

SOAP

EPISODE #7

1977 WITT/THOMAS/HARRIS PRODUCTIONS

"SOAP"

#007

CAST

BILLY TATE JIMMY BAIO
JODIE DALLAS BILLY CRYSTAL
MARY CAMPBELL. CATHRYN DAMON
BENSON ROBERT GUILLAUME
JESSICA TATE KATHERINE HELMOND
CHESTER TATE ROBERT MANDAN
BURT CAMPBELL. RICHARD MULLIGAN
THE MAJOR. ARTHUR PETERSON
EUNICE TATE. JENNIFER SALT
DANNY DALLAS TED WASS
CHUCK/BOB. JAY JOHNSON
DANNY DALLAS ERIC MASON

SETS

ACT ONE

INT. CAMPBELL KITCHEN - MORNING
INT. CABIN

ACT TWO

INT. DANNY'S ROOM
INT. CAMPBELL LIVING ROOM
INT. TATE LIVING ROOM

INT. BILLY'S BEDROOM (INSERT #005)
EXT. CONSTRUCTION SITE (PRE-SHOOT #008)

ACT ONE

SCENE 1

(FADE IN:)

INT. CAMPBELL KITCHEN - MORNING
(Jessica, Mary, Chuck, Bob)

JESSICA

But I don't understand. If it's a doll, and it's his doll, how can he think it's real?

MARY

He does. I swear. I mean, it's got its own bed, I have to serve it dinner... last night I had to make fish because it doesn't eat meat.

JESSICA

Why doesn't it eat meat?

MARY

Jessica! It doesn't eat. And the fighting that's always going on... Chuck and the dummy are always arguing with each other.

JESSICA

Well, that's ridiculous. You'd think if he was going to have a doll, he'd pick one he could get along with.

MARY

(O.S. NOISES)

Ssh. Here they come. Listen
to me -- "They". I'm as crazy
as everyone else.

(CHUCK AND BOB ENTER)

CHUCK

'Morning.

MARY

Chuck, I'd like you to meet my
sister, Jessica Tate. Jessie,
this is Chuck Campbell.

CHUCK

Hi.

JESSICA

Hello.

MARY

... and Bob.

JESSICA

Hello, Bob.

BOB

(TO CHUCK)

Big ones.

(JESSICA SMILES AND BLUSHES)

MARY

Your eggs are almost ready, Chuck.

(CHUCK AND BOB SIT DOWN)

BOB

(TO JESSICA)

You married?

JESSICA

Yes.

BOB

Too bad.

JESSICA

Why?

BOB

'Cause I'd like to take you out,
but I won't date married women.

JESSICA

(INDICATING CHUCK AND BOB)

This is cute, Mary.

(MARY PUTS EGGS DOWN IN FRONT
OF CHUCK)

BOB

Hey, Cookie. You forget
something?

(MARY RELUCTANTLY PUTS A PLATE
OF EGGS DOWN IN FRONT OF BOB)

JESSICA

(TO MARY)

I'm dying to see how he eats
it.

BOB

Oh, God, I really need this.

(MORE)

BOB (CONT'D)

I really need eggs like rocks
this morning.

(MARY DOESN'T RESPOND)

BOB (CONT'D)

(TO MARY)

Sweetheart, about these little
yellow boulders on my plate
here...

(MARY DOESN'T RESPOND)

BOB (CONT'D)

Hey, Babe. Nice try but no
cigar. These eggs will have to
be a re-do.

CHUCK

Uh, Mary, Bob's eggs are too
hard. He said "over easy".

MARY

Now listen, Chuck. Enough is
enough. I am not making any
more eggs and that's final.
That I make eggs, in the first
place, for a... a... doll that
doesn't eat is crazy. But if
you expect me to cook them
again -- forget it.

BOB

Okay. That's it.

(MORE)

BOB (CONT'D)

Call United Airlines. I want
the first flight outta here.

CHUCK

Just calm down. This is my
family.

BOB

Of course. How else could
anyone explain you.

MARY

Boys, enough. Stop it.

BOB

Stop it? Stop it, she says?
Who do you think started this,
pussycat, you and your rotten
eggs.

CHUCK

(NICELY)

Bob, please. You know, he's
right, Mary. In fact, you've
been creating tension between
us ever since we came here.

BOB

(TO MARY)

What's the matter? You can't
stand to see two people getting
along?

MARY

I have not. I haven't done...

(SHE STOPS)

I don't believe this. I'm
defending myself to a dummy.

JESSICA

Mary. If I may say something.

(MARY LOOKS AT HER AGHAST)

JESSICA (CONT'D)

I was here. I heard. You did
refuse to serve him.

MARY

Jessica!

JESSICA

It's all right. You're tired.
I'll tell you what. You sit
down and I'll make the eggs.

(TO BOB)

How about an omelette?

BOB

Dynamite.

JESSICA

Cheese. I'll make a cheese
omelette with some ham.

BOB

Cheese is fine, but hold the
ham, cutie. I'm an Orthodox
Jew.

JESSICA

Really! I went to school with
a Jew. Maybe you're related.

(MARY REACTS AS WE:)

(CUT TO:)

SCENE 2

INT. CABIN
(Burt, Danny)

(BURT AND DANNY ARE WHERE WE
LEFT THEM, DANNY POINTING A
GUN AT BURT)

BURT

You're going to kill me? Uh,
Danny. You're joking, right?
Well, I mean, of course you're
joking.

(DANNY SHAKES HIS HEAD "NO")

BURT (CONT'D)

What "no"? You mean you're
actually going to kill me?

(DANNY NODS)

BURT (CONT'D)

(BEAT)

I'm having a lot of trouble
believing this.

(A BEAT)

Uh, Danny, if you're really
going to kill me, could you at
least tell me why.

DANNY

You killed my father.

BURT

That could do it. Well, that
explains the gun.

(MORE)

BURT (CONT'D)

Now the gun makes sense. To tell you the truth, I'm a little relieved. Really. You know what it's been like keeping this secret? The guilt. The nightmares.

DANNY

I have to do it, Burt.

BURT

(UNDERSTANDING)

Hey...

DANNY

No. I want you to know I have to do this. I don't really want to, no matter what you did, but I have to. Otherwise they'll kill me.

BURT

Hey, come on. I understand. I mean, what kind of choice is that. You or me. Naturally you'll pick me. So don't feel bad about it.

DANNY

Well, I just wanted you to know.

BURT

(A BEAT)

Well. Are we gonna do this now
or wait a while or what? Nah,
do it now. I want it over with.
This and the dentist are two
things I don't like to think
about for too long.

(A BEAT)

So... uh... 'Bye, Danny. WAIT!
Do you mind if I sit down?

DANNY

No.

BURT

Good. I think I'd rather sit.
That way I won't fall over.

(HE SITS)

Danny, if I'm sitting, you have
to lower the gun or else you'll
hit the wall.

DANNY

This is very hard for me, Burt.

BURT

You think it's easy for me?

DANNY

No. But I have to pull the
trigger.

BURT

Hey, I'm the one that's getting
shot here.

DANNY

Yeah, but I'll have to live with
it.

BURT

But I'll be dead.

(A BEAT)

A little lower, Danny. You ever
shoot before?

DANNY

No.

BURT

Too bad. Okay. Well, line me
up with the sight. The little
thing on the end.

(DANNY LOCATES IT)

BURT (CONT'D)

'Bye, Danny.

DANNY

'Bye, Burt. I can't do it.

BURT

All right. Give me the gun.
I'll shoot myself.

DANNY

I'm not giving you the gun.

BURT

Danny, if you don't do it,
they'll kill you. Now shoot me.

DANNY

No.

BURT

Danny, if you get killed, your
mother'll never survive it.
You're her son. I'm just her
husband. I mean her first
husband was killed. She's used
to it.

DANNY

No.

BURT

Tell you what. We'll make it a
game. Make believe it's a
shooting gallery and I'm one of
those bears, okay? I'll move
around like they do.

(BURT STARTS MOVING AROUND
LIKE A SHOOTING GALLERY BEAR)

DANNY

Forget it, Burt. No way in the
world am I gonna shoot you.

BURT

But if they want me dead, they'll
kill me anyway. So do it and at
least get the credit for it.

DANNY

They don't care about you dead.
They need something on me. I'm
gonna have to hide out.

BURT

(A BEAT)

You'll need money. I'll give
you money. I've got some saved.

DANNY

No.

BURT

Yes.

DANNY

I'm not gonna take your money,
Burt.

BURT

We're not discussing it. You
are.

DANNY

No way.

BURT

(GETTING MAD)

Danny, come on. Either kill
me or take my money. One or
the other.

DANNY

Okay, okay. I'll take some
money.

BURT

Good.

DANNY

I just don't know what to tell
Ma. I can't tell her the truth.

BURT

No, she'd be worried sick.
Plus which once she knows the
whole story, she wouldn't be
too thrilled with me -- a
murderer.

DANNY

Don't worry. I'd never tell
her. The Godfather told me the
whole thing. I know why you
did it.

BURT

Thanks, Danny. Come on. Let's
go. On the way home, we'll make
up a story to tell your mother.

DANNY

Burt. What could we possibly
tell her?

(BURT THINKS IT OVER A BEAT AND
CAN'T THINK OF A THING)

BURT

Maybe you'd better kill me.

(FADE OUT.)

END OF ACT ONE

ACT TWOSCENE 1

(FADE IN:)

INT. DANNY'S ROOM
(Jodie, Danny)

(DANNY IS PACKING. JODIE ENTERS)

JODIE

Hey. What are you doing?

DANNY

I gotta go away for a while.

JODIE

Where?

DANNY

A little vacation.

JODIE

You're in trouble.

DANNY

I'm not in trouble.

(JODIE PICKS GUN OUT OF
SUITCASE)

JODIE

A vacation, huh. Well, this
oughta get you fast room service.

DANNY

I've got no choice.

JODIE

But where will you go?

DANNY

I got some plans. I'll be okay.
Hand me that stuff over there,
will ya.

(JODIE PICKS UP SOME CLOTHES)

JODIE

Danny, we'll get a lawyer. We'll
go to the police.

DANNY

If we go to the police, I'll be in
jail when they kill me. If we get
a lawyer, I'll be broke when they
kill me. Forget it. I've got to
go.

JODIE

Well, I think there's something we
should talk about before you go.

DANNY

How do you fold a jacket?

JODIE

Give it to me.

(HE TAKES THE JACKET)

JODIE (CONT'D)

When you come back, you might have
a sister.

DANNY

What are you talking about?

JODIE

In a few days, I'm going into the hospital for the sex change operation.

DANNY

Come on, Jodie. I'm not in the mood for jokes now.

JODIE

I'm serious.

DANNY

Cut it out.

JODIE

Danny, it's not a joke. I'm gay.

DANNY

You never stop, do you.

JODIE

Face it, will you. I'm a homosexual. It's the truth. I am gay.

DANNY

Hand me those pants.

JODIE

Danny, don't make it hard for me. What you're doing is saying you can't accept me if I'm gay.

DANNY

You're not gay.

JODIE

I am.

DANNY

That's ridiculous. How can you be gay. We're brothers. And I'm not gay.

(MORE)

DANNY (CONT'D)

So you're not gay. Anyway, you're too good in sports.

JODIE

That's got nothing to do with it.

DANNY

You're not gay.

JODIE

Have you ever seen me out with a girl. Well?

(NO RESPONSE)

Have you?

DANNY

You're not gay. You're shy. Hand me those shirts.

JODIE

Danny...

DANNY

(GETTING ANGRY)

You are not gay. You are not gay,
I don't want you to be gay and
you're not so hand me those shirts.

(JODIE DOESN'T HAND THE SHIRT.
DANNY LOOKS AT HIM A LONG BEAT)

DANNY

Why?

JODIE

I don't know why. I just am.

DANNY

Maybe you're not. I mean how can
you be sure?

JODIE

I'm in love with Dennis Phillips,
the quarterback.

DANNY

Is that it? Is that the proof?

(HE LAUGHS)

For God's sake, I'm crazy about Joe
Namath. I idolize Mean Joe Green.
I would give anything to meet...

JODIE

(INTERRUPTING)

We're lovers, Danny.

DANNY

(A BEAT)

Dennis Phillips is gay!

(JODIE NODS)

Boy, this is a lot for one day.

JODIE

Danny, what's the big deal. Now that
you know, am I any different? We're
not friends any more?

DANNY

You don't look gay.

JODIE

Danny, I'm still me. I'm still
the Jodie who plays tennis with you.
I'm still the Jodie who bowls with
you. I'm still the Jodie who
laughs with you. I'm still the
Jodie who counts on you.

DANNY

You're probably not gay.

JODIE

(ANGRY, HURT)

I am. And it shouldn't matter.
And if it does and you don't love
me now because of it, then you've
never loved me at all.

(HE STARTS FROM THE ROOM)

DANNY

All these years, I didn't want to
listen to you. I didn't want to
hear it. I thought if I heard it,
I could never look at you again.

JODIE

Well, can you?

(DANNY NODS "YES")

(A BEAT)

JODIE (CONT'D)

Are we still friends?

DANNY

Are you kidding.

(HE HUGS JODIE)

Are we still friends... Not only
are you gay, you're a jerk.

JODIE

Thanks, big brother.

DANNY

You're okay, little brother.

(JODIE STARTS TO EXIT. DANNY
WATCHES HIM)

DANNY (CONT'D)

Hey, you know...

(JODIE STOPS)

Now that I look... you do walk
kind of funny...

(CUT TO:)

SCENE 2INT. CAMPBELL LIVING ROOM - EVENING

(Mary, Danny, Jodie, Chuck, Bob, & Burt)

(MARY, DANNY, JODIE, CHUCK AND
BOB ARE SEATED. BURT STANDS)

BURT

Sit down, Mary. Chuck. All right,
everybody. Now, I asked you all
in here because Danny has some
really great news. And he told me
first, is that terrific? I mean, a
couple of days ago we were throwing
breakfast at each other and now he
comes to me with his plans for the
future. Is that something?!

(BOB MAKES SNORING SOUND)

CHUCK

Pipe down!

BOB

I really needed to be dragged down
here in the middle of the night. I
just took a Seconal.

MARY

What's the news, Burt?

BURT

Well... we all know that Danny has
been involved in some very dangerous
activities with some very dangerous
people

(MORE)

BURT (CONT'D)

Well, he's getting out of all that.

MARY

Danny!

BURT

Not that what he's getting into
isn't dangerous. But the people
he's getting into it with... aren't.
They're nice. A very nice crowd of
people. So what you're losing is a
rotten bunch of people and what you're
keeping is a little of the danger.
And, after all, what isn't a little
dangerous? I mean, crossing the
street is a little dangerous.
Eating eggs is a little dangerous.

BOB

Listening to this is a little boring.

JODIE

(TO CHUCK)

Hey, could you keep it down?!

MARY

(A BIT SUSPICIOUS)

And, exactly what sort of dangerous
thing does this nice crowd of people
do?

(PAUSE)

DANNY

(ALMOST INAUDIBLE)

... spying, Mom...

MARY

What?!

DANNY

Spy. I'm... gonna be a spy.

MARY

A spy.

DANNY

Right.

BOB

That's it. I'm moving to France.

MARY

Very nice. You'll run around in a trench coat getting shot at. I love it.

DANNY

Ma...

MARY

And Mrs. Baum down the street thought she had a good one when her daughter became a hooker? Nothing.

DANNY

Mom, please. Try and understand. I don't want to leave you like this. But I gotta go.

MARY

You're leaving now?

BURT

Mary, there's just so much spying
he can do in the living room.

MARY

But when will I see you again? Do
you spy weekends? When will you
ever come home.

DANNY

I'll come whenever I can. I'll have
to be in disguise, though.

MARY

In disguise.

DANNY

Right.

MARY

Wonderful. I'll be the only mother
who gets visits from her son and
doesn't know it.

(DANNY GOES UP TO JODIE)

JODIE

Bye, big brother.

DANNY

Bye, little brother.

(THEY HUG. DANNY GOES UP TO
BURT. THEY HUG)

BURT

Take care of yourself.

DANNY

Thanks, Burt. Bye, Chuck.

JODIE

(SIGNALS BUFT AND CHUCK)

Come on.

(JODIE, BURT AND CHUCK LEAVE
THE ROOM)

(DANNY GOES UP TO MARY)

DANNY

Ma.

MARY

I can't.

(SHE GOES QUICKLY AWAY TO
ANOTHER PART OF THE ROOM.
DANNY FOLLOWS)

DANNY

Please, Ma.

MARY

I'm not ready for this. I mean it
was only yesterday I was changing
your diapers. I swear. Yesterday,
I fed you strained beets for the first
time and you spit them out at me. And
now you're leaving. And I don't
know where you're going or what'll
happen to you. Yesterday you were
spitting up, today you're spying.
It's hard to make the adjustment.

DANNY

I'll come back, Ma. I promise.

As often as I can.

MARY

You'll take care of yourself?

DANNY

I will.

MARY

You'll remember to eat? Listen to this. I'm telling a spy to eat regular meals.

DANNY

I'll eat, Ma. I promise.

(HE KISSES HER)

Goodbye.

(HE STARTS WALKING AWAY)

MARY

Wait.

(SHE HUGS HIM)

I love you. You're still my baby. No matter how old you are, you're still my little boy. When you're eighty years old and putting your teeth in a glass, you'll still be my little boy.

DANNY

I know.

MARY

Now I guess I have to say goodbye.

(DANNY NODS)

Could I say good night instead? It's
easier.

DANNY

Good night, Ma.

(THEY KISS)

MARY

Good night, Danny.

(HE TURNS AND LEAVES. SHE
WHISPERS)

Goodbye.

(CUT TO:)

SCENE 3

INT. TATE LIVING ROOM - NIGHT

(Benson, Jessica, Eunice, Billy,
Major, Mary, Burt, Jodie, Chuck,
Bob, Danny)

(BENSON, JESSICA, EUNICE, BILLY
AND THE MAJOR ARE THERE)

BENSON

(TO JESSICA)

No sir. No siree. I have served
food to people who don't eat it and
I have served food to people who
throw it, but no way, am I gonna
serve food to a dummy.

JESSICA

But, Benson, he's a guest.

BENSON

Forget it.

JESSICA

The dinner's in his honor.

CHESTER

Jessica, Benson has been with us for
I don't know how many years, and I
have never agreed with him. Now,
although it pains me to say this, he
is absolutely right. I, for one, am
going out for dinner.

BENSON

I'll join you.

CHESTER

Fine, Benson.

JESSICA

But, Chester...

BENSON

(TO CHESTER)

You wanna eat Chinks? I'm in the mood for Chinks.

CHESTER

Chinese food is fine, Benson. I know just the place. Billy, you want to come to the Chinks with Benson and me?

BILLY

Are you kidding? And miss this?

CHESTER

A dinner party for a dummy. Really, Jessica.

SFX: THE DOORBELL RINGS

(JESSICA OPENS THE DOOR. MARY, BURT AND JODIE COME IN. AD LIB HELLOS)

JESSICA

Where are Chuck and Bob?

MARY

Tell them, Burt.

BURT

(HEDGING)

They're coming.

JESSICA

Didn't they come with you?

BURT

(AWKWARD)

Well, yes, kind of...

JODIE

Go on, Burt. Tell them what happened.

BURT

It's no big deal. They had... a...
a fight.

MARY

And made us stop the car so they
could continue it in private.

EUNICE

(TO BURT)

Your son and his dummy are fighting?

BURT

... Yes...

JODIE

Tell 'em what they're fighting about,
Burt.

BURT

Come on...

MARY

No. Tell them, Burt.

BURT

Billing.

EUNICE

What?

BURT

Billing. You see the act is called
Chuck and Bob. And Bob feels that
since he's the main attraction, his
name should be first.

CHESTER

I don't believe this.

BURT

Well, I can understand his point.

CHESTER

Benson. Come on.

(AS CHESTER AND BENSON ARE ABOUT
TO START FOR THE DOOR, CHUCK
AND BOB COME IN)

BOB

Hello, everyone. Please accept my
apologies, but we had to settle a
little something outside.

JESSICA

Oh, that's quite all right. I'm
so glad you're here. Come meet
everyone.

BOB

You'll have to forgive my partner,
but he's not talking.

BURT

Cute, isn't it.

BOB

(TO CHUCK)

You're behaving like a baby,
you know that.

JODIE

(TO EUNICE)

Did I exaggerate?

(JODIE AND EUNICE GO AND SIT
DOWN)

JESSICA

This is my father, the Major.
Daddy, this is Chuck and Bob.

MAJOR

This is some USO show.

BOB

(SINGS)

Uh-oh. Looney tunes.

JESSICA

This is my husband, Chester.
Chester, this is Chuck and Bob.

(CHESTER GIVES JESSICA A LOOK)

BOB

This is him! You've got to be kidding,
baby. This guy's eighty if he's a
day. He should be sitting on a porch
watching the grass.

JESSICA

(TO CHESTER)

Doesn't he have a marvelous sense
of humor.

BOB

I hope he's got plenty of money,
'cause that's probably all you're
getting from him.

CHESTER

Jessica.

JESSICA

Why don't we all have drinks. Let's
all go to the bar, shall we, and
have some drinks.

BENSON

(TO CHESTER)

I ain't staying.

CHESTER

Just make the drinks and then we'll
go. Come on. I'll help.

(EVERYONE GOES TO THE BAR
EXCEPT CHUCK AND BOB)

BOB

(TO CHUCK)

Listen, cretin. You better open
your mouth and do some talking or
I'm leaving.

(MORE)

BOB (CONT'D)

(A BEAT)

All right, all right. It stays
Chuck and Bob. Happy now, cretin?
Now, could we get over to the damn
bar. If I don't have a drink, I'll
never get through this evening.

(CHUCK AND BOB GO OVER TO THE
BAR)

BOB (CONT'D)

Scotch and soda, neat.

(BENSON POURS A MARTINI AND
HANDS IT TO CHUCK. HE THEN
FOLDS HIS ARMS ACROSS HIS
CHEST)

BOB

Hey, Sambo. The noon whistle didn't
blow. I said scotch.

BENSON

What did you say to me, blockhead?

BOB

Hey, brother. You should be nice
to me. We're both minorities.

BENSON

(TO CHUCK)

One more word and he goes in the
fireplace.

(SFX: DOORBELL RINGS)

(JESSICA GOES, OPENS DOOR. AN
OLD WESTERN UNION MAN IS STANDING
THERE)

JESSICA

I'll get it.

WESTERN UNION

Telegram for Mary Campbell.

JESSICA

I'll take it.

WESTERN UNION

I have to hand deliver it.

JESSICA

Oh. Well, come in. Mary.

(MARY TAKES THE TELEGRAM, OPENS IT, AND THROWS HER ARMS AROUND THE WESTERN UNION MAN, KISSING HIM)

BENSON

Must be good news.

(BURT TRIES TO PULL THE TWO APART)

BURT

Hey. What are you doing? Take it easy, fella.

MARY

It's Danny. It's Danny.

BURT

Danny?

MARY

In disguise.

DANNY

I just wanted to say hello. I'm afraid I can't stay.

BOB

Good.

JESSICA

Is that one of your spying disguises?

DANNY

Yes, Aunt Jessica.

JESSICA

It's wonderful. No one would
recognize you.

DANNY

I have to go now. Bye, Mom.

Bye, everyone.

(THEY HUG)

I'll come again, soon.

(DANNY GOES TO THE FRONT DOOR,
OPENS IT. HEADLIGHTS GO ON
FRAMING HIM IN LIGHT, SHOTS
RING OUT)

DANNY (CONT'D)

Get down, everyone.

(EVERYONE THROWS THEMSELVES ON
THE FLOOR. DANNY DASHES ACROSS
THE ROOM AND FLINGS HIMSELF THROUGH
THE LIVING ROOM WINDOW INTO THE
NIGHT)

(THE SHOOTING STOPS. BRAKES
SQUEAL)

BOB

I've been hit! I've been hit!

CHUCK

Oh, my God!

BOB

I'm going. I'm fading fast.

CHUCK

Please don't die. Please. Somebody!

Help! He's been hit!

JESSICA

Chester, do something! Call an
ambulance!

(CHESTER DASHES FOR THE PHONE)

BILLY

(WALKS OVER TO PHONE)

Dad. You're calling an ambulance
for a dummy.

(CHESTER LOOKS AT HIM)

It's a dummy, Dad.

(CHESTER HANGS UP. THE MAJOR
CRAWLS ACROSS THE FLOOR TO BOB)

MAJOR

You'll get the purple heart, soldier.
And I'll write a beautiful letter
home to your mother.

CHUCK

You can't die. I can't go on
without you.

BOB

I need a cigarette. Gimme a cigarette.

CHUCK

But you quit.

BOB

I'm dying, moron.

CHUCK

(TO EVERYONE)

A cigarette. Please. A cigarette.

BENSON

I got some.

(HE STARTS TO GO)

BILLY

Benson. It's a dummy, Benson.

(THAT STOPS BENSON)

ANGLE: BURT, MARY AND JODIE

MARY

My God, they're trying to kill
him.

JODIE

It's all right, Ma. He got away.

BURT

He'll be okay.

ANGLE: CHUCK AND BOB

CHUCK

Don't die. I'll do anything. I'll
make it Bob and Chuck.

BOB

Bob and Chuck?

CHUCK

Yes.

BOB

Got a nice ring to it.

(HE SITS UP)

Well, what are you all standing
around for with your thumbs up
your nose. Are we gonna eat
dinner or not.

CHUCK

But your wound?

BOB

Nothing. A nick. A little plastic
wood, I'll be fine. Come on.

JESSICA

I'm so glad he's all right.

CHESTER

Jessica, he's a doll.

JESSICA

I knew you'd like him.

BURT

(TO MARY)

Well, all's well that ends well.

Come one.

MARY

I'll be in in a minute.

(THEY GET UP AND EVERYONE STARTS
TO THE DINING ROOM. AS THEY GO)

CHESTER

Wonderful, Jessica.

(MORE)

CHESTER (CONT'D)

The Campbells come over for a little Tuesday night shoot-out. Ventriloquists and spies. This is the last time they come to dinner.

(THEY ALL EXIT, LEAVING MARY THERE ALONE)

MARY

I don't know how much more I can take.

(SHE LOOKS HEAVENWARD)

I know we all have our crosses to bear, but this is ridiculous.

(FADE OUT.)

END OF ACT TWO

SCENE FOR #005 (AIR 6)

TO BE SHOT DURING #007

#005 - TO BE SHOT #007

INT. BILLY'S BEDROOM - MORNING
(Chester, Billy)

(BILLY IS LYING IN BED. CHESTER
ENTERS)

CHESTER

Billy, what's this about you
not going to school because a
girl broke up with you.

(BILLY PULLS THE BLANKETS OVER
HIS HEAD)

CHESTER (CONT'D)

Billy, come out. Billy.

(NOTHING)

Billy, you come out from under
there or I cut off your
allowance.

(BILLY COMES OUT)

CHESTER (CONT'D)

Now what is this?

BILLY

I can't go back. I can't face
the kids.

CHESTER

So what do you intend to do
with your life?

BILLY

I don't know. Join the circus
... become a clown...

CHESTER

And all because of some little girl?

BILLY

She's not some little girl. We were going steady. And then she left me for a junior.

CHESTER

Why don't you fight for her? Win her back.

BILLY

Dad, the guy's six-one and drives a convertible. I'm a midget with a Schwinn...

CHESTER

And what is she, the only girl in the world? Billy, do you know how many girls there are out there? They're all over the place. Thousands, millions of them. Beautiful, glorious, won...

(HE CATCHES HIMSELF)

BILLY

Yeah. But I want Molly.

CHESTER

That's only because you don't have Molly.

(MORE)

CHESTER (CONT'D)

Let me tell you a story. When I was younger, before your mother, I met the love of my life. She was it, Billy. Everything I've always wanted. Bright, charming, good, decent, kind, caring and with a body that wouldn't quit. We had a glorious idyllic romance. It was wonderful. I knew then why men wrote poetry.

BILLY

And what happened?

CHESTER

I lost her.

BILLY

What?

CHESTER

She took sick. It was before penicillin and she... she... I lost her. I thought life was over. I stayed in my room and I drank. I never wanted to come out. But after awhile, I got bored and drunk and my clothes smelled bad. And I realized self pity couldn't bring her back. So I went out.

(MORE)

CHESTER (CONT'D)

And I realized life was still beautiful. It was still worth living.

BILLY

Gee. That's nice.

CHESTER

Life goes on, Billy. There's a whole world out there.

(BILLY GETS UP)

BILLY

You're right. You're absolutely right. I mean, you had a whole romance with a wonderful woman who died and you went on. I had a week with a thirteen year old shrimp who lisps, I'm gonna throw away my life?

CHESTER

Good boy.

BILLY

Thanks, Dad.

CHESTER

See you at breakfast.

(CHESTER STARTS TO LEAVE)

BILLY

Hey, Dad. I'm really sorry.

CHESTER

About what?

BILLY

That woman who died.

CHESTER

Oh, I made that up.

BILLY

What?

CHESTER

Yeah.

BILLY

You made it up?

CHESTER

Sure. I had to do something
to get you out of bed.

BILLY

You lied to me?

CHESTER

Hey, it could've happened. And
the illustration served to show
you how silly you've been
behaving. I mean, I had to do
something, Billy. So think of
it as a personalized illustration.
But a lie? Me? Never, Billy.

(CUT TO:)

THE FOLLOWING IS A SCENE THAT
WILL BE INSERTED INTO SHOW #008
-- AIR 9.

THE ONLY PART OF THIS SCENE THAT
WILL BE SHOT DURING THIS SCRIPT,
WILL BE THOSE DIALOGUES TAKING
PLACE AT THE CONSTRUCTION SITE.

INT. PSYCHIATRIST'S OFFICE - DAY
(Dr. Mead, Burt)

(BURT IS LYING ON THE COUCH.
HIS LEGS DANGLE OFF THE END.
DR. MEAD IS SITTING WITH A
NOTE PAD)

DR. MEAD

... And what happened after your
mother disappeared?

(NO RESPONSE)

Mr. Campbell, I understand
these things are sometimes
difficult to talk about, but
if...

(SLIGHT SNORING FROM THE COUCH.
DR. MEAD GOES OVER AND POKES
BURT)

DR. MEAD (CONT'D)

Mr. Campbell.

BURT

Oh! Sorry. Guess I dozed off
there. That happens a lot. I
fall asleep like that.

(SNAPS FINGERS)

In a chair, on a plane, in the
bathroom. Almost drowned once
in the tub. Where was I?

DR. MEAD

You said when you were a little
boy, your mother went out for a
pack of Camels one day and didn't
come back for five years.

BURT

Right. Five, six years.

(BURT IS TRYING UNSUCCESSFULLY
TO GET COMFORTABLE)

You must treat a lot of short
people.

(HE SITS UP)

Look. This is ridiculous. My
mother has nothing to do with
this. I mean my wife wanted
me to come here to find out
why I'm impotent. Well, I know
why I'm impotent and it's
ridiculous to come here and pay
you to find out what I already
know.

DR. MEAD

I can understand that.

BURT

(GETTING UP)

Good.

DR. MEAD

Why are you impotent?

BURT

I can't tell you that. I mean
even if I could tell you, which
I can't, what difference would
it make. All it would mean is
I'd be impotent and you'd know
why. Big deal.

DR. MEAD

Very often it helps just to get things off our chests. That process alone can be healing.

BURT

(GETTING UP AGAIN)

Well, too bad I can't take advantage of it.

DR. MEAD

You can, Mr. Campbell. Whatever you say here is absolutely confidential.

BURT

You mean, you can't tell anybody what someone says here?

DR. MEAD

That's right.

BURT

No matter how terrible it is.

DR. MEAD

That's correct. But, Mr. Campbell, everyone who comes in here thinks that they have the most awful secret. That what they're going to tell me is something I've never heard before. And it never happens. We all have the same secrets.

BURT

Oh, no we don't.

DR. MEAD

We do, Mr. Campbell.

BURT

No. This one, I guarantee,
you've never heard.

DR. MEAD

I bet I have.

BURT

Never. Hey, I know what you
hear. You hear a guy fools
around on his wife, you hear
some guys hate women, maybe
one or two like weird things
in the bedroom, maybe somebody's
in love with a goat. Well,
that's nothin'. Nothing.
Believe me, what I got is big.
Big. You've never, ever heard
it before.

DR. MEAD

Mr. Campbell, whatever it is
you say, I can promise you I've
heard it before.

BURT

Wanna bet?

(MORE)

BURT (CONT'D)

(DR. MEAD NODS)

I... I... killed my wife's
first husband.

(DR. MEAD STARES AT HIM)

BURT (CONT'D)

Did you hear what I said?

DR. MEAD

I think so. You said you killed
your wife's first husband?

BURT

Ssh. Yeah.

DR. MEAD

Well. You're right. That's one
I've never heard before.

BURT

(PROUD)

Told you.

DR. MEAD

My. You killed her husband.
I've never heard that. I've
heard people say they wanted
to, but I never actually heard
anyone say they had. I've read
of cases where they have, but
I don't remember hearing it.

(MORE)

DR. MEAD (CONT'D)

Naturally if I'd have heard it,
it would be something I'd
remember. My, my, my. Yes,
sir, that is certainly the
biggest secret I've heard.

BURT

You want me to tell you how it
happened?

DR. MEAD

Killed. You actually killed
him?

BURT

Yes. You wanna hear why?

DR. MEAD

Yes. Of course. This is
fascinating.

BURT

See, I had this construction
business. I still do. By the
way, if you ever want a house
built, I'm the best. These are
not your everyday houses that
fall down in a month. And I'd
give you a good price. Anyway,
I had this business and one day
my wife took my kids and left
me.

(MORE)

BURT (CONT'D)

She just left. No talking, nothing. I came home from work and there was this note stuck in the meatloaf. It said -- "I'm leaving. I can do better". Well, I was pretty upset. I mean my wife was gone, my sons were gone, so I just threw myself into my business. It became everything. Well, one day this guy and his wife come to see me. They wanted me to build them a house. Johnny and Mary Dallas. Well, let me tell you it was love at first sight. Now, in my job, you work very closely with the wife and I did. I saw her all the time. And I'd do little things, once I saw the job was nearing completion, to be with her. Like when I put in the kitchen I left out the sink.

(HE WINKS)

She hadda come tell me the sink was missing; I could see her again.

(MORE)

BURT (CONT'D)

I left the toilet out of the bathroom. Made a closet you couldn't open, no stairs, little things like that. Anyway, once the job was done, Johnny came to me and said he wanted to be my partner. I told him I wasn't looking for a partner. But he insisted. He told me bad things could happen if he wasn't my partner. And sure enough, accidents started happening. I couldn't get workers, I even got beaten up by two thugs. I thought maybe it was happening because he knew I was in love with his wife, but she didn't know, so how could he know. And then I realized he was a mobster. It all made sense -- the accident, the beatings, his shiney mohair suits. One evening after work, I stayed on the construction site. And thought. I got very depressed.

(MORE)

BURT (CONT'D)

I'd lost my wife, I'd lost my
kids, I couldn't have Mary and
now I was losing my business.

I decided to kill myself.

(DISSOLVE TO:)

EXT. CONSTRUCTION SITE LEDGE - NIGHT

BURT

(SITTING ON LEDGE)

Okay. I guess this is it.

(HE GETS UP)

(JOHNNY DALLAS APPEARS ON LEDGE)

JOHNNY

Good guess.

(CUT TO:)

INT. PSYCHIATRIST'S OFFICE

BURT

Johnny Dallas had come to kill
me. It was my last chance.

Turn over the business to him
or he'd kill me.

(DISSOLVE TO:)

EXT. CONSTRUCTION SITE LEDGE

BURT

(LAUGHING)

Kill me. Big deal. I was
going to do it. Suicide, murder,
what difference does it make.

Here, I'm all yours.

(CUT TO:)

INT. PSYCHIATRIST'S OFFICE

BURT

And then I thought, this is
crazy. I'm just giving up.
Why should he win? I mean, I'm
up there killing myself because
of him and he says he's gonna
kill me anyway, so why don't I
kill the killer and then he
can't kill me.

(DISSOLVE TO:)

EXT. CONSTRUCTION SITE LEDGE

BURT

Why me? Why not you?

JOHNNY

I like that arrangement better.

(CUT TO:)

INT. PSYCHIATRIST'S OFFICE

BURT

And suddenly, I wanted to live.

(CUT TO:)

EXT. CONSTRUCTION SITE LEDGE

BURT

Well, I've been thinking and now that I think about it, I don't think I'm too crazy about the arrangement. I mean, if we were to, let's say, take a vote which man should go off the ledge, I think, given your criminal record, and not particularly charming personality, that most people would pick you.

(JOHNNY DALLAS MOVES CLOSER)

BURT (CONT'D)

However, I'm sure that some would pick me. So, rather than speculate how a vote would go 'cause it could go either way, why don't we talk about it?

JOHNNY

No more talkin'. We've talked enough.

BURT

I don't know, it's a nice night,
a few minutes more wouldn't
hurt.

(JOHNNY DALLAS GRABS HIM)

JOHNNY

Either you give me part of this
business, Campbell, or in ten
seconds you'll be on Forty-
second Street.

BURT

Whoa! Hey! This is dangerous.
We're on a ledge here. Don't...

(THEY STRUGGLE AND IN THE STRUGGLE,
BURT PUSHES JOHNNY DALLAS OFF THE
LEDGE)

(CUT TO:)

INT. PSYCHIATRIST'S OFFICE

BURT

And so, I killed him. I pushed
him off the ledge. You have a
murderer sitting in your office,
on your couch.

DR. MEAD

It was self-defense.

BURT

Well, at first that's what I
thought.

(MORE)

BURT (CONT'D)

But then I questioned it. I mean, I loved his wife. Couldn't it be I wanted to get rid of him.

DR. MEAD

I'm sure. But you never went out and killed him because of it. You were on a ledge. His hands were on your throat. You had no choice. And so you chose your own life.

(A BEAT)

It would make a terrific screenplay.

BURT

So I'm not a murderer? You wouldn't call me a murderer?

DR. MEAD

Not at all. Absolutely not a murderer.

(A BEAT)

Nevertheless, I've still got to admit it was the biggest secret I've ever heard.

BURT

Thank you, Dr. Mead, thank you. I gotta go home now.

DR. MEAD

But we still have some time
left.

BURT

I know, but I've got to see
Mary. See, I came here 'cause
I had this problem and... I
"couldn't". But now the
problem's gone and I think I
can. Of course, by the time I
get home it might be that I
can't anymore, but who knows.
We'll see.

(CUT TO:)