLE

Well... I guess.

(carefully)

... if they're good. Why not?

JOE

You know how it works in heaven?

CORKLE

Not really. No.

JOE

Probability and Outcome.

CORKLE

Ah. No, I didn't know that.

(CONTINUED)

160 CONTINUED:

160

JOE

Say there's a Probability that some guy's gonna die. An Escort from the guy's Way Station gets a signal and goes down and waits for the Outcome. If the guy lives -- the Escort wasted a trip. If the guy dies, the Escort takes him back to his Way Station and puts him in line for his final destination.

CORKLE

Can I smoke?

JOE

Sure. Now, say there's a new Escort. Really raw. He gets the signal, takes off, sees a guy, say, riding a bicycle into a tunnel and a car's coming the other way. Now he oughta wait for the Outcome -- the Escort. But he's new, and he's so sure the guy is a goner that he figures why make him sit there and feel the car hit -- so he yanks the guy two seconds early and takes him up to his Way Station.

CORKLE

You got a match? I'm out.

JOE

No. But the clock on the table is a lighter. Now here's the twist. The guy this Escort yanks is no ordinary guy. He's an athlete with fantastic reflexes... and it turns out he wouldn't have been hit by the car if he hadn't been yanked early.

CORKLE

No kidding? This clock doesn't light.

JOE

You got to wind it. So the point is -- the guy wasn't really dead.

(MORE)

(CONTINUED)

JOE (CONT'D)

He woulda missed the car. His number wasn't up for years.

CORKLE

Oh. Hey, look at the time! Is this lighter right?

JOE

No. -- And they can't put him back in his own body because it's not only smashed but it turns out it's cremated. So they got to find another body to put him in. Now do you know what I'm tryin' to tell you?

CORKLE

That's a hell of a story.

JOE

Max. That's what happened to Joe Pendleton.

CORKLE

I'm leaving now... and it was nice to meet you.

JOE

Wait a minute.

(to Jordan)

Mr. Jordan -- what do I do now?

JORDAN

Tell him, Joe.

JOE

I told him. He doesn't believe me.

CORKLE

Who you talkin' to?

JOE

Mr. Jordan. He runs the Way Station I was telling you about. But you can't see him. You're still alive.

CORKLE

Goodbye and good luck.

(CONTINUED)

160 CONTINUED: (3)

160

JOE

Can't you let him see you, Mr.
Jordan -- just for a minute?

JORDAN

Tell him who you are, Joe.

JOE

(to Jordan)

Right.

(to Max)

Max -- look at me.

CORKLE

I already looked at you, Mr.
Farnsworth.

JOE

I'm not Farnsworth. I'm Joe
Pendleton.

Corkle stares at him... then slowly freezes into im-
mobility as Joe goes on talking.

JOE

(continuing)

This is the body they found for
me. Farnsworth was murdered by
his wife and secretary. They
drugged him and put him in the
tub... then I stepped in. I
mean it's not bad material but
you can see the work it needs.
That's why I got to start training
right away... Where are you going?

CORKLE

I don't wanna hear any more. Just
let me out of here and I won't
say anything to anybody. All this
will be just between you and me.
It'll be our secret.

JOE

Like what you told me about your
older sister and the coca-cola
salesman...

CORKLE

Get away from me -- how'd you
know about that?

(CONTINUED)

160 CONTINUED: (4)

160

JOE

-- Or like how you really got
that scar on the bottom of your
tongue --

CORKLE

Come on... you're scarin' the
~~shit outta me~~...

JOE

What's wrong with your neck?

CORKLE

There's nothin' wrong with --

161 ANOTHER ANGLE

161

Joe throws a karate chop to Corkle's neck. Corkle
stiffens in surprise; half turns; Joe grabs him from
behind in a sort of arm-lock and starts pushing his
head down with short jerks. Corkle's face is turned
away as they struggle.

CORKLE

Hey --

Jerk.

JOE

Relax.

CORKLE

Hey

Jerk.

JOE

Relax... remember the bet you
lost to me that first time I
fixed your neck in the hotel
in Pittsburgh --

Jerk. Corkle lifts his head and twists it as though
the stiffness is gone.

CORKLE

Ahhh -- I don't -- I --

Joe steps back. Corkle's legs start to buckle. He
hangs on to a piece of gym equipment.

(CONTINUED)

161 CONTINUED:

161

JOE

You believe me now?

CORKLE

I -- I --

JOE

Say you believe me.

CORKLE

I --

162 ANOTHER ANGLE

162

Joe steps away, reaches down and picks up his trombone. He uses the mute that Max gave him and starts playing his tune.

Corkle stares at him.

CORKLE

Joe... you son of a bitch... you never could hit that note.

Corkle passes out.

JOE

Sisk... Sisk!

Joe runs into the hall.

163 INT. MAIN HALL

163

Sisk appears. Joe runs toward him.

JOE

Sisk -- whip me up one of those liver and whey shakes... quick...

164 INT. BALLROOM (GYM)

164

After a moment, Corkle opens his eyes. He looks around the room. He sits up.

CORKLE

Joe... Joe?

(CONTINUED)

164 CONTINUED:

164

The alarm on the lighter-clock goes off and Corkle leaps up, bumping his foot against the control mechanism of one of the pieces of mechanical gym equipment. He moves to the clock and fiddles with the alarm mechanism, turning it off, while, behind him, the exercise machine slowly starts to move. Corkle hears it and turns, startled.

CORKLE

Hello? Mr. Jordan? Hi. I hope you didn't misunderstand me back there. It's just --

165 INT. MAIN HALL - CORINNE AND LAVINIA PASSING - DAY

165

They pause to peer in through the ballroom door at Corkle, who is talking to the machine.

166 INT. BALLROOM (GYM) - DAY

166

CORKLE

-- Well... I wonder if you know how tricky it is to get a tryout for the Chairman of the Board of Exo-Grey as quarterback. I mean... I don't even know who to bribe let alone ask. And if he gets a tryout, the team will put him out of commission like that... Jesus, my fingers don't snap anymore.

167 ANOTHER ANGLE

167

Joe rushes in, carrying a liver and whey shake.

168 ANOTHER ANGLE

168

CORKLE

... Because the team likes the quarterback we got...

JOE

Max?

Corkle screams and whirls around.

JOE

(continuing)

Max, I'm counting on you. Please don't act crazy. You're scaring me.

SERIES OF SHOTS:

CAST TO INCLUDE JOE, CORKLE, JULIA, TONY, SISK,
BENTLEY, EVERETT, LAVINIA, CORINNE, COOK, SCULLERY
MAID, CHAUFFEUR, SECURITY GUARD, ORIENTAL GARDENER,
GARDENER #2, GARDENER #3

EXT. FARNSWORTH GROUNDS - FOOTBALL PRACTICE AREA -
DAY

- 173 Corkle supervises the Gardeners who are laying out 173
white boundaries on the field.
- 174 The Chauffeur, in uniform, hangs a Rolls Royce tire 174
from a tree and moves away as Joe, from a distance,
throws a football through it.
- 175 Bentley and the Security Guard, under Corkle's di- 175
rection (he has a whistle), practice hand-offs with
Joe.
- 176 Joe throws a long pass, overthrows the Chauffeur. 176
Lavinia, picking some flowers in the yard beyond,
stands and catches the ball.
- 177 The entire staff, minus Cook and Everett, in a very 177
clumsy scrimmage with Joe; Corkle supervising.
- 178 Cook watches the practice, vaguely forlorn. 178
- 179 CLOSEUP of Cook, bent-over. PULL BACK TO REVEAL 179
Cook as Center, snapping ball to Joe in scrimmage.
- 180 Everett bringing large tray of Gatorade and glasses 180
to practice field. Bentley, hurt in play, goes out,
hands helmet to Everett who puts it on and goes in
to the game.
- 181 Corkle blowing his whistle and yelling instructions. 181
- 182 The staff, trying on pads and helmets. 182
- 183 The staff and Joe performing early morning calis- 183
thenics on the field.

- 184 Joe calling play in huddle with Oriental Gardener, Cook, Lavinia and Security Guard. Out of huddle, on to scrimmage line against the rest of the staff; Joe calls signals, everybody off-sides. 184
- 185 Rolls Royce up on blocks, all tires (including spare) gone -- WHIP PAN to field with Rolls Royce tires laid out on field and staff running through them. 185
- 186 Oriental Gardener calling defensive signals in Japanese. 186
- 187 Joe hands off to Chauffeur, goes out for pass, Chauffeur throws, intercepted by Everett who runs for touchdown. 187
- 188 Tony, lurking behind a tree, watching practice. 188
- 189 Entire staff on the line, Joe calling signals, line shift -- quite expert now, center snap -- Joe fades back, fakes a pass and runs. 189
- 190 INT. BALLROOM (GYM) - NIGHT 190
Joe, Corkle and staff watching projected football films.
- 191 INT. BALLROOM (GYM) - NIGHT 191
Corkle on the stage, explaining diagrammed football plays on blackboard to assembled staff.
- 192 INT. BALLROOM (GYM) - DAY 192
Staff and Joe using exercise equipment.
- 193 INT. JULIA'S BEDROOM - DAY 193
Julia and Tony looking through binoculars toward practice field.
- A194 INT. KITCHEN - DAY A194
Cook, Lavinia, Corinne, preparing a meal, half in their football uniforms, half in regular uniforms.

B194 INT. KITCHEN - DAY

B194

Huge bucket of ice from which Corkle is making packs
to apply to Joe's elbow, Sisk's knee, Cook's shoulder,
Chauffeur's eye, etc.

194 EXT. FARNSWORTH GROUNDS - JOE, CORKLE, SISK, BENTLEY - 194
DAY

Sisk and Bentley, in their football practice clothes, are bringing down the flag.

CORKLE

Joe, don't you understand? You're playing football with a lot of butlers. We're in the Super Bowl. It'll never work.

JOE

Don't worry. I took care of it.

CORKLE

How?

Bentley fires the cannon.

JOE

I bought the team.

195 INT. LOCKER ROOM - TEAM PERSONNEL - COACHES - DAY 195 *

OWENS

You gotta be kidding. A week before the Super Bowl?

GENERAL MANAGER

I'm perfectly serious.

CASSIDY

We're going to look like a bunch of assholes.

GENERAL MANAGER

Listen to me! Farnsworth will play quarterback in Wednesday's scrimmage... at which time, both he and the coach... can decide if he qualifies for the job.

The players stare at him. Corkle closes his eyes.

GENERAL MANAGER

(continuing)

Mr. Farnsworth also requested that no one hold back. His exact words were, and I quote, 'Let's play it like it's the Super Bowl.'

There is a pause... as the players' eyes clear... and gradually brighten. They begin murmuring among themselves.

(CONTINUED)

195 CONTINUED:

195

GORMAN
Let's kill the guy.

KOWALSKY
I don't wanna kill him. Let's just make him lose interest.

GORMAN
That's what I meant. I didn't mean kill him.

196 EXT. SIDELINES - OWNER, GENERAL MANAGER, TEAM PERSONNEL, ETC. - DAY

196

Corkle and the Head Coach stand together near the bench. All eyes turn to Joe as he starts toward the field. Corkle puts an arm around Joe's shoulder as he passes and shoves him over to the side.

CORKLE
Good luck, Mr. Farnsworth.
(lowering his voice)

Gorman and Kowalsky are gonna clobber you. So get rid of the ball fast. Quick -- push me away and tell me I've been swell.

JOE
(pushing him away)
You've been swell.

197 EXT. FIELD - SIDELINES - DAY

197

Joe trots onto the field. The Head Coach stares at Corkle with contempt.

198 EXT. FIELD - DAY

198

JOE
Don't worry about the signals, fellas. I looked them over yesterday and I got 'em down.

The team looks at him with hate.

199 EXT. SIDELINES - DAY

199

A PLAYER ON THE BENCH

Look at Gorman and Kowalsky.
 That's how they look when they
 eat.

200 EXT. SIDELINES - ANOTHER ANGLE - DAY

200

Corkle looks at Gorman and Kowalsky. They are massive
 ... and cheerful.

201 EXT. FIELD - DAY

201

The WHISTLE BLOWS. Joe's team huddles around him.
 The defense gets into position. Corkle begins to
 sweat. The players on the bench lean forward... and
 as Joe is calling the audibles, his entire team shifts
 to the left except for the right tackle. The center
 hands Joe the ball... and Gorman and Kowalsky charge
 toward him, he drops... There is the SOUND of a CRASH
 ... and Joe passes to the right tackle (GUDNITZ).

GORMAN

(to Kowalsky)
 Jesus, I'm sorry.

202 EXT. SIDELINES

202

HEAD COACH

Gorman! You idiot. Move.

203 EXT. FIELD

203

Gudnitz runs with the ball, looking surprised.

204 EXT. SIDELINES

204

HEAD COACH

Oh my God! He's got Evans running
 interference.

*

205 EXT. FIELD

205

The defensive safety, who has moved to his left and
 who, obviously, did not expect Farnsworth to survive
 long enough to pass, heads toward Gudnitz.

(CONTINUED)

205 CONTINUED:

205

Just before he hits him, Gudnitz laterals to Evans... who takes off with the ball.

206 EXT. STANDS - THE FORMER OWNER, THREE MEN - DAY

206

FORMER OWNER
(his eyes are moist)
My team! My team! That son-of-a-bitch got my team.

1ST MAN
What kind of pressure did he use, Milt?

FORMER OWNER
I said, 'I want sixty-seven million.'
And he said, 'Okay.'

2ND MAN
Ruthless bastard.

207 EXT. SIDELINES - CORKLE - DAY

207

staring at the field.

HEAD COACH
Look at that idiot. He's alive by accident and he's getting fancy.

CORKLE
(suddenly)
Get rid of the ball! Get rid of the ball!

208 EXT. FIELD - DAY

208

Joe, who is now using a shotgun, throws a short screen pass to Evans. Gorman and Kowalsky ignore the pass and continue toward him... Joe ducks. There is a loud THWACK as Gorman's and Kowalsky's helmets meet.

209 EXT. SIDELINES - DAY

209

HEAD COACH
(screaming)
What the hell is the matter with you, Gorman?

210 EXT. FIELD - GORMAN AND KOWALSKY - DAY

210

GORMAN

(kneeling beside
Kowalsky)

Sorry. Listen... it hurt me, too.

211 EXT. SIDELINES - DAY

211

HEAD COACH

Gorman! Get up off your knees!

212 EXT. FIELD - DAY

212

Evans races up the field with the ball.

213 EXT. SIDELINES - DAY

213

A PLAYER ON THE BENCH

Look at Evans go.

HEAD COACH

(to himself, in
disbelief)Evans... Evans is gonna score a
touchdown.

214 EXT. STANDS - THE FORMER OWNER, THREE MEN - DAY

214

FORMER OWNER

(suddenly springing
to his feet)What the hell is the matter with
you! Play football!

2ND ADVISER

Sit down, Milt.

215 EXT. FIELD - DAY

215

Joe fades back and hits BIERNEY, his wide receiver
this time, fifteen yards out on his right sideline.

HEAD COACH

I don't believe it.

CORKLE

Yeah, well, listen... it could be
luck.

(CONTINUED)

215 CONTINUED:

215

HEAD COACH

I don't believe it. He can't...
 You can't do that if you're not a
 ... There's no... He can't... I've
 been coaching for eleven years...

216 EXT.-PRACTICE FIELD BLEACHERS - DAY

216

The Board members are watching.

RENFIELD

Now we've always known that Leo
 Farnsworth is a man of eccentric
 behavior.

OPPENHEIM

Do you call it eccentric to buy
 a football team for sixty-seven
 million that has a book value of
 nineteen?

RENFIELD

But, Harry...

OPPENHEIM

Excuse me, Frank. Four months
 ago we were at fifty-six. This
 morning we opened at fourteen.

216A EXT. FIELD - JOE AND CORKLE - DAY

216A

CORKLE

(under his breath)

You pulled it off!

JOE

I don't know if I'm ready to start.
 This guy's got no arm.

217 INT. JULIA FARNSWORTH'S BEDROOM - DAY

217

Julia and Tony stand staring out the window.

JULIA

Look! Look at that! He's brought
 the whole goddamned football team
 here. And he's posing with them.

218 JULIA'S POV THROUGH THE WINDOW

218

A dozen men and women are posing with Joe for newspaper photographs. Among them is Betty Logan. The Oriental Gardeher works in the b.g.

TONY (O.S.)

No, dearest. See all the older men? And see how thin some of the younger ones are? And see all the women? That's not a football team. Those are the ecology groups Exo-Grey is funding.

219 ANGLE - JULIA AND TONY

219

JULIA

He's getting ready to spring some kind of trap. This whole thing -- the ecology shit, the football team gag, the divorce crap -- it's all part of a plot. The only thing he hasn't announced to the newspaper is the divorce. And once he does, I'll be the first person they'll suspect when we ki...

She breaks off as Tony clamps his hand over her mouth.

TONY

Darling, perhaps I'm just silly. But I'd feel so much better if you... Why, Julia -- your eyes are glazing.

(he removes his hand)

Are you mad at me?

JULIA

Don't put your hand over my mouth again...

TONY

All right if that's the way you feel. You used to like it.

JULIA

Listen to me. If Leo Farnsworth isn't dead in the next few days, we'll lose it all. I should have my head examined for signing a pre-nuptial agreement.

(MORE)

(CONTINUED)

219 CONTINUED:

219

JULIA (CONT'D)

I'll end up with an allowance
and my wardrobe and you'll be
fired without references.

TONY

We'll still have each other.

JULIA

Not after he brings charges
against us for the last two
murder attempts. He... don't
do it. Just put your hand right
back down at your side. Because
if you put it over my mouth,
you'll be missing a palm.

TONY

Darling -- don't get upset.
It's just a habit. I didn't
even know my hand was up. Is
it? Why, yes, it is. Down it
goes.

220 THEIR POV THROUGH THE WINDOW - JOE AND BETTY

220

In the b.g., people are leaving. The Oriental
Gardener is working nearby.

*
*
*

221 EXT. FARNSWORTH GROUNDS - BETTY AND JOE - DAY

221

BETTY

I should go, I mean, I shouldn't
be here like this with you. It's
late.

(CONTINUED)

221 CONTINUED:

221

JOE

Yeah. Okay.

As Betty turns to leave:

JOE

(continuing)

Hey, I wanted to ask you something.

She turns back. There is a pause.

JOE

(continuing)

Do you think it's silly, me
trying to be a football player?

BETTY

No, I don't think it's silly.

JOE

Oh. What do you think of it?
Football?

BETTY

Well, it's... rough.

JOE

Yeah. It is.

There is a pause.

222 ANOTHER ANGLE

222

JOE

I'm glad you played basketball.
It makes you easier to talk to.
Do you think I can do it?

BETTY

I think you could do anything
you wanted to. I think you
could be an astronaut or a
scientist... or... anything.

JOE

You mean because I'm a big wheel
at Exc-Grey?

BETTY

No. Because you're not afraid
of things.

(CONTINUED)

222 CONTINUED:

222

JOE

Yeah?

BETTY

Most people are afraid of all kinds of things. A lot of people are afraid of good things happening to them, too.

JOE

I'm only afraid of one thing... How I'd feel if I couldn't have you. I mean -- if you wouldn't want to marry me.

BETTY

Well... then there's nothing to be afraid of, is there?

JOE

No, there isn't.

The background suddenly becomes silent.

BETTY

What's the matter, Leo? What are you looking at?

223 EXT. GROVE OF TREES - DAY

223

There is a grove of trees beside the path, and standing in it is the Escort.

224 EXT. FARNSWORTH GROUNDS - JOE AND BETTY - DAY

224

JOE

Stay here. I'll be right back.

225 ANOTHER ANGLE

225

Joe walks into the grove of trees.

226 EXT. GROVE OF TREES - JOE AND ESCORT - DAY

226

JOE

Whadda you want?

ESCORT

As you know — I went through
hades to make good my error.
And I thought I'd had the last
of it.

JOE

(whispering)

What's the matter?

ESCORT

It's distressing news, Mr.
Pendleton. You can't use
Farnsworth's body anymore.

JOE

What are you talking about?

ESCORT

Just what I said. You don't fit.

JOE

You're crazy! Didn't you tell
me I was going to get to the
Super Bowl?

ESCORT

But not with Farnsworth's body.

JOE

Why not?

ESCORT

It wasn't meant to be that way,
Mr. Pendleton.

JOE

Why not?

ESCORT

Don't keep saying 'why not'!
(MORE)

(CONTINUED)

226 CONTINUED:

226

ESCORT (CONT'D)

You'll have to...

JOE

You can't pull this on me! Why
don't you guys get together for
once?

ESCORT

Mr. Pendleton -- you haven't
much more time to stay in
Farnsworth

JOE

You go on back and tell whoever's
pulling this that I'm laughing!
See? Now get out of here.

227 ANOTHER ANGLE

227

The Escort has been backing up.

JOE

(bearing down on
him)And don't come back! You're just
bad news!

228 ANOTHER ANGLE

228

He breaks off. The Escort is gone.

BETTY'S VOICE

(calling)

Leo!

229 EXT. FARNSWORTH GROUNDS - DAY

229

Joe turns and walks toward her.

BETTY

Leo? I really have to go.

JOE

Sorry. I'll walk you to your car.

(CONTINUED)

229 CONTINUED:

229

BETTY
Is something wrong?

JOE
No. No. I was just thinking...
believe in one thing, Betty. We
... we got a great life ahead --
you and me. Nobody's gonna take
that away from us.

BETTY
Why are you looking at me like
that?

JOE
I -- I'm just memorizing your
face, that's all. I want to
memorize everything about you
-- so -- so no matter what
happens -- I won't forget you.

BETTY
(alarmed)
What might happen?

JOE
Now don't be scared. Look at me,
Betty. You'd never forget me
either, would you?

BETTY
No. Never.

JOE
I mean -- the thing you saw in
me... you said it was something
in my eyes -- remember? Well,
if someday somebody came up to
you -- he might even be a football
player and he acted like he'd seen
you before -- you'd noticed that
same thing. I mean even if you
thought you did -- you'd give him
a chance, wouldn't you? He might
be a good guy.

(CONTINUED)

229 CONTINUED:

229

BETTY

I don't understand you!

JOE

I'm just crazy... Don't worry --
there's nothing to be afraid of.

I'll help you to see.

(he takes her
hand)

I know where we're going. Look --

230 ANOTHER ANGLE

230

He successfully pulls a coin out of nowhere. She
laughs. He takes her in his arms and kisses her.

231 ANOTHER ANGLE

231

She gets into her car and drives away, and Joe watches
her for a moment and turns back toward the grove where
the Escort had been.

232 EXT. FARNSWORTH GROUNDS - DAY

232

Sisk and Bentley prepare to lower the flag and fire
the cannon.

233 INT. UPSTAIRS CORRIDOR - DAY

233

Tony moves down the corridor toward Julia's room. He
is wearing gloves and carrying a rifle.

A234 INT. JULIA'S ROOM - DAY

A234

Tony moves into position at the window beyond which
can be SEEN Sisk and Bentley bringing down the flag
and preparing to fire the cannon. Tony takes aim
with the rifle.

234 EXT. GROVE - DAY

234

JORDAN

I'm sorry, Joe.

JOE

I won't go.

(CONTINUED)

234 CONTINUED:

234

JORDAN

Joe...

JOE

I don't care what I said. I never broke my word and I never went back on a deal in my life. But I'm doing it now. I won't go, Mr. Jordan.

Joe starts away and freezes as if glued to the ground.

JOE

(continuing)

What are you doing? I can't move.

JORDAN

Joe, don't make it hard. You must abide by what is written.

JOE

I'm not making it hard. I'm just not doing it. You can't make me and nobody else can. Now lemme go.

A235 EXT. FARNSWORTH GROUNDS - DUSK

A235

Sisk and Bentley. They FIRE the CANNON.

235 JOE

235

A SHOT RINGS OUT. Joe spins and staggers toward the wishing well.

JOE

Did you... kill me?

JORDAN

No, Joe.

JOE

Am I gonna die?

He falls into the well.

236 ANOTHER ANGLE

236

JORDAN

No, Joe.

(MORE)

(CONTINUED)

236 CONTINUED:

236

JORDAN (CONT'D)
Leave Farnsworth's body.

JOE'S VOICE
No.

JORDAN
Leave it, Joe. It was never
really yours...

JOE'S VOICE
No.

JORDAN
Don't be afraid. This isn't
death...

237 EXT. FARNSWORTH GROUNDS - DAY

237

We SEE Joe climbing out of the well. He is wearing
the clothes he wore at the Way Station. As Jordan
speaks, the light becomes more intense until it
WASHES OUT THE SCENE. Jordan's VOICE CONTINUES
OVER a background of absolute silence.

238 EXT. WAY STATION

238

JORDAN'S VOICE
There is a plan, Joe. Don't be
afraid.

The images of Joe and Jordan emerge out of the glare.
They are walking side by side, along the same route
as Joe and his Escort originally followed.

JORDAN
(continuing)
... There is a reason for
everything. There is always
a plan.

239 INT. FARNSWORTH'S BEDROOM - NEXT MORNING

239

Bentley enters.

(CONTINUED)

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239 CONTINUED:

239

Sees the bed has not been slept in. Frowns. He exits *
the room into:

240 INT. UPPER HALLWAY - DAY

240

Tony is walking along hallway, stops as he sees Bentley.

TONY

Oh, Bentley, have you seen Mr.
Farnsworth?

BENTLEY

No, sir.

TONY

Oh. Thank you, Bentley. Then
I'll just keep looking.

241 INT. FARNSWORTH BALLROOM (GYM) - CORKLE - DAY

241

He stands looking around, bewildered, then calls
softly:

CORKLE

Joe...

242 INT. BETTY LOGAN'S HOTEL ROOM - BETTY - DAY

242

She picks up the phone. Begins to dial. Sets it
down again.

243 INT. LIEUTENANT KRIM'S OFFICE - KRIM, SERGEANT
CONWAY - THAT AFTERNOON

243

KRIM

(speaking into
phone)

... I'm telling you what I told
the Mayor, Your Highness. By
the end of the week, we'll crack
this case.

(CONTINUED)

243 CONTINUED:

243

He hangs up.

KRIM

(continuing)

Another Arab. That son-of-a-bitch Farnsworth was into everything. And he's vanished. Conway, I cannot tell you what a schmuck I'm going to look like if we don't come up with something.

244 INT. LOCKER ROOM - GENERAL MANAGER, HEAD COACH AND CORKLE - TEAM - DAY

244

The Head Coach is speaking to the General Manager. Corkle hovers in the b.g.

HEAD COACH

Farnsworth's gone, Jarrett's not himself and Hodges stinks.

GENERAL MANAGER

Look, everybody knows it wasn't your fault. So they'll call you a weak coach for a couple of months.

245 OMITTED

245

&

246

&

246

247 INT. JULIA'S BEDROOM - TONY AND JULIA - NIGHT

247

They are reading the headline in the paper.

TONY

Let's hope they think he was kidnapped. It's a miracle they haven't found him yet.

248 INT. LIEUTENANT KRIM'S OFFICE - KRIM, CONWAY, BETTY LOGAN - NEXT DAY

248

KRIM

... So, what you're saying, Miss Logan, is that Leo Farnsworth asked you to marry him.

(CONTINUED)

She nods. There is a pause.

KRIM

(continuing)

What did you and Farnsworth talk about the last time you saw him?

BETTY

He told me he was getting a divorce. And he was going to call me the next day. And he wanted to play for the Rams. And then something happened to him.

KRIM

(sharply)

How do you know that, Miss Logan?

BETTY

Because he didn't call me. And he said he would. You see, he would have kept his word.

KRIM

(with a quick glance at Conway)

Well, thank you very much for coming down and giving us this information, Miss Logan. And -- just as a formality -- let us know if you're planning to leave town, will you?

Betty nods... rises... and leaves.

249 ANOTHER ANGLE

249

KRIM

Well -- that makes her the last person to see Farnsworth.

CONWAY

The wife mention a divorce?

KRIM

Nope. Nobody did.

CONWAY

Sounds like the oldest story in the world, doesn't it?

250 EXT. WAY STATION

250

Joe and Jordan looking at a newspaper headline. The Escort calls "Mr. Jordan" and hurries up to Jordan.

ESCORT

Mr. Jordan... Good news! We've just been alerted... It's time for Mr. Pendleton to return.

JORDAN

Did you hear that, Joe?

JOE

Does that mean I get Farnsworth's body back?

JORDAN

I can't answer that, Joe.

JOE

But, Mr. Jordan, if Farnsworth's body hasn't been found -- I can be him again? Right?

JORDAN

Whatever is right for you -- that is what will happen.

251 INT. KRIM'S OFFICE - KRIM, CONWAY

251

KRIM

(slamming down
the phone)

That was the Mayor again.
Anything new on Betty Logan.

(CONTINUED)

251 CONTINUED:

251

CONWAY

Nothing. She's led the cleanest life I ever investigated.

KRIM

A really nice girl, huh? Then she's got to have murdered him.

The door opens and DETECTIVE TOMARKEN sticks his head in.

252 ANOTHER ANGLE

252

TOMARKEN

Lieutenant, that trainer Max Corkle, is out there. He says he'll give you a clue about what happened if you promise to find Farnsworth before the game tonight.

KRIM

Another son-of-a-bitch wants to get in the papers. Okay. Tell him I promise and send him away.

Tomarken hurries out. Through the glass in the upper half of the partition that separates Krim's office from the large outer room, we SEE Corkle expostulating with Tomarken.

253 ANOTHER ANGLE

253

Corkle enters.

KRIM

(looking up)

Corkle -- don't just bust in without knocking...

CORKLE

I gotta talk to you.

KRIM

... police can't even bust in without knocking.

CORKLE

Lieutenant, Farnsworth once told me that if he didn't play in the Super Bowl game, it would be the end of the world for him.

(CONTINUED)

253 CONTINUED:

253

KRIM

And you think that's a good reason to bust in without knocking?

CORKLE

Forget that I busted in! I wanna give you a clue about Farnsworth...

(glancing at Conway)
... in private.

KRIM

Conway is my right hand. You can trust him as much as you can trust me.

CORKLE

(leaning over the desk)

Okay, listen. This can't get back to Julia Farnsworth or she'll drop me from the team. She owns it now -- right?

Krim nods solemnly.

CORKLE

(continuing)

Before he disappeared, Farnsworth told me that his wife and Tony Abbott tried to kill him. And he told me how. You get Abbott down here and let me spring it on him and I swear I can make him crack...

KRIM

(after a moment)

Wait outside.

Corkle goes out.

KRIM

(continuing;
to Conway)

That son-of-a-bitch. He's ruining my case against Betty Logan.

254 ANOTHER ANGLE

254

DETECTIVE (PETERS) pushes his way into Krim's office.

(CONTINUED)

254 CONTINUED:

254

PETERS

Lieutenant, Julia Farnsworth's secretary, Mr. Abbott, just called to say she's leaving for Europe tomorrow night and closing the house.

KRIM

What?!

PETERS

... Wait. I'm not through. And she's sending the servants away to open the house in Connecticut and she's taking Abbott with her to handle reservations...

KRIM

What?!

PETERS

... Wait. I'll be done in a minute. And she checked with the District Attorney and he said it was okay.

KRIM

We've got to stop her. Conway -- you almost went to law school. What can I charge her with?

CONWAY

Well, you have no body and no evidence of a crime. On the other hand, Julia Farnsworth is one of the richest women in the world and the D.A. said it was all right for her to leave. I wouldn't charge her with anything if I were you.

KRIM

Christ, it's times like this when I wish the whole world was colored. Okay. Pick up Betty Logan and take her out to the Farnsworth house.

(as they are going through the door)

We'll meet you there.

(to Corkle)

You're coming with us.

255 ANOTHER ANGLE

255

CORKLE

I gotta get to the stadium. The game's in two hours.

Conway looks at Krim.

KRIM

Book him as a material witness.
He just made an accusation of murder.

256 EXT. BLEACHERS - DUSK

256

The crowd awaits the entrance of the players.

257 INT. LOCKER ROOM - NIGHT

257

Joe and Jordan are present. We SEE the faces of the players and the general manager as the Head Coach speaks...

HEAD COACH

... Some of you have been playing only a few years. Some of you have been playing for ten years or more. Most of you make a lot of money. A lot of you talk about being in football for the money. And maybe you are. But not today. Today every man here is playing for the championship. Because today may be the only chance that any of us have, for the rest of our lives, to be the best...

A258 EXT. FARNSWORTH GROUNDS - NIGHT

A258

Police are searching the grounds. Joe and Jordan appear walking toward the house. They go by the wishing well. The Oriental Gardener works nearby.

JOE

See, Mr. Jordan, they haven't found Farnsworth's body yet.

They continue to walk toward the house.

B258 INT. FARNSWORTH LIVING ROOM - NIGHT

B258*

Several members of the Farnsworth staff wait to be interrogated.

258 INT. FARNSWORTH LIBRARY - NIGHT

258

Young, Santoni and Tomarken are watching the football game on a television set. Across the room, we SEE Corkle, Betty, Julia, Tony, Sisk, Bentley, Everett, a Stenographer, etc. crammed into chairs as Krim speaks.

259 ANOTHER ANGLE

259 *

The Stenographer takes notes as Bentley speaks.

BENTLEY

No. He seemed perfectly normal.

KRIM

(to Sisk)

And that's your opinion, too,
Mr. Sisk?

SISK

Yes. I did notice that he
seemed to take a dislike to
all of his hats, but it was
never violent.

CORKLE

(springing up)

Look -- can't you just ask me
whatever it is and let me get
to the stadium?

260 ANGLE ON DETECTIVES - NIGHT

260

They are watching Corkle and Krim argue.

YOUNG

Isn't that the Rams' trainer?

SANTONI

Yeah. Poor bastard.

261 ANOTHER ANGLE

261 *

KRIM

You had cocoa with him every
night at nine. What did you
and him talk about? Just a
general example.

262 ANOTHER ANGLE

262

Joe and Jordan come through a wall.

EVERETT

Well... he would say something like 'This cocoa is good' and I would answer, 'Yes, it is' and then he'd say something like 'I wish the marshmallow lasted longer' and I would say something like 'So do I'...

KRIM

Thank you, Everett. Did he ever say anything to you about disliking his hats?

EVERETT

(firmly)

Never.

CORKLE

(springing up again)
What the hell is this? What difference does it make if he liked his hats... I gotta get back to the field... Listen...

KRIM

Please, Mr. Corkle. I'm following a line of questioning.

263 ANOTHER ANGLE - DETECTIVES - NIGHT

263*

YOUNG

(softly to Santoni)
What an asshole Krim is.

SANTONI

He can't be an asshole. Why would they have put him in charge?

All the detectives in the room turn and look at him.

A264 EXT. FARNSWORTH GROUNDS -- NIGHT

A264

The Oriental Gardener now is working right next to the wishing well.

264 - INT. FARNSWORTH LIBRARY - NIGHT

264*

KRIM

Mr. Abbott... what did you and
Mr. Farnsworth talk about the
last time you saw him?

TONY

(smoothly)

He was considering buying Haiti.

There is a tiny pause.

KRIM

Thank you, Mr. Abbott. Nothing
about hats?

Tony shakes his head. Krim turns to Julia who has a drink in her hand.

KRIM

(continuing)

Mrs. Farnsworth -- what was the relationship between you and your husband?

JULIA

Very, very special. Very, very close.

KRIM

Do you know that Miss Logan claims your husband told her he was getting a divorce, and asked her...

JULIA

.... To marry him? I don't doubt it, Lieutenant. You see, although my husband loved me, he would do or say anything to make a conquest. But it never touched our marriage. That's what made it so very, very special.

(to Betty)

I'm sorry, Miss Logan, if I've said anything to hurt you.

BETTY

That's all right. I don't know you well enough for you to hurt me.

JULIA

I hope you don't doubt my word.

(CONTINUED)

BETTY

I don't. I'm absolutely sure
that you're lying.

There is a beat of silence. Julia raises the glass to her mouth again, and Tony stops her with his hand.

JOE

(to Jordan)

What are they doing? Are they trying to pin it on Betty?

JORDAN

Can't you see you don't have to worry about her?

KRIM

I assume, Miss Logan, that if Mr. Farnsworth told you he disliked his hats, you would let us know.

CORKLE

(springing up)

Look, you wanna know about his hats? I'll tell you. He didn't mind hats. But he wouldn't wear socks with a suit.

KRIM

Mr. Corkle...

CORKLE

He'd put on a pinstripe and black oxfords and when he crossed his legs, you could see his ankles were bare. That's why he stopped wearing hats. He thought they looked funny without socks.

KRIM

I see. But he never actually told you he disliked them.

CORKLE

What?

KRIM

His hats!

(CONTINUED)

265 CONTINUED:

265

CORKLE

Listen! Are you crazy? What kind of questioning is this?

Betty buries her head in her hands.

266 CLOSE SHOT - JOE

266

JOE

Betty...

267 ANOTHER ANGLE

267

Joe kneels beside Betty. He reaches through her.

JOE

Don't cry. It's gonna be all right. I'm gonna get Farnsworth's body back. There's a reason for everything. There's gotta be. I promise you I'll make it all right.

A268 EXT. FARNSWORTH GROUNDS - NIGHT

A268

The Oriental Gardener tests the rope in the wishing well and reacts to the fact that the rope does not give.

268 INT. FARNSWORTH LIBRARY - DETECTIVES - NIGHT

268

They are gathered around the TV set, watching the game. Corkle tries to see the set.

TOMARKEN

Let him watch his team.

They move out of the way.

269 OMITTED

269 *

A270 EXT. FARNSWORTH GROUNDS - NIGHT

A270

The Oriental Gardener begins pulling up the bucket with enormous effort.

270 INT. FARNSWORTH LIVING ROOM - NIGHT

270

The NEWSCASTER'S VOICE is HEARD through the doorway.

KRIM

Now, Mr. Abbott, you've said that
Mr. Farnsworth never carried any
money or credit cards with him...

(his eyes roll
toward the set)
... right?

TONY

Right.

KRIM

And... no...

His eyes become riveted toward the game.

There is a pause as they all watch. Julia sneaks
another sip from her drink. Then Krim turns back
to Abbott.

271 ANOTHER ANGLE

271

KRIM

... identification...

TONY

None.

KRIM

Then what we have here is a man
who suddenly starts liking football...
and... at the same time... stops
liking his hats...

CORKLE

(to the set)

No! No!

All eyes move to the screen.

272 INT. FARNSWORTH LIVING ROOM - NIGHT

272

KRIM

(watching the set)
... who disappears with no credit
cards...

His voice trails off.

(CONTINUED)

272 CONTINUED:

272

EVERETT

Look! He's holding the ball just like I do. In his arms. Did you see that little zig-zag? That's just how I would have run. Not as clumsily perhaps.

KRIM

Run, Evans! Run!

CORKLE

Look at that little bastard go.

KRIM

Look at Kowalsky.

SISK

The center is a perfect lump.
(to the set)

You had the ball. Why didn't you run with it?

273 ANOTHER ANGLE

273

They are now all openly watching the game which is going badly for the Rams... Joe looks anxiously from the TV set to Betty and Jordan.

TOMARKEN

Sussman runs like he's crippled and Jarrett passes like he's blind.

RILEY

He's still better than Hodges.

KRIM

I've got \$4000... \$400 on the Rams. 8 - 5. My favor.

PETERS

They'll kill Jarrett.

274 ANOTHER ANGLE

274

The DOORBELL is HEARD.

(CONTINUED)

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118.

274 CONTINUED:

274

SISK

(as he starts to
exit)

Good Lord, this is awful. Simply
awful.

Sisk goes.

275 ANOTHER ANGLE

275

Corkle reacts to the TV. Joe reacts.

CONWAY

Jarrett is down. I simply don't
believe it.

KRIM

What happened? It is Jarrett.
Christ, they really sacked him.
Look. He's out.

276 CLOSE SHOT - TV SCREEN - NIGHT

276

The CAMERA PANS the faces of the crowd. They are
watching the field silently.

SPORTCASTER'S VOICE

... Jarrett, obviously still
unable to walk, is being lifted
to a gurney. Word of his
condition is expected momentarily.
Hodges preparing now to go in.

277 ANOTHER ANGLE - JORDAN AND JOE

277

Jordan looks at Joe and puts his hand on Joe's arm.
They disappear.

A278 EXT. FARNSWORTH GROUNDS--NIGHT

A278

The Oriental Gardener with enormous effort manages
to raise the bucket almost to eye level. He looks
into the well, lets out a shriek and drops the rope.

B278 INT. FARNSWORTH LIBRARY - NIGHT

B278

KRIM

(suddenly)

Now, Corkle?

(CONTINUED)

B278 CONTINUED:

B278

CORKLE

Huh?

KRIM

Now!

CORKLE

Now what? Oh...

(steps quickly
between Julia and
Tony, confronting
Julia)How did you do it this time?
Did you drug him and leave him
in the bathtub again? The way
you did before?

SISK

The Haitian Ambassador is here,
Lieutenant Krim. And he wants
to talk to you about this case.

KRIM

Give him a Coke and tell him to
wait.

278 EXT. FIELD - FULL SHOT

278

The doctor, the Head Coach and several others stand
around the gurney.

279 ANOTHER ANGLE

279

Joe and Jordan appear on the field.

SPORTSCASTER'S VOICE

...Steelers 28 - Rams 17 in the 4th Quarter with six minutes to go... and it's been a black day for the Rams. Injuries and now Hodges replacing the injured Tom Jarrett...

280 EXT. FIELD - DOCTOR, HEAD COACH

280

They walk besides the gurney. The Doctor has his hand on Jarrett's pulse. He looks at the Head Coach, shakes his head.

DOCTOR

From the look of the pupils, it's a fracture or an aneurysm that ruptured when he got hit.

HEAD COACH

Jesus.

JORDAN

Make up your mind, Joe. You have only a few seconds.

JOE

Oh, God. What did you do, kill him, too?

JORDAN

Thomas Jarrett was always slated to die at this moment, Joe. Listen to me. You have a chance to fulfill your destiny.

JOY

What kinda destiny is it to turn into Jarrett? He was my competition.

(MORE)

(CONTINUED)

280 CONTINUED:

280

JOE (CONT'D)

I don't care about any destiny,
all I care about is Betty, can't
you get that straight?

JORDAN

This was our agreement. You will
have the body you deserve.

JOE

I won't do it.

JORDAN

You have three seconds, Joe.
Jarrett's a great football
player, Joe, and you know it.
The truth is you'd even like
to be like him.

281 ANOTHER ANGLE

281

Joe stares at him.

282 EXT. FIELD - FULL SHOT - NIGHT

282

Jarrett's gurney being wheeled...

SPORTSCASTER'S VOICE

... And Hodges going in, here
in the fourth quarter with...

There is a sudden groan from the crowd... as the gurney
with Jarrett on it stops in the middle of the field.
Then a ROAR fills the stadium.

283 INT. PRESS BOX

283

SPORTSCASTER

... stopped on the field and...

(his voice rising)

... and Jarrett, Jarrett, ladies
and gentlemen, is getting up.

284 EXT. FIELD

284

Joe gets to his feet.

SPORTSCASTER (O.S.)

He's getting to his feet --

285 EXT. FIELD - CLOSE SHOT - TEAM DOCTOR - NIGHT

285

DOCTOR

That's impossible.

286 INT. FARNSWORTH LIBRARY - NIGHT

286 *

All except Julia and Tony are gathered, looking toward the TV set, watching in disbelief.

KRIM

Jesus, I thought the guy must be dead.

CORKLE

Yeah, me too.

KRIM

It's some kind of miracle.

287 INSERT - TV SCREEN - FIELD

287

We SEE a SHOT of Joe, the Doctor, and the Head Coach, carrying on what seems to be an argument.

288 INT. FARNSWORTH LIBRARY - NIGHT

288 *

CORKLE

I never saw that in my life. I...

He breaks off... He looks and sees Joe's trombone.

289 INSERT - TV SCREEN - FIELD

289

As Joe on the television screen, obviously demonstrating his health, does rapid and complicated exercises.

290 INT. FARNSWORTH LIBRARY - NIGHT

290 *

CORKLE

(suddenly)

Goodbye.

KRIM

Corkle! Where are you going?

CORKLE

I'm going to the stadium.

(CONTINUED)

290 CONTINUED:

290

KRIM

Wait, Corkle...we're in the middle of an investigation.

CORKLE

I'm going to that game. If you want me to stay, arrest me. Otherwise take your investigation and stuff it.

Corkle takes the trombone and runs out.

KRIM

(to Conway)

Can Corkle tell me to stuff my investigation? Legally, I mean?

CONWAY

Depends on his lawyer.

The Haitian Ambassador enters babbling in his native tongue, from the doors leading to the grounds. The Oriental Gardener enters, shrieking in his native tongue and pointing off in the direction of the well.

291 EXT. FIELD - THE GAME

291

Joe, back to pass, can't find a receiver, is sacked.

292 EXT. SIDELINES - JORDAN AND ESCORT

292

pointing to Joe. The Doctor nods.

294 INT. CORKLE'S CAR - NIGHT

294

Corkle listening to the game on the CAR RADIO. Jarrett doing badly. The trombone is on the seat next to Corkle.

295 EXT. FIELD - NIGHT

295

Joe throws a 30-yard pass to Evans.

- 296 EXT. SIDELINES - JORDAN AND ESCORT - NIGHT 296
- 297 INT. LIVING ROOM - JULIA, TONY, KRIM, ETC. - NIGHT 297
- 298 OMITTED 298
- 299 INT. CORKLE'S CAR - CORKLE - NIGHT 299*
- 300 EXT. FIELD - NIGHT 300
- ~~Joe hands off to Gudnitz.~~
- 301 EXT. SIDELINES - JORDAN AND ESCORT - NIGHT 301
- 302 OMITTED 302
- thru
- 304 304
- 305 EXT. STREET - CORKLE - NIGHT 305*
- ~~driving toward Coliseum.~~
- 306 EXT. FIELD - SCOREBOARD AND CLOCK - NIGHT 306
- ~~Pittsburgh 28 -- Rams 24.~~

307 EXT. FIELD - JOE - NIGHT

307

Joe, attempting to pass, looks like he's sacked, but completes a pass, good for a 1st down.

308 ANGLE ON CLOCK - NIGHT

308

30 seconds to go.

309 OMITTED

309

310 EXT. BLEACHERS - NIGHT

310

A chant: "Jarrett! Jarrett! Jarrett!" *

311 OMITTED

311

312 EXT. FIELD - NIGHT

312

thru

thru

317 Joe fades back, throws a bullet pass over the middle to Evans. At the same time that Evans receives the pass he is hit from behind by a Steeler linebacker. The ball flies up in the air and back toward the line of scrimmage. Miraculously Joe catches it and zig-zags his way 45 yards to a TOUCHDOWN. And the Rams win... 30-28. The crowd goes wild. Corkle jumps up and down with joy -- the Escort does the same -- Jordan smiles.

317

The Rams lift Joe on their shoulders. Corkle runs onto the field, waving the trombone. Joe sees it and waves back. The Rams carry him off to the locker room.

318 INT. LOCKER ROOM AREA - TEAM PERSONNEL, TV CAMERAS, MOVIE CAMERAS, NEWSMEN, SPORTSWRITERS, ETC. - NIGHT

318

... as they pour into the locker room. Players embrace. Gorman and Kowalsky pummel Joe on the back. The SOUND of the BAND can be HEARD STILL PLAYING.

319 INT. LOCKER ROOM - CLOSE SHOT - JOE, CORKLE - NIGHT

319

CORKLE

Boy, they sure kill 'em off up there, don't they?

JOE

Yeah.

320 INT. LOCKER ROOM AREA - ANGLE - TEAM PERSONNEL, TV
CAMERAS, MOVIE CAMERAS, NEWSMEN, SPORTSWRITERS, ETC.
- NIGHT

320

TV INTERVIEWER

Well, Tom Jarrett. It must be
like the moment your whole life
has been coming to, right?

JOE

Yeah... right, right.

(a beat)

The moment my whole life has been
coming to... right.

TV INTERVIEWER

Could you describe it for us?

JOE

(a slight pause)

Well... I...

321 ANOTHER ANGLE

321

Jordan's image appears in the crowd beside the camera.

JOE

(seeing him)

I... I, uh...

JORDAN

I've got to go, now, Joe. It's
time.

JOE

Whaddya mean?

TV INTERVIEWER

I mean, how does it feel?

JORDAN

(his image is beginning
to fade)

When I'm gone, you won't remember
me. You will be Thomas Jarrett
-- with no memory of Pendleton
-- or Farnsworth, or anything
that happened...

His image becoming fainter.

JOE

What? What about Betty?

(CONTINUED)

321 CONTINUED:

321

JORDAN

It's all right, Joe. You won't remember. You have a new life now... There's a design in everything, you and Jarrett are one. It's your destiny, Joe. You are back on your own road... goodbye... Joe.

JOE

Oh, no. I will remember. I will remember.

JORDAN

Goodbye, Joe.

Jordan is gone.

322 ANOTHER ANGLE

322

TRAINER

(to TV Interviewer)

I better get him out of here, he got hit on the head.

He pulls another player in front of the camera, puts ice pack on Joe's head.

TRAINER

(continuing)

C'mon, Jarrett.

(he leads Joe off to one side)

Tom! Hey, look at me.

(he turns Joe around)

Are you all right? What is it you want to remember?

Joe stares at him blankly.

TRAINER

(continuing)

Who are you talking to?

JOE

I don't know...

323 INT. LOCKER ROOM - JOE, TRAINER

323

Joe puts his hand to his head, then straightens. His demeanor is suddenly different... new.

(CONTINUED)

323 - CONTINUED:

323

TRAINER
(suddenly; with
alarm)

Tom.... you know where you are?

JOE
Sure. At the stadium.

TRAINER
You know your name?

JOE
Yeah. Do you know yours?

He suddenly laughs and grabs him by the scruff of the neck.

TRAINER
Jesus! For a minute you had me scared.

324 INT. TRAINING ROOM - THE ROOM HAS EMPTIED - LATER

324

Corkle rushes in.

CORKLE

Joe? Joe? Oh...
(he raises his voice)

Uh.... Tom. Are you in there? It's Corkle.

TRAINER

He's getting dressed. I just put a couple of butterflies on that cut. Hey, that's something about Farnsworth, huh!? Poor son-of-a-bitch.

CORKLE

Yeah.

325 INT. LOCKER ROOM - JOE

325 *

He is standing by his locker, finishing dressing. There is a butterfly bandage over his brow and his eye is turning black. Corkle rushes up to him, still carrying the trombone.

CORKLE

Did you hear?

(MORE)

(CONTINUED)

325 CONTINUED:

325

CORKLE (CONT'D)

Julia Farnsworth laid the whole thing on Abbott and Abbott said she made him do it.

JOE

Yeah, I heard. Poor Farnsworth. What are you doing with that trombone, do you play?

CORKLE

Do I play?... What are you talking about?

JOE

What do you mean what am I talking about?

CORKLE

I mean, what are you talking about? What's the matter with you, Joe?

JOE

(staring-at-him)
Nothing's the matter with me, Coach. What's-the-matter with you?

CORKLE

(looking quickly around; then lowering his voice)
Is something wrong, Joe?

JOE

Is this a gag, Coach?

CORKLE

(after a moment)
Joe, what are you doing to me?

JOE

(after a moment)
What?

(CONTINUED)

325. CONTINUED:

325

CORKLE

You only know one song. Play it,
Joe. Please.

There is a pause.

326 ANOTHER ANGLE

326

JOE

(carefully)

You know what's lousy about
champagne? You just keep
swallowing it because it
doesn't taste like anything
and you're silly drunk. Want
a ride home, Coach?

CORKLE

(slowly)

What did they do to you? Joe...
what did they do to you? You...
don't remember me.

JOE

Sure I do. Sure I remember you.
And a little fresh air wouldn't
hurt.

CORKLE

(slowly)

Do me a favor, will you... Tom?

Joe nods.

CORKLE

(continuing)

Look at me really good. A good
look.

Joe looks at him.

JOE

(finally)

Yeah?

CORKLE

(slowly)

Aw... Joe. Joe.

(CONTINUED)

326 CONTINUED:

326

JOE

You wanna tell me why you keep
calling me 'Joe'?

CORKLE

I.... I keep remembering...
Pendleton.

JOE

Well, he was a hell of a ball
player. He was a hell of a guy.

CORKLE

Yeah. He was. He sure was.
Well...

(he holds out
his hand)
... you played... a hell of a
game. Jarrett.

JOE

(surprised; he
shakes hands)
Thanks. You sure you don't want
a ride?

CORKLE

No. I'm gonna sit here for a
while.

JOE

See you.

327 INT. CORRIDOR

327

Joe walks out through the corridor leading to the exit. He walks briskly at first... then stops... looks at his watch... starts again... sees Betty approaching from the opposite end of the corridor.

- 328 - INT. CORRIDOR -

328

JOE

Can I help you?

(CONTINUED)

328 CONTINUED:

328

BETTY

I'm trying to find Mr. Corkle.
Is he inside?

JOE

Yeah. Don't -- I know you?

BETTY

I don't think so.

JOE

No. I guess I don't. I thought
.... for a minute I was sure I
knew you. Did you ever get that
feeling?

BETTY

(staring at him)

Yes.

(after a moment)

Do you... think Mr. Corkle will
be out soon?

JOE

Uh-huh.

They stand staring at each other.

329 ANOTHER ANGLE

329

JOE

Did -- you like the game?

BETTY

I only saw the end.

JOE

Oh.

BETTY

But what I saw was very interesting.

(she stops suddenly
and stares at his
eyes)

Your eye is hurt.

JOE

It's nothing. Just a little
swollen.

BETTY

It looks bruised.

(CONTINUED)

329 CONTINUED:

329

JOE
It doesn't hurt.
(a beat)
I'm Tom Jarrett.

BETTY
I'm Betty Logan.

JOE
Nice to meet you.
(there is a pause)
You... interested in football?

BETTY
A friend of mine... was.

JOE
In football? Do I know him?

BETTY
Leo Farnsworth.

JOE
Oh... I'm sorry... Was he a pretty close friend?

BETTY
I loved him.

JOE
Oh... that's too bad. I'm sorry.

BETTY
Yes.

She suddenly reaches up and touches the bandage on the side of Joe's eye.

JOE
Why did you do that?

BETTY
I thought... your bandage was loose. I didn't mean to.

JOE
No. That's okay.

330 ANOTHER ANGLE

330

The lights flick off. The corridor door leading to the tunnel slams shut.

(CONTINUED)

330 CONTINUED:

330

BETTY

What's that?

JOE

Don't be scared.

BETTY

What?

JOE

It's just a warning. They're closing up the place. Don't be scared.

BETTY

I'm not scared.

331 ANOTHER ANGLE

331

The lights come back on.

JOE

Your voice.... in the dark... your voice sounded so familiar. I could swear I heard it before. I did hear it before. But I can't remember where.

BETTY

That's funny. I felt that, too. For a minute... when the lights went out... and you said... something...

JOE

I said, 'Don't be scared.'

BETTY

Yes. Then. Well... People are always thinking they knew someone before. There's even a name for it. I can't remember that, either. Well... if Mr. Corkle isn't coming out...

JOE

Please don't go. I... look, I was just in a big hurry because I was supposed to meet somebody I knew.

(MORE)

(CONTINUED)

331. CONTINUED:

331

BETTY
Well... thank you.

She starts to go.

JOE
Please don't go. I... look, I was just in a big hurry because I was supposed to meet somebody. And... I don't know why... I'm not sure who it was. So... I mean, if you don't have... I mean, would you like... to have a cup of coffee... or...

She does not answer.

JOE
(continuing)
I guess not. I'm sorry about Farnsworth...

She does not answer.

JOE
(continuing)
I guess not -- huh?

BETTY
Are you the quarterback?

JOE
Yeah. How did you know?

BETTY
I don't know. I just... recognized you. There's something about you I recognize.
(she looks at him;
smiles)
I'd like to have a cup of coffee with you.

He smiles back at her. Takes her arm. They go out.

332 EXT. STADIUM - JORDAN - NIGHT

332*

In the stands watching Joe and Betty go.