

"DAVE BARRY'S complete GUIDE TO GUYS"

Screenplay by
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From the book by
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Registered WGAw

DAVE BARRY'S complete GUIDE TO GUYS

FADE IN:

EXT. MIAMI - OCEAN AVE, SOUTH BEACH - DAY

Blazing sun. MUSIC everywhere. Everybody's living *la vida*.

LEOPOLD (V.O.)

And we're good to go.

TWO MEN come out of the BEACON HOTEL. Loud Hawaiian shirts, walking a Chihuahua. They pause; take in the scene on Ocean. Adjust their EARPIECES.

LEOPOLD (V.O.)

Proceed to first checkpoint and hold.

They thread their way to the corner...across the street...onto the Promenade. Under fat shady palm trees, to a CLEARING --

CUT TO:

EXT. THE ROOF OF THE BEACON HOTEL - CONTINUOUS

AGENT STEARNS has a RIFLE with a kick-ass scope. AGENT LEOPOLD watches through binoculars; talks through a collar mike.

LEOPOLD

Okay sit tight. Company's coming.

THROUGH BINOCULARS NOW, as TWO DEADLY MEN approach like barracudas. A THIRD GUY, BEHIND THEM, the KINGPIN they're protecting. Then as TREETOPS BLOCK THE VIEW --

LEOPOLD

Shit. Hang on.

Leopold scans, looking for them. Searching, until he FINDS --

LEOPOLD

Whoa --

The Hawaiian Shirt Guys hear that. They SEE the Barracudas, getting nearer; steal a look at the roof...

CUT TO:

POV FROM ROOFTOP - THROUGH BINOCULARS - A FANTASTIC BLONDE

rinses off at an outdoor shower. Beads of spray skip off her like diamonds in the sunlight.

STEARNS

Oh, mama.

She bends, twists; water streams down every delicious curve.

LEOPOLD

She sure is taking her time...

STEARNS

She must be really salty...

LEOPOLD

(shakes his head)

It's not just the salt. She's got sunscreen on. Then the sand gets on that, and it sticks...

(then still watching)

Hell, one time I was in Hawaii? And these three models --

STEARNS

Wait a minute.

(looks at him)

Hawaii.

LEOPOLD

-- Shit!

He WHIPS THE BINOCULARS back: but all that's left is the Chihuahua. Then, walking into the spot --

DAVE

Hi, I'm Dave Barry. Has something like this ever happened to you?

(bends down to pet the Chihuahua)

Because if you're a guy - or if you know someone who is - then what you've just seen should look pretty familiar.

He picks up the Chihuahua, starts walking with it.

DAVE

Scientists call this condition "Lust Induced Brain Freeze." It affects millions of guys, every day, in all walks of life -- causing anything from a mild embarrassment, to an international incident.

He stops. Finds LEOPOLD and STEARNS and SEVERAL OTHER AGENTS pointing GUNS at him.

LEOPOLD
Hand over the dog.

DAVE
Hey. I didn't even know it was a
dog.

They take it from him; rush it away. Dave turns to CAMERA.

DAVE
Notice I didn't say it's a condition
that affects *men* every day -- only
guys. And that subtle but important
difference is one of the things this
movie is about.

CUT TO:

INT. LIVING ROOM - NIGHT

A HUSBAND and his WIFE. He has suitcases by the front door.

WIFE
You'll never get away with this.
I'll sue you down to your last penny.

HUSBAND
Good luck - I transferred everything
we own into private accounts, where
you can't touch it. In fact, as of
now, you're broke.

WIFE
But...why?

HUSBAND
I've fallen in love with another
woman. A younger woman. Prettier,
with no cellulite. Actually, I think
you'd like her.

WIFE
You bastard.

The IMAGE FREEZES. Dave walks into the room.

DAVE
Now clearly, this woman is dealing
with a *Man*.

(MORE)

DAVE (CONT'D)

Whereas Guys aren't capable of
doing anything *like* what you just
saw. Guys are more like this:

CUT TO:

INT. A BAR/RESTAURANT - NIGHT

A DIFFERENT HUSBAND sits across from his WIFE. Above and
behind her is a TV with *SportsCenter* on.

WIFE

I just want you to know, I've thought
about this a lot.

GUY HUSBAND

Mm.

WIFE

And I've talked it over with everyone
I know.

GUY HUSBAND

(nods)

Good.

She looks down; stirs her soda.

WIFE

So there's nothing left to do now,
but leave you, forever, and only see
you from across a shiny conference
table with bloodthirsty lawyers all
around it.

GUY HUSBAND

(a beat; turns to her)

-- Okay.

WIFE

"Okay?" That's all you have to say?
(then watching him)
Well then I guess this is it.

She pushes back from the table, starts off.

GUY HUSBAND

Wait a minute.

(then)

This can't be happening...

The words she's waited for. She turns, relieved.

GUY HUSBAND

(to the tv)

How can you do that? How can you trade Lupenza?

(then to the BARTENDER)

What's the matter with these people?

BARTENDER

Beats me. I saw this on the eight o'clock.

GUY HUSBAND

He's the backbone of the whole team! They're pikers without Lupenza!

WIFE

I'll see you in court.

GUY HUSBAND

-- I gotta call Lenny.

He takes out his cell phone. She levels a look.

WIFE

Maybe you should call your lawyer too.

GUY HUSBAND

If he could hit left-handed pitching, I would.

(then)

Lenny. Pick up -- the Yankees got Lupenza!

The IMAGE FREEZES.

CUT TO:

EXT. A FRONT PORCH - DAY

Two OLD PEOPLE on a glider. LENORE talks directly to CAMERA. ALBERT'S absorbed with some device that we can't see.

LENORE

Well when I met him, I didn't know so much. About guys, or men or what have you -- we just didn't talk about such things then. In fact, I didn't see him naked until quite well into our marriage. When was it Albert?

ALBERT

A year ago. By accident.

LENORE

Anyway. I thought I was marrying a man, but didn't know that in his heart, he was a guy.

DAVE (O.S.)

When did you first suspect?

LENORE

Not long after the wedding. But it didn't bother me. I just didn't know how to recognize the signs. But we've learned to live with it. Haven't we, Albert?

(then after a beat)

Albert.

ALBERT

It's twelve hundred and thirty-one miles from this spot right here, to Cleveland.

LENORE

What does that have to do with anything?

He holds up the device - handheld GPS.

ALBERT

Six hundred fifty-one from Atlanta.

LENORE

Who cares how far we are from Atlanta?

ALBERT

You have a cousin there.

LENORE

Albert. There's a person here asking us questions. There's a film crew here.

He looks up at the CAMERA, as if just noticing someone there. Then holding up the GPS --

ALBERT

You. Where do you live.

DAVE (O.S.)

Here in Miami.

ALBERT

What part.

Lenore buries her head.

CUT TO:

EXT. MIAMI BEACH - DAY

Dave walks down a crowded street. Colorful day life.

DAVE

Like a lot of big cities, Miami is known for its sizeable population of guys. So we came here to take the city's pulse on the subject.

CUT TO:

INT. A SECRETARY'S OFFICE CUBICLE - DAY

A young, pretty, single SECRETARY.

SECRETARY

Let me put it this way. Everyone I ever dated was a male. I mean they were all *men*. But only some of them were *guys*. You know?

DAVE (O.S.)

I see.

SECRETARY

(thinks about it)
-- The guys were funnier. But the men were more responsible. You could almost half-believe them when they told you something sometimes.

DAVE (O.S.)

So, if you were to meet someone that was funny *and* responsible...

SECRETARY

That would be a woman.

CUT TO:

EXT. EQUESTRIAN ESTATE - STABLES - DAY

A 20-ish HORSE GROOMER talks to the CAMERA while she combs out a mane.

HORSE GROOMER

Well guys, they're sort of like your
older brother. And men are like
your dad.

DAVE (O.S.)

In what way?

HORSE GROOMER

Your older brother doesn't have to
grow up. Your dad came that way.

CUT TO:

EXT. BARN - DAY

Dave walks out of the barn towards CAMERA.

DAVE

So now you have some background on
basic guy attributes. But before we
move on, let's look at one more scene
and see where you stand --

CUT TO:

TITLE CARD: "ROGER AND ELAINE"

INT. ELAINE'S LIVING ROOM - DAY

ELAINE works at a window desk. ROGER watches NFL on FOX.

JOHN MADDEN

(on tv)
*-- now that's the kind of middle
linebacker you like to see. He's
got the mud all over him, he's got
the bleeding knuckles, he's got the
clumps of grass all jammed in his
helmet --*

ELAINE

Roger?

ROGER

(to the tv)
Oh man you gotta show that again --

She pauses; chews her pen...

ELAINE

Roger...I think I really love you.
(MORE)

ELAINE (CONT'D)

(looks over there)

But I can't bear the uncertainty anymore, of where this relationship is going.

Roger turns...

ELAINE

I'm not asking whether you want to get married. Only whether you believe that we have some kind of a future together. That you, and I - have a future.

JOHN MADDEN

Now this is just what you want in a playoff game. You got snow, you got mud, you got a lead that keeps changing, you got two great teams that just hate each other to the bone and would rather die than give up...

Roger looks...then takes the REMOTE and URNS OFF THE TV - waving Elaine over, who cuddles into him.

ROGER

I've been thinking too, Elaine. And for the first time in my life, I'm feeling like I might really be close to a lasting commitment. I haven't said anything up until now because it's always been important to me that I not mislead you. But yes, Elaine. I want to think that we do have a future. And with a little more time, I think I could be sure.

ELAINE

Oh, Roger...

He smiles. Strokes her hair and pulls her in even closer. They share a long deep sigh together, As the PICTURE FREEZES and DAVE WALKS IN.

DAVE

If this was how you responded, you're not a guy. You may not even exist.
(then taking the remote)
On the other hand...

ROGER AND ELAINE DIGITALLY REWIND BACK TO THEIR EARLIER POSITIONS. DAVE RESTARTS THE ACTION AS ELAINE IS SAYING --

ELAINE

I'm not asking whether you want to get married. Only whether you believe that we have some kind of a future together. That you, and I - have a future.

(then looking at him)

Roger?

ROGER

(engrossed in game)

What.

FREEZE on her look, and --

DAVE

(to CAMERA)

If that was you...you're a guy.

CUT TO:

INT. A DRESSING ROOM - NIGHT

SHERYL CROW talks to the CAMERA before going onstage. The muffled SOUNDS of the warmup band O.S.

SHERYL CROW

Well there were always guys at my shows - right from the beginning. I mean you start out playing beer halls, right? So when you have beer, you have guys. And it sorta just grew from there. But I was okay with it. They didn't cause much trouble.

DAVE (O.S.)

And what about men.

SHERYL CROW

Men cause trouble.

(then)

But that's okay too. I get half my songs from that.

DAVE (O.S.)

So it all works out.

SHERYL CROW
Long as they buy the records...

CUT TO:

INT. MIAMI PUBLIC LIBRARY - DAY

Dave walks along the stacks in the ANTHROPOLOGY SECTION.

DAVE
So where did this all start? Many
experts now think they know where
men came from, but what about Guys?
Where did they come from?

He stops, peels off a THICK BOOK full of science things.

DAVE
To answer this question accurately,
we might have to look something up.
So instead we'll travel back to
prehistoric sub-Saharan Africa, and
get there just in time for the Dawn
of Guys.

CUT TO:

TITLE CARD: "THE DAWN OF GUYS"

CUT TO:

EXT. PREHISTORIC AFRICA - MOONLIGHT

The endless expanse. A cluster of caves. SOUND EFX of all
kinds of nasty shit out there. Skittering over rocks.
Slithering through the grasses. Bigger predators, circling...

A ROOSTER cocks his head back and CROWS out.

CUT TO:

INT. ONE OF THE CAVES

PRIMATE ROGER opens one eye...SEES PRIMATE ELAINE, PRIMATE
KIDS and PRIMATE IN-LAWS. Hairy grunting things, all sleeping
in a protective clump...

He rolls over, back to sleep. But the ROOSTER CROWS again...

CUT TO:

THE ROOSTER, COOKING ON AN OPEN FIRE

CUT TO:

EXT. THE CAVES - MORNING

PRIMATE ROGER comes out. A sleepy nod at PRIMATE GENE and OTHER PRIMATES, as they take up LARGE JAGGED ROCK SLABS leaning against their caves and start off. In a few million years they'll be leaving suburban driveways this way.

EXT. TRAIL FROM CAVE AREA - CAVES IN B.G. - MORNING

PRIMATE ROGER and PRIMATE GENE have joined PRIMATE LENNY and PRIMATE PHIL. All carrying their slabs of jagged rocks.

PRIMATE ROGER

Grunt grunt grunt grunt!

(SUBTITLE)

□

-- and that's why wildebeests are so mean!

PRIMATE GENE

Grunt grunt! □

Ha ha!

PRIMATE LENNY

Grunt grunt grunt! □

That's really funny!

PRIMATE PHIL

Grunt... □

I don't get it...

The other three look at him.

EXT. THE CAVE AREA - DAY

PRIMATE WOMEN work in stooped-over positions, trying to pound roots and tend fires while BABY PRIMATES crawl all over them. They HEAR the Primate Guys' laughter trailing off. They trade looks; Something seems to pass between them...

EXT. HUNTING GROUNDS - DAY

Primates Roger, Gene, Lenny and Phil get to the grounds and SEE PRIMATES PETE and LOUIE already there. These two don't have the rock slabs though.

PRIMATE ROGER

Grunt grunt? □
Whassup?

PRIMATE PETE

Grunt grunt grunt. □
Nothing. We've been hunting.

PRIMATE GENE

Grunt grunt? □
Where are your jagged rock slabs?

PRIMATE LOUIE

Grunt? □
Slabs?
(looks at Primate
Pete)
Grunt grunt grunt? □
Who needs slabs?

Primate Pete laughs with him; then holds up a ROUND ROCK, about the size of a grapefruit. Primate Roger and Primate Gene trade looks with Primate Lenny and Primate Phil. Grunting/subtitles continue.

FIRST FOUR PRIMATES

Oooooohhhh. □
Oooooohhhh.

PRIMATE ROGER

Where'd you get that?

PRIMATE PETE

Primate Discount Manny. He just got them in.

PRIMATE ROGER

Mind if I have a look?

PRIMATE PETE

Be my guest.

He hands it over. Primate Roger lays down his jagged rock slab to check it out. His buddies gather round.

PRIMATE GENE

How do you kill an animal with that?

PRIMATE LOUIE

You throw it.

PRIMATE LENNY

You mean you don't chase the old ones until they get tired and then hit them with the jagged rock slabs?

PRIMATE PETE

*(shakes his head)
You can stand in one place all day. And when they go by, you just let loose.*

He shows a throwing motion. The first four look intrigued.

PRIMATE LOUIE

You can carry more than one - and if you're throwing uphill, it rolls back down if you miss. It's so much easier with these.

PRIMATE GENE

*-- I'm sticking with mine.
(then off their looks)
We've been using these jagged slabs forever. And you know why? Because they work. And anyway, killing them is only half of it -- how are you gonna skin a wildebeest with that?*

They look at Primate Pete: Yeah, how? But he's there.

PRIMATE PETE

We get the women to do it.

They look among themselves. They like it. But then.

PRIMATE ROGER

How?

PRIMATE PETE

-- I'm working on it.

CUT TO:

EXT. THE CAVE AREA - SUNSET

The PRIMATE WOMEN are still pounding roots and tending fires and dealing with climbing PRIMATE KIDS. They HEAR SHOUTS O.S.; gather and go to the ridge where they SEE

POV FROM RIDGE --

The PRIMATE GUYS are coming back, without their jagged slabs and without any animals. But they are having great fun:

running in primitive patterns, and throwing one of the ROCKS back and forth and chasing whoever has it. It looks like the beginnings of rugby, or Australian Rules Football, in terms of all they need now is beer.

The PRIMATE WOMEN watch. And trade looks. Once more, something seems to pass between them...

CUT TO:

INT. PRIMATE CAVE - NIGHT

Primate Roger and Primate Elaine try to keep it down for the Primate Kids' sake.

PRIMATE ELAINE
(grunting, subtitled)
*Please don't tell me you got rid of
your jagged rock slab.*

PRIMATE ROGER
But these are great!

PRIMATE ELAINE
But you didn't kill anything.

PRIMATE ROGER
*Nobody's going with jagged slabs
anymore.*

PRIMATE ELAINE
But the kids are hungry.

PRIMATE ROGER
What about your pounded roots?

PRIMATE ELAINE
*Pounded roots are a side dish. They
need balance in their diets.
(then off his look)
*And another thing - suppose you do
start bringing animals home using
this -- who's going to skin and clean
them?**

He looks at her...the SOUND of TOMORROW'S ROOSTER CROWING as

CUT TO:

EXT. THE CAVE - MORNING

Primate Roger comes out of the cave, with his rock. He gives it such a look.

Then looking up at the sky he hurls it, up as high as he can...

AND THE CAMERA FOLLOWS THE ROCK, UP, UP, IN SLOW MOTION, PEAKING, THEN STARTING ITS DESCENT BACK TO EARTH -- ONLY NOW IT'S NOT A ROCK BUT A WINDOWS CE PALM DEVICE --

CUT TO:

INT. ROGER AND ELAINE'S LIVING ROOM - NIGHT

-- which ROGER is holding, across from ELAINE on the couch.

ELAINE

Five hundred dollars?

ROGER

It can hold a thousand addresses.

ELAINE

So can my address book.

ROGER

Can your address book pick up your em-ail?

ELAINE

No but my computer can.

ROGER

Well this can do both.

ELAINE

For five hundred dollars it should give me a *manicure*, Roger! It should drive me home from work at night! How could you spend that kind of money without discussing it first?

On Roger's look...the PICTURE FREEZES. Dave walks in.

DAVE

There's a whole list of things a guy is supposed to discuss first. Unfortunately, he never knows what they are until he's already not discussed them.

(MORE)

DAVE (CONT'D)

To a girl it's a pain in the butt.
But to a guy - some things just come
naturally...

CUT TO:

EXT. THE PROW OF A SHIP - DAY

Shrouded in fog. EXPLORER ROGER scans the horizon through a
spyglass. Next to him is long-suffering EXPLORER ELAINE.

EXPLORER ELAINE

Well did you ask?

EXPLORER ROGER

This is a shortcut.

Explorer Elaine shakes her head. Dave enters.

DAVE

There's a very simple reason why
guys don't ask for directions. It's
because they know that if they do,
someone else - most likely Visigoths -
will come and steal their woman.

CAMERA PANS to the side rails, where a CLUSTER OF HUNGRY
VISIGOTHS nod, slobbering, confirming this.

EXPLORER ELAINE

I just want to get to Colonial
America.

CUT TO:

TITLE CARD: "GUYS IN COLONIAL AMERICA"

EXT. BOSTON HARBOR - NIGHT

A bunch of GUYS dressed as Indians are throwing barrels into
the water. A COLONIAL REPORTER interviews COLONIAL ROGER.

COLONIAL REPORTER

-- and this is your way of expressing
the public outrage over the high-
handed anti-democratic actions of
the British Government in general
and King George III in specific?

COLONIAL ROGER

(looks a little nervous)
Uh, yeah.

COLONIAL REPORTER
 Might I ask, sir, whose idea was
 this?

COLONIAL ROGER
 (points)
 Guy over there.

COLONIAL REPORTER
 The one drinking coffee?

COLONIAL ROGER
 That's him. His name's Starbuck.
 He said to get rid of all the tea.

COLONIAL REPORTER
 (nods; then)
 I see. One more question. Aren't
 those Greek fraternity letters painted
 on your chest?

The Guy looks; GREEK LETTERS in greasepaint.

COLONIAL ROGER
 I didn't do that.
 (then as the Reporter
 waits)
 Don't tell anyone.

CUT TO:

EXT. MIAMI - OUTDOOR CAFE - DAY

FOUR MIAMI GIRLS, ethnically cross-sectioned. LILA. MIA.
 SIDRA. KARLA E.

LILA
 Well that's pretty much how it is
 right now, right? They don't grow
 up. Or, they do grow up, but they
 don't change.

MIA
 (nods)
 You want to know how to spot a guy,
 there's your first clue: Look for an
 otherwise man who did not grow up.

SIDRA
 No they grow up all right -- but
 only just enough - you know?
 (MORE)

SIDRA (CONT'D)

Like they'll meet the absolute minimum requirements of being a man, but that's it. The rest of the time they're fourth-graders. Walking fourth-graders.

KARLA E

More like driving fourth graders.

SIDRA

With credit cards.

LILA

And a phone.

MIA

And give them ten minutes on their own? Or put them in with other guys? Now you've gone nuclear.

KARLA E

Please.

CUT TO:

EXT. BURGER KING - DAY

The lot is filled with 60's and 70's cars. Dave gets out of a CHEVY VEGA; has mutton-chop sideburns, talks to CAMERA.

DAVE

In learning to understand Guys today, it's important to remember that these same guys, only yesterday, were just kids.

CUT TO:

INT. BURGER KING - DAY

A table of 8 YEAR OLD BOYS: punching, eating, climbing all over each other. One poor luckless DAD with them.

BURGER KING DAD

Stop punching!

BURGER KING KID

We're not punching!

BURGER KING DAD

You are too punching - now stop! We didn't come here to punch!

They stop; look at him as if he's crazy. Then one of them notices ROGER AT 8 looking O.S.

BURGER KING KID
Hey Roger's got a girlfriend.

ROGER AT 8
I do not!

BURGER KING KID
Then what're you looking at!

ROGER AT 8
Nothing!

And they start punching again. The Dad looks up - so weary...

DAVE
(at counter)
Here we can see where even at an early age, guy behavior is already well developed along complex patterns that social scientists have called, "jerks." While girls at the same age are referred to by the same social scientists, as "human beings."

ANGLE ON A TABLE FULL OF GIRLS - INCLUDING ELAINE AT AGE 8

They are all chatting nicely, passing out napkins and ketchup packets making sure everyone has what they need. While the MOTHER that brought them quietly reads a novel.

DAVE
See? Humans.

He walks past with his takeout order. As ELAINE at 8 notices Roger, blushing, taking all this punishment because of her.

BURGER KING DAD
(as Dave exits)
Will you please stop punching!

CUT TO:

INT. NOTED PEDIATRICIAN'S OFFICE - DAY

Dave sits across from a BRITISH GUY with a SUBTITLE saying, "Noted Pediatrician. " He has a laser pointer and a powerpoint presentation.

DAVE

Where are we in the area of Guy
Violence, Doctor.

SCIENTIFIC EXPERT

Well first, one must understand the
inherent differences in DNA and cell
structure as relates to men and women.

(clicking slides)

For example, all women have a gene
that makes them have the need for
meaningful conversations. Likewise,
all men have a gene in them that we
scientists believe is directly related
to violence.

DAVE

And what can be done about that.

SCIENTIFIC EXPERT

Well, some of my esteemed colleagues
are quite keen on the idea of
tampering with the DNA itself - an
idea with which I heartily disagree.
The bastards...

DAVE

Then what would you recommend.

SCIENTIFIC EXPERT

Me? Well they can start by spreading
out the funding a little bit. Let a
few other scientists wet their beaks.
I mean what's the point of rewarding
the same tired old hacks, year after
year --

DAVE

I meant about Guy Violence.

SCIENTIFIC EXPERT

Oh --

(then shifting back)

Well nothing, really. I mean, what
can you do. Short of lobotomizing
them, anyway. No I suppose we'll
just have to continue to channel
their aggression into socially
acceptable outlets. Like professional
wrestling, or the space program.

DAVE

I see. Can I ask you a question?

SCIENTIFIC EXPERT
Certainly.

DAVE
Where'd you get that laser pointer.

SCIENTIFIC EXPERT
It's mine.

CUT TO:

EXT. TOY WORLD WAREHOUSE PLANET - DAY

Dave stands in front of the entrance.

DAVE
A lot of work has been done in the field of children's toys and how they unconsciously reinforce gender roles. Studies have found that over ninety-three per cent of this work is done by researchers who don't have children of their own. But to test the theory anyway, we're here at Toy World Warehouse Planet.

CUT TO:

INT. TOY WORLD WAREHOUSE PLANET - DAY

Dave shepherds new father GENE up to the CUSTOMER HELP counter.

DAVE
Hi! My friend here is looking for toys for his son that are gender neutral, environmentally sound, and culturally unbiased!

SALES GUY
Here it is.

He brings up a box with a picture of a spinning top on it.

NEW FATHER GENE
What's it do?

SALES GUY
It's recyclable.

NEW FATHER GENE
Where are the trucks and guns.

CUT TO:

EXT. TOY WORLD PARKING LOT - DAY

New Father Gene meets up with NEW MOTHER KELLY at the car.
She came from GROCERY WORLD; he helps load up the bags...

NEW MOTHER KELLY
What's this?

NEW FATHER GENE
(looks, sees the toy
store box)
Oh I got that for Benjy.

NEW MOTHER KELLY
You were supposed to get a rattle.

NEW FATHER GENE
All the rattles were recalled.

NEW MOTHER KELLY
So you bought a tank.

NEW FATHER GENE
Wait'll you see what this can do,
baby. Benjy's gonna love it.

NEW MOTHER KELLY
Oh yeah? Can he shake it? Will it
rattle?

NEW FATHER GENE
Rattle? This thing'll bring down a
bookshelf!

She looks at him. He'll be returning the thing within
seconds. CAMERA PANS to Dave, who shrugs.

CUT TO:

EXT. DETROIT - ED'S AUTO SHOP - DAY

A rundown place with junked cars out front. ED's an intense
little guy in a Tigers' hat and a couple major tattoos.

ED
Well I'm into fireworks. I like to
take 'em apart, you know. And study
'em. See what makes 'em tick.

He shows Dave a box with ASSORTED FIREWORKS inside.

ED

I just got these from Ohio. I don't think they're as good as the ones I got from Tennessee. Not as loud, you know?

DAVE

Well no, if loud is your --

ED

If you want to hear *loud* - listen to this.

He goes over to a different box, takes out what looks like a stick of dynamite. Gets ready to light it; turns to CAMERA.

ED

You may want to step back a couple hundred yards.

CUT TO:

INT. DAVE'S CAR - TRAVELING - DAY

As Ed's Auto Shop recedes in the background - with a LOUD EXPLOSION accompanying -

DAVE

So when we see guys like Ed, and his fireworks - or guys shooting marine flares into innocent pumpkins, or building catapults that'll throw a Buick - we should not condemn them. We should not assume these are just pointless juvenile activities. Instead we should be *convinced* they are, and move on to Guys in the Workplace.

CUT TO:

EXT. CITY STREET - PHILADELPHIA - DAY

A PHILADELPHIA GIRL stands outside a CHEESESTEAK PLACE.

PHILADELPHIA GIRL

Guys at work? Or guys *doing* work.
(MORE)

PHILADELPHIA GIRL (CONT'D)

I mean unless you want to talk about faxing or emailing their stupid jokes back and forth. Sick jokes.

CUT TO:

EXT. WALL STREET - DAY

Dave and a SEASONED BROKER eat HOT DOGS from a CORNER CART.

BROKER

Ten, fifteen years ago? A guy would call you up with some joke he just heard. So you wanna pass it on, it's by phone. One person at a time. Then a while later, some guy calls you up with the same exact joke. Then when group faxing came in, it really sped things up. Next thing you know there's like ten faxes on your machine, from places you never even heard of. Places around the world, I'm saying.

DAVE

And how long would that take.

BROKER

A run of the mill, 'guy walks into a bar' joke, those'd take about a week to come back to you. The topical ones, your mass murders and tragic accidents and the like, they're naturally gonna have a lot more heat on them and they'll circulate a lot quicker. I mean no one's gonna sit on a Princess Diana joke until three weeks after the crash. No one I know, anyway.

(then chewing)

Now there's the internet -- and what used to take a week'll take like seconds. I'm telling you it's getting harder and harder to keep up.

DAVE

A lot of people don't understand the attention and the kind of importance these jokes have.

BROKER

Who.

(MORE)

BROKER (CONT'D)

(then)

Oh you mean women? Well, you know -
what's the importance of having
fifteen pairs of shoes?

DAVE

No one knows that.

CUT TO:

TITLE CARD: "ROGER AND ELAINE"

INT. ELAINE'S CAR - DAY

Roger is slumped across the back seat; messed-up clothes and
in obvious pain. Elaine drives; talks to CAMERA.

ELAINE

So I get this call at work.

(then to Roger back
there)

You want to tell this?

ROGER

It's just a sprain.

ELAINE

(shakes her head)

I get on the phone and they say he's
okay - but maybe I should come down
to the paper and get him. Does he
look okay?

ROGER

It's a sprain. It just *looks* worse.

ELAINE

Not the way I heard it.

CUT TO:

INT. NEWSPAPER BUILDING - EARLIER THAT DAY

Roger's at his desk; can't help but HEAR PATRICK, TOM and
GENE talking nearby.

PATRICK

He's how old?

TOM

High school. A sophomore.

GENE

Big deal. I could run the forty
that fast.

TOM

You and who - the Flash? This kid
set a *national* record.

GENE

Yeah? What nation.

BACK TO:

INT. ELAINE'S CAR - CONTINUING

ELAINE

(to Roger)

Tell me something. If the article
was about a poem there wouldn't be
an argument - would there.

ROGER

Why would there be an article about
a poem.

ELAINE

I'm just saying. I don't see the
four of you fighting over who can
write the better sonnet.

ROGER

So?

ELAINE

So no one gets hurt writing sonnets.

ROGER

(off her look; then)

It's a *sprain*.

BACK TO:

INT. THE NEWSPAPER BUILDING - DAY

Roger listens more agitated as the argument mounts.

GENE

When did you last run the forty?

PATRICK

Hey. I could beat you in the forty
running backwards.

TOM
You couldn't even beat your butt
running backwards.

ROGER
(from his desk)
Will you guys cut it out?

They stop. Look at him.

ROGER
The kid in the story's in high school.
You're not. You're supposed to be
adults and you're *bragging* about who
can beat who in a stupid footrace.

TOM
No one's bragging.

PATRICK
Gene's just saying he can run the
forty in under six seconds.

ROGER
Hey. I can do it in under six
seconds.

FREEZE THE PICTURE, on their expressions. BRING UP "CHARIOTS
OF FIRE" MUSIC

DISSOLVE TO:

EXT. CITY PARK - DAY

The FOUR GUYS crouch in their starting stance. A SECRETARY
stands at the end of a marked-off course with a stopwatch
and a whistle. She blows the whistle. They're off.

SLOW MOTION WITH MUSIC

All four guys explode off the line. Patrick gets five strides
and goes down. Tom gets two more and falls, howling in pain.
Then Gene and Roger, neck and neck for at least three more
strides until Roger HEARS A "POP," that ECHOES over the music,
and goes toppling down. As Gene finishes alone - gripping
his side in awful pain but pumping his fist in victory.

MUSIC FADES AS

DISSOLVE TO:

INT. ELAINE'S APARTMENT - NIGHT

Elaine comes in; Roger, limping and leaning heavily on her.

ELAINE

I don't know why I listened to you.
You need to see a doctor.

ROGER

It's a *sprain*, Elaine.

ELAINE

Roger you can't walk.

ROGER

It'll work itself out.

She gives him a look. Parks him long enough to close the door behind him. Without her support, he drops to the floor. She turns to the CAMERA.

ELAINE

Why won't they go to the doctor?

CUT TO:

INT. DOCTOR'S OFFICE - DAY

British, white coat, stethoscope.

DOCTOR

Here's why.

He holds up a RUBBER GLOVE. Dangles it harmlessly.

DOCTOR

I don't care who they are. If they think there's even a *chance* their doctor will use one of these - and they always assume there is - they won't come in.

(MORE)

DOCTOR (CONT'D)
 (puts it away, shakes
 his head)
 If there's anything out there that
would bring them in... it hasn't
 been invented yet.

CUT TO:

TITLE CARD: "THE FANTASY GUY MEDICAL CLINIC"

EXT. FANTASY GUY MEDICAL CLINIC - DAY

It says so on the SIGN. ANOTHER SIGN, like an international road sign, has a graphic of a HAND IN A RUBBER GLOVE with a RED LINE through it. There are also SPORTS TEAM BANNERS.

CUT TO:

INT. EXAM ROOM - DAY

The DOCTOR checks a GUY'S chart. There's a TV with ESPN on in the exam room.

GUY DOCTOR
 What seems to be the problem?

GUY PATIENT
 Well the main thing is, I keep coughing up blood. And I get these really severe chest pains, and double vision sometimes. And every night at sunset, little worms come burrowing out of my skin.

GUY DOCTOR
 It's just a sprain.

GUY PATIENT
 That's what I thought.

CUT TO:

TITLE CARD: "GUY FEELINGS"

INT. MIAMI - OUTDOOR CAFE - DAY

Karla E, Mia, Lila and Sidra again, with Dave.

DAVE
 A lot has been said about how guys don't share their feelings.

KARLA E

You mean they have them?

MIA

Or they have them and don't
acknowledge them.

LILA

Or they don't think that *others* have
them.

SIDRA

Or they just don't *think*.

DAVE

(as they agree on
that)

-- Is it possible that they do have
feelings, they do acknowledge them
and they do know others have them -
but they just don't express it the
same way?

Four blank faces look at him. Then.

KARLA E

Sports. They have feelings about
sports.

LILA

And their underwear.
(polls them)
You ever try and throw out their
underwear?

MIA

Once. I nearly lost my life.

SIDRA

They act like it's so *sacred*. I've
seen pairs of briefs with holes in
them larger than the leg holes.
(as the others nod)
I tried to throw a pair out once?
And sneak it past him? He went out
into the garbage and found them. He
said he couldn't trust me after that.

KARLA E

Tell me what that's all about.

SIDRA

I don't even want to think about it.

DAVE
 (off their reactions)
 So you agree then, that guys at least
 have feelings.

MIA
 They just waste them. That's all.

CUT TO:

EXT. SUBURBAN TOWNHOUSE - NIGHT

ROGER and ELAINE get out of Roger's car. Elaine has an
 armload of magazines.

ELAINE
 Now remember. Gene's dad is real
 sick. Kelly says he doesn't talk
 about it. So see if you can draw
 him out.

ROGER
 He already did talk about it.

ELAINE
 Oh? What did he say?

ROGER
 He said his dad is real sick.

She gives him a look. Gets to the door.

ROGER
 What are those?

ELAINE
 Kelly's boss is turning forty.

ROGER
 So you're giving her magazines?

ELAINE
 (a look; then)
 Just see if you can get him to talk.

CUT TO:

INT. DEN - NIGHT

There's a GAME on. Gene sort of stares. Roger has a SHOEBOX
 on his lap; goes through Gene's SEGA cartridges.

ROGER
Galaxians. Far out...

GENE
(while Roger keeps
looking)
Can you believe the Yankees got
Lupenza.

ROGER
They get everybody.

GENE
I know. They suck.

ROGER
I know.

Silence. Roger pulls out two cartridges, compares them.

GENE
I got to Level 24 of Arkanoids.

ROGER
(turns)
-- You're kidding.

Gene shakes his head. He's not. This is big.

ROGER
You've seen the Evil Presence?
(then off his look)
What's it look like?

Gene shrugs; even the best of friends. Roger understands.
CAMERA PANS to Dave.

DAVE
Believe it or not, ladies - that was
sharing.
(then nods to kitchen)
And believe it or not, guys - so is
this --

CUT TO:

INT. KITCHEN - NIGHT

Elaine and Kelly with magazines and writing pads.

ELAINE
Well I don't know. How do you think
she feels about getting older?

KELLY

I don't know... I know how *I* felt.
How did *you* feel about it?

ELAINE

How does anybody feel.

KELLY

(nods)
So you think she'll want a smaller
gathering?

ELAINE

Well if we go that way, we know who
to invite.

KELLY

But then who do we *not* invite.

ELAINE

Exactly. And how are they going to
feel about that.

KELLY

So maybe we should make it a slightly
larger gathering.

ELAINE

-- Depends on the food, I guess. I
mean, if we go with a larger
gathering...

KELLY

Exactly.

ELAINE

(finds the right
magazine)
I saw something earlier in here about
low-fat hors d'oeuvres.

KELLY

Oh - I've seen that one too.

They open to the article, scanning it.

ELAINE

Hmm.

KELLY

Hmm.

ELAINE

You thinking what I'm thinking?

KELLY

That if we have low fat hors d'oeuvres she'll think we noticed she's gaining weight?

ELAINE

Exactly.

KELLY

(considers that)

Maybe just blow it out, you know? I mean it's a party. Go with the high fat.

ELAINE

Thinking she won't think we've noticed the weight gain.

KELLY

Unless she thinks that's insensitive. You know, that we hadn't noticed...

ELAINE

Hmm...

They close the magazine, look through the others when:

KELLY

How about *medium* fat hors d'oeuvres?

ELAINE

And we could cut them into smaller pieces?

KELLY

(then)

She could think we were being cheap.

ELAINE

And how would she feel about *that*...

CUT TO:

INT. THE DEN - SAME

Roger and Gene watch a PORSCHE COMMERCIAL without the sound.

GENE

That one has the GPS. With the screen that has maps of everything?

ROGER

What about with the convertible.

GENE

It's optional on the convertible.
Unless you get the turbo, then it's
standard.

ROGER

Phil Wonkerman got the turbo.

GENE

No shit...Phil got a Porsche?

ROGER

Said it was his birthday present to
himself.

GENE

(impressed; then)
When was his birthday.

ROGER

Beats me. Probably around the same
time when he got the car.

GENE

No shit...
(then)
Maybe we should get him something.

ROGER

(looks at him)
He just got a Porsche.

GENE

Right.

They look at the TV again. Then, from the kitchen doorway:

ELAINE

Roger?

They turn. Elaine gives Roger a look. PICTURE FREEZES AS:

DAVE

Roger met Elaine at a company event.

CUT TO:

EXT. A HOTEL POOL - DAY

PEOPLE with NAMETAGS mingle with drinks and appetizers.
Dave comes away from the hot buffet table with a great haul.

DAVE

-- They discovered they had something
in common right away.

He points to ROGER and ELAINE, over by a tiki-torch.

ELAINE

You're kidding! That was you? At
the Burger King?

ROGER

I was in fourth grade.

ELAINE

I was too! But my God, you remembered
that?

DAVE

(off Roger's nod)
She loved that he remembered that.

CUT TO:

INT. A BOWLING ALLEY - NIGHT

A GLOW-BOWL night; neon and black light and MUSIC.

DAVE

(handing out shoes)
A few nights later, he asked her
out.

He points over to the LANE where they're bowling.

DAVE

They had a good time, and so he asked
her again. And then before too long
they were seeing each other regularly,
and not seeing anyone else.

(MORE)

DAVE (CONT'D)

(then)

Of course, Elaine was the only one
who knew that...

CUT TO:

EXT. RESTAURANT - PARKING LOT - NIGHT

Roger opens Elaine's door for her, then goes around. She
lingers, watches him before she gets in.

ROGER

What.

ELAINE

Nothing...

She smiles; gets in. Roger pauses. CAMERA PANS TO DAVE.

DAVE

Roger has no idea that this was a
defining moment for her.

Roger gets in. Fuzzy but not sure why.

CUT TO:

INT. ROGER'S CAR - NIGHT

Roger drives. Elaine looks out ahead. Long stretch of road
and no one on it. She turns; looks at him.

ELAINE

Do you realize that, as of tonight,
we've been seeing each other for
exactly six months?

CAMERA HOLDS on her. She waits.

ELAINE'S INNER VOICE

Gee...I wonder if it bothers him
that I said that. Maybe he thinks
I'm trying to push him into some
kind of obligation that he doesn't
want, or isn't sure of. Maybe he's
been feeling confined enough by our
relationship as it is...

CAMERA PANS TO ROGER.

ROGER'S INNER VOICE

Six months...

CAMERA PANS TO ELAINE.

ELAINE'S INNER VOICE

He's worried.

(then thinking about
it)

Well hey - you know? I'm not so sure I want this kind of a relationship either. Sometimes I wish I had a little more space, so I'd have time to think about whether I really want us to keep going this way. I mean, where are we going? Are we just going to keep seeing each other at this level of intimacy? Are we heading toward marriage? Toward children? Toward a lifetime together? Am I ready for that level of commitment? Do I really even know this person?

CAMERA PANS TO ROGER.

ROGER'S INNER VOICE

So that means it was...let's see... February when we started going out, which was right after I had the car at the dealer's, which means...lemme check the odometer...

(he looks down at it)

Whoa! I am way overdue for an oil change here.

CAMERA PANS TO ELAINE. An OVAL IMAGE OF HER APPEARS in the top corner of the screen; they watch him together.

ELAINE'S INNER VOICE

He's upset. I can see it on his face.

ELAINE'S OVAL IMAGE

You know, maybe you're reading this completely wrong - and he wants *more* from the relationship.

ELAINE'S INNER VOICE

(considers it)

More intimacy...more commitment...

(and then)

-- and maybe what's happening, is he's sensing *my* reservations?

ELAINE'S OVAL IMAGE

Well don't bet the farm on it. But --

ELAINE'S INNER VOICE

-- And that's why he's so reluctant to say anything about his own feelings - he's afraid of being rejected...

CAMERA PANS TO ROGER.

ROGER'S INNER VOICE

And I'm gonna have them look at the transmission again. I don't care what those morons say, it's still not shifting right. And they better not try to blame it on the cold weather this time. What cold weather? It's eighty-seven degrees out, and this thing is shifting like a goddam garbage truck, and I paid those incompetent lowlife bastards *six hundred dollars*.

CAMERA PANS TO ELAINE.

ELAINE'S INNER VOICE

-- He's angry. And I don't blame him. I'd be angry too. God, I feel so *guilty*, putting him through this, but I can't help the way I feel. I'm just not sure.

ELAINE'S OVAL IMAGE

(to Elaine)

You know what your problem is? You're too idealistic. You're waiting for some knight to come riding up on his white horse, when you're sitting next to a perfectly good person, a person you enjoy being with, a person you truly do care about, a person who seems to truly care about you. A person who is in pain because of this self-centered, schoolgirl fantasy that you insist on clinging to.

CAMERA PANS TO ROGER. His OVAL IMAGE APPEARS; at the LOCAL BAR with a beer in front of him and pool tables in b.g.

ROGER'S INNER VOICE

They'll probably say it's only a ninety day warranty. That's exactly what they're gonna say, the scumballs.

ROGER'S OVAL IMAGE

Let 'em say what they want. You don't have to listen.

ELAINE

Roger?

ROGER'S INNER VOICE

You know you're right. They want a warranty? I'll give them a goddam warranty. I'll take their lousy warranty and stick it right up their --

ELAINE

Roger.

ROGER

(startled)
-- What?

ELAINE

Please don't torture yourself like this. Maybe I should never have...
(breaking down)
Oh God, I feel so...

ROGER

(looks over, alarmed)
What --

She struggles to keep control. Her OVAL IMAGE disapproves.

ELAINE

I'm such a fool. I mean I know there's no knight. I really know that. It's silly. There's no knight, and there's no horse.

ROGER

There's no horse?

He looks up; his OVAL IMAGE SHRUGS; gets up off the stool.

ELAINE

You think I'm a fool, don't you?

ROGER

(reacting to the Oval Roger)
-- no!

He looks over at her; not sure who he responded to...but it appears he said the right thing anyway.

ELAINE
It's just...well I need...time, I
think. I think I need some time.

Roger looks up at his OVAL IMAGE: gone. He looks at Elaine.

ROGER
-- Time. Yes.

ELAINE
(moved, touches his
hand)
Oh Roger, do you really feel that
way?

ROGER
What way?

ELAINE
About time. Do you feel that way
about time?

Roger looks confused. His OVAL IMAGE is off playing pool
now. He turns to Elaine; does his best to look decisive.

ROGER
Oh. Well. Yes. Yes I do, feel
that way. About time.

ELAINE
(melts)
Thank you, Roger.

ROGER
-- Thank you.

They smile. Look forward. He looks a little nervous. She
looks serene...

CUT TO:

EXT. ELAINE'S APARTMENT BUILDING - NIGHT

Roger drives away. Elaine goes into her building. Already
dialing her cell phone...

ELAINE
Come on, Kelly -- pick up.

CUT TO:

INT. ROGER'S APARTMENT - NIGHT

...while Roger and his OVAL IMAGE watch an OBSCURE FOREIGN SOCCER GAME. Share a giganto bag of Doritos.

ROGER
Hey, Ref - look alive. Those guys were offsides.

ROGER'S OVAL IMAGE
They suck.

ROGER
Who, the Albanians or the Moroccans.

ROGER'S OVAL IMAGE
They both suck.

ROGER
I know.

He eats some more Doritos. But then suddenly...he pauses.

ROGER
I think I missed something back there.

ROGER'S OVAL IMAGE
Wait for the replay.

ROGER
(shakes his head)
No I mean in the car.

ROGER'S OVAL IMAGE
Can't help you. I was shooting pool.

Roger looks up at his Oval Image. It shrugs.

CUT TO:

EXT. A JUICE BAR - DAY

Elaine huddles with Kelly.

KELLY
...and you said 'there's no knight.'

ELAINE

(nods)
- and no horse.

KELLY

Did you say 'no knight and no horse,'
or 'no horse and no knight?'

She looks at Elaine. This is crucial.

ELAINE

I said 'no knight.' And then I said
'no horse.'

(then)

I know he agreed to the knight.

KELLY

But maybe not the horse.

Elaine racks her brain; just can't say for sure.

KELLY

It's probably not important...

(then watching her)

This is really it for you. Isn't
it.

ELAINE

(looks at her; nods)
Really it.

KELLY

(glad for her)
Does he know it?

Elaine looks up; she has no idea.

CUT TO:

EXT. LOCAL HOOPS COURT - DAY

Roger and Gene get ready for some 1 on 1. Roger passes to
Gene...

ROGER

Check.

...who passes it right back.

GENE

Check.

Roger takes the ball, dribbles, almost starts but doesn't.
Gene looks at him.

ROGER
Listen.

GENE
What.

ROGER
(a beat; then)
-- Elaine and I.

GENE
Elaine and you what.

ROGER
(a beat; then he shrugs)
We sort of have this -- thing.

He looks at Gene. Conveys the full impact of this. Then --

ROGER
Did she ever mention owning a horse?

GENE
Who.

ROGER
Elaine. She ever talk about horses?
Like, to Kelly or something?

GENE
Not that I know of. Why?

Roger thinks...then shakes it off. Throws the ball to Gene.

ROGER
What's the score.

GENE
We haven't started yet.

They start to play. CAMERA FINDS DAVE, on a nearby bench.

DAVE
Roger's in love.

CUT TO:

INT. RECORDING STUDIO - DAY

SHERYL CROW takes a break in the MIXING BOOTH.

SHERYL CROW

I can sympathize with your friend,
man. I've seen a lot of guys go
there.

DAVE

Do you have any advice for a guy in
love?

SHERYL CROW

I don't know - most of my songs are
about guys out of love.

DAVE

I see.

SHERYL CROW

Cause you know, a guy in love - a
guy who's where your friend's at,
anyway - they don't know where they
are. They're like an ant, standing
on a truck tire. They don't know
how they got there - all they know
is that's not where they were a minute
ago. But then they sort of get
vaguely okay with it, you know?
They start hangin' out there, they're
feelin' pretty good.

(then)

Until the thing starts moving.

DAVE

What happens then.

SHERYL CROW

Well then they get crushed.

Dave gulps. She shrugs.

SHERYL CROW

Rock and roll, my friend. Life in
the city.

CUT TO:

INT. TWO OLD PEOPLE ON A COUCH - DAY

OLD MAN

November 8, 1960. The day John
Kennedy beat Nixon and won the White
House. That was the day I met her.

His WIFE turns, looks at him funny.

OLD MAN

It was close the whole way - it was neck and neck by God. But then old Kennedy Senior rode on in on that big old pile of money of his, and fixed the results in Illinois. And that made all the difference. Happiest day of my life, just about.

She watches him. The man is hopeless.

OLD MAN

I was walking away from a newspaper stand, with my head buried in the final edition. And I looked up, and there she was.

(he looks over at his wife)

You were wearing a yellow sun dress and there was a smudge of makeup just over your left eye.

He smiles at her. Gets a thin smile back.

OLD MAN

What.

OLD LADY

That wasn't me.

OLD MAN

Of course it was you. What are you talking about?

OLD LADY

It was your first wife.

OLD MAN

Nonsense.

OLD LADY

(to CAMERA)

We met in Sacramento. Eight and a half years ago.

OLD MAN

Don't believe her.

OLD LADY

I've never owned a yellow sun dress in my life. And even if I did, I wouldn't be wearing it in November.

OLD MAN

(off her look)

-- The point is, in 1960 an Irish Catholic could be elected president of this fine country, as long as his father was a filthy rich rum-runner with connections to the Mafia! And when Nixon *did* get elected, he had to quit!

His wife shakes her head.

CUT TO:

INT. KELLY'S LIVING ROOM - DAY

Kelly and Gene on the sofa.

KELLY

Well we didn't know each other. I mean, of course we didn't - we hadn't met yet. But we were both invited to the same party, by different people who we only knew marginally - only the party got cancelled, and I guess that's how marginal we were, because no one told us. So we came in different cars and found ourselves at the same front door - with no one home.

(then taking his hand)
So Gene asked me out to eat.

GENE

I was hungry.

KELLY

You were in *love*.

(then off his look)
You told me you loved me, that first night!

GENE

I said I loved mashed potatoes.

KELLY

You were *eating* mashed potatoes. You *said* you loved *me*. You said because your name was Gene and mine was Kelly, that that just proved it. We were meant to be together.

GENE
 (off her look; then
 to CAMERA)
 -- Does this have to go in the movie?

CUT TO:

EXT. GENE AND KELLY'S PLACE - DAY

Dave walks out, talks to the CAMERA.

DAVE
 Contrary to what many women believe,
 it's fairly easy to develop a long
 term, stable, intimate and mutually
 fulfilling relationship with a guy.
 As long as this is the guy:

QUICK SHOT OF A LABRADOR RETRIEVER -- PANTING, FRIENDLY.

DAVE
 With human guys, it's extremely
 difficult. This is because guys
 don't really grasp what women mean
 by the term 'relationship.'

CUT TO:

EXT. JERSEY SHORE - DAY

A JERSEY GIRL on break at a SNACK HUT.

JERSEY GIRL
 What I don't get is how they can be
 a fully grown adult male and not be
 able to make a commitment to a woman
 who loves him like no one else - and
 yet the same person, at age seven,
 could make an unbreakable lifelong
 commitment to the San Francisco
 Giants, who do not even know him and
 who never will.
 (shakes her head)
 I just don't get it.

CUT TO:

EXT. SEATTLE - E-CAFE - DAY

A SEATTLE GIRL outside the cafe.

SEATTLE GIRL

They're never "ready." If you ask me, guys are in a permanent state of nonreadiness. That's where they live. If guys were turkey breasts, you could put one in a 350 degree oven on the Fourth of July and they *still* wouldn't be ready in time for Thanksgiving.

CUT TO:

EXT. CHICAGO - RARE BOOKS STORE - DAY

The OWNER arranges titles on a display outside her store.

CHICAGO GIRL

The thing is, you shouldn't even think about marrying them until you really know them. But you can't really know them until you marry them.

(then after a beat)
That's the thing.

CUT TO:

TITLE CARD: "GUY FIDELITY"

EXT. MANHATTAN - DAY

A Manhattan Girl gives a world-weary look.

MANHATTAN GIRL

One: A guy will have sex with anything. Two: A guy will do anything to have sex. There's your Guy Fidelity. Move on.

CUT TO:

TITLE CARD: "GUY PRIDE"

INT. ROGER AND ELAINE'S MARRIED HOUSE - DAY

Elaine and Roger are inside, looking at the front door.

ELAINE

What do you mean, it's 'supposed to be that way.' It's stuck.

ROGER

It's basic physics, Elaine. Wood expands. And then, later, it contracts.

ELAINE

But we can't get *out*.

ROGER

Which also means other people can't get *in*. That's part of the design - it discourages burglars.

ELAINE

(looks at him)

The same way the toaster was designed to discourage carbohydrate consumption by bursting into flames?

ROGER

That was an outdoor toaster. It was clearly not designed for indoor situations.

The PICTURE FREEZES. DAVE steps in front, talks to CAMERA.

DAVE

I think it's obvious here, that Roger has absolutely no idea what he's talking about. But Guy Pride forces him to keep acting like he does know, for reasons I believe we've covered in an earlier scene.

He nods his head over to the corner, where the CAMERA PANS TO SEE HUDDLED VISIGOTHS, WAITING. Then BACK TO ROGER AND ELAINE as the PICTURE UNFREEZES.

ELAINE

Okay. So now we have a broken water heater and a stuck front door.

(controls herself;
then)

I think it's time to call Steve.

ELAINE'S IMAGE FREEZES. Roger turns to the CAMERA.

ROGER
"Steve."

CUT TO:

EXT. CUL DE SAC - DAY - SLOW MOTION - HEAVENLY MUSIC

STEVE leaves someone's house, heads for his super-outfitted TRUCK. Haloed in golden sunlight. Strong, capable, equipped for every situation.

WOMEN look out from kitchen and bedroom and living room windows, from front steps and yards and gardens, just to see whose house Steve is leaving. The women look all dreamy the way they would in a really corny musical.

DAVE
(watching; to CAMERA)
As far as women are concerned, God didn't really rest on the seventh day. On the seventh day, God created Steve.

As the Women all sigh...

CUT TO:

INT. ROGER AND ELAINE'S HOUSE - DAY

Elaine stands at the basement door. CLANGING down there.

ELAINE
Roger? Did you find anything?

INTERCUT WITH ROGER IN THE BASEMENT

He's in ankle deep water. Pokes a FLASHLIGHT into some of the corners where the overhead bulb doesn't reach.

ROGER
Good news, honey! The basement's level.

ELAINE
How can you tell?

ROGER
Because I know a well built floor when I see one! We were right to buy this house. Everything works just the way it should!

ELAINE
Except there's no hot water.

ROGER
(aiming the flashlight)
Sweetheart, don't you remember? The
power company talked about this.

ELAINE
How about calling Steve.

ROGER
(hates this)
We'll call "Steve," when we have a
real problem. Okay?
(then more to himself)
A mouse gets the hiccups, you don't
have to call Steve every time.

ELAINE
(hears him whang
something down there)
But Roger you're such a good copy
editor. You don't have to be a good
repairman too! Honest!

ROGER
Okay I think I found it.

ELAINE
The problem?

ROGER
The water heater.

Elaine leans her head against the door jam.

CUT TO:

EXT. ROGER AND ELAINE'S HOUSE - DAY

Elaine sits on the step, looking blank. Kelly is with her.
There are LOUD NOISES from the basement.

ELAINE
I don't know why he does this. He
doesn't know what he's doing down
there...

KELLY
It'll be all right.

ELAINE

(off a loud CLANG)

It's not like some broken part is just going to be standing there, waving a flag that says "Help me." Or there'll be an octopus on the compressor, and then he could say, "Look! There's an octopus on the compressor!"

(then)

Of course, how would he know it was the compressor...

KELLY

Trust me, it'll all work out. After a while, there's no more harm they can do.

Roger comes around from the side door. SLOSHING feet. Holds a dripping PART.

ROGER

I just need to go to the hardware store. Hi Kelly.

Kelly smiles, waves. Then as Roger sloshes past, to the car.

ELAINE

And what is it about the hardware store? All they do in there is buy a bunch of tools that they don't know how to use -- and no matter what the problem is, all they'll end up doing is whacking at it with a hammer until it breaks even more.

KELLY

And then they cover it all up with duct tape and then come out and say it's supposed to work that way.

ELAINE

(solidarity nod)

Then we have to call Steve. And they get offended.

CUT TO:

INT. HARDWARE STORE - DAY

Roger waits at the counter. Talks to CAMERA.

ROGER

Let me tell you something. If I had a dollar for every time I heard "Steve's" name, I could hire somebody better than Steve, just to shake things up. Get her one of these old semi-retired guys - someone from the pre-steroid days, with the hairy shoulders, and the butt crack. They won't be so quick to call him every ten minutes.

The Clerk comes back. Hands over a 53-piece TOOL SET.

CLERK

Remember. Keep these away from anything magnetic.

ROGER

(winks)
Got it.

He takes the tool kit from the Clerk and drops it. The Clerk watches Roger chase down all the parts: what a dolt.

CUT TO:

EXT. PARKING LOT - DAY

Roger puts the tool set in his trunk...then stops.

ROGER

The thing is - I missed out.

(turns to CAMERA)

It's like everyone else was there the day they taught all this stuff. How to look inside a car. Or a furnace. Or a rocket ship. But the guys like Steve, you know. They were *born* knowing all this - and now they're laughing.

(MORE)

ROGER (CONT'D)
They all go down to the Competent
Guys' Tavern and compare notes.

CUT TO:

EXT. COMPETENT GUYS' TAVERN - DAY

VANS and PICKUP TRUCKS just like Steve's are parked outside.
A STEVE LOOKALIKE gets out and goes in, greeting ANOTHER
STEVE also arriving. LAUGHTER pours out from inside.

CUT TO:

EXT. ROGER AND ELAINE'S HOUSE - DAY

Steve rings the bell. Elaine tries opening the door.

ELAINE
(on other side)
I'm sorry - the door's stuck.

STEVE
I can fix that.

He checks it out, taps it in one place and opens the door.
Elaine steps aside, enchanted --

-- as Roger drives up and sees this. And the pain in his
heart is something we can feel.

CUT TO:

INT. ROGER AND ELAINE'S BASEMENT - DAY

Power's back on. Steve pulls the cover off the HVAC assembly.
Roger is sorting through the 53-piece tool set he bought and
has no idea what to do with.

STEVE
If you've got a minute, sir. I'd
like to show you something.

ROGER
(holds up tool kit)
Should I bring these?

STEVE
That won't be --
(then as all the parts
fall out)
-- necessary.

ROGER
(looks down)
The latch broke.

STEVE
I can fix that.

Roger puts the tool kit down. Joins Steve.

STEVE
There's your problem right there.
(points)
You got calcification in your pullet-
beam header grommets.

ROGER
I was afraid of that.

Steve looks at him. One of those sideways looks.

STEVE
What you gotta do is jack up your
laminated bolts and remove the
calcification on the stress points.

ROGER
(while Steve takes
some measurements)
Of course when he says "you," he
doesn't mean "me." I don't have jacks.
I don't have winches. And Steve has
got like fifty kinds of each, right
on his truck. If society collapsed,
the Steves of the world will be living
in nice sturdy shelters that they
built with their own hands, eating
food that they grew or caught. And
I'll be getting shredded to death by
wolverines.

STEVE
Here we go.

He reaches down. Pulls out a fuse assembly, holds it up.

STEVE

Here we go. Back in business in no time.

CUT TO:

EXT. ROGER AND ELAINE'S HOUSE - DAY

Steve is packing up his truck. Roger is about to go back inside when:

KID

Dad, look! Look what Steve made me!
A working battleship made entirely
out of Coke cans!

Roger looks. It *is* a working battleship made from Coke cans.

KID

This is so neat! Thanks, Steve!

The kid runs off. Roger looks at Elaine.

ROGER

Do we have a kid?

ELAINE

Steve got him from the truck.

CUT TO:

INT. STEVE'S TRUCK - TRAVELING - DAY

Dave rides up front with Steve. Talks to CAMERA.

DAVE

Just because Steve can fix things,
doesn't mean he's shallow and doesn't
have any concerns. *All* guys have
concerns. *Deep* concerns.

STEVE

(looks over)
You like SportsTalk? Mike the Moose?

DAVE

Hell yeah.

Steve gives him a look. Turns on the radio.

CALLER

I'm just sayin' those owners better never run into me. Because God help 'em, man.

MIKE THE MOOSE

-- and we'll pick up on that and more, right after the news.

CALLER

I mean it, man.

CUT TO:

INT. RADIO STATION - WGRG-AM SPORTSTALK - DAY

MIKE THE MOOSE flips a switch; turns to Dave.

MIKE THE MOOSE

Three months ago, the Marlins traded a guy named Rufino Lupenza to the Yankees, for some minor league players and cash. I grant you it was a rotten trade. I grant you the Yankees seem to have this, this *knack* for making brilliant deals year after year. But three months?

(pops in a tape)

The Marlins are over it. The Yankees are over it. The players and their families are over it -- but just check this out.

CALLER

(on tape)

The guy was a workhorse! He filled in wherever he was needed and he never got hurt! And when he *got* hurt, he *played* hurt.

MIKE THE MOOSE

(on tape)

You know I got a post card from him here at the station. He says they're all doing fine: Lucita's got the kids in their new school already and they all seem happy. She even found an Ecuadorean grocery she likes.

CALLER

Grocery -- the guy batted .340, from *both sides*.

(MORE)

CALLER (CONT'D)

His on-base percentage was in the 4's, with a rocket arm on defense and an awareness of the field like nobody's business. And they trade him for *minor leaguers*? For untested, greenhorn punks who can barely even --

MIKE THE MOOSE

(pauses the tape)
That guy's pretty normal.

He cues forward, plays. A GUY CALLER, fighting tears.

MIKE THE MOOSE

(on radio)
You just have to move on, Stan.

CALLER

...I try to - I'm trying. But I just can't make sense of this...

Mike the Moose stops the tape.

MIKE THE MOOSE

These are guys you wouldn't see crying even at a funeral. Guys who can't bring themselves to hug their own children. And they're beside themselves.

(shakes his head)
And all over a meaningless trade...

DAVE

Meaningless?

Mike the Moose looks at him.

CUT TO:

INT. ROGER AND ELAINE'S HOUSE - NIGHT

Roger and Gene are watching the KNICKS/HEAT game. Big bag of Doritos between them.

TV ANNOUNCER

...seventy-seven per cent from the line during the regular season, and a red-hot eighty-three per cent during the playoffs.

ROGER

Stop saying that!

TV ANNOUNCER SIDEKICK
*-- and in the fourth quarter of the
 playoffs, that number is even higher --*

GENE
 Stop saying that!

TV ANNOUNCER
*So they really picked the wrong guy
 to foul, at this crucial point in
 such a crucial game.*

ROGER AND GENE
Stop saying that!

TV ANNOUNCER
*He dribbles. He sets -- he dribbles
 again...*

Roger and Gene lean forward.

ROGER
 Come on come on come on comeoncomeon --

GENE
 Miss the shot miss the shot miss the
 shot come on and miss the shot --

TV ANNOUNCER
-- and the Knicks call time out.

They lean back in their seats; breathe some relief.

CUT TO:

INT. KITCHEN - CONTINUOUS

Elaine and Kelly are addressing INVITATIONS by hand. Dave
 sits on the counter, listens in.

ELAINE
 They don't know the players. The
 players don't know them - yet they
idolize these people. They follow
 them from team to team -- and they
 know more *about* these teams than
 they know about their own families.
 They might not even know if they
 have families.

KELLY
 Not during the playoffs anyway.

ELAINE

(amen to that; then)
 And what gets me is, they think -
 they really think - that whether a
 team wins or loses or not depends on
 how much *they personally care* about
 them. Like if they don't care, the
 team can't win.

DAVE

But that's true.

They look over - see him on the counter.

ELAINE

What's true.

DAVE

It's true that the level of concern
 a guy shows for his team can affect
 the outcome of the game.

(then off their looks)

I mean not just one guy - but lots
 of guys. All the guys who care about
 the team combined, if they *really*
care, can make a difference on the
 scoreboard.

ELAINE

That's crazy.

KELLY

Who *is* he?

DAVE

(hops off the counter)
 -- Follow me.

CUT TO:

INT. THE DEN - CONTINUOUS

Roger and Gene and the game are FROZEN IN PLACE. Dave stands
 in the doorway with Elaine and Kelly.

DAVE

For the first time ever, through the
 use of highly advanced technology,
 we will be able to see the actual
 Concern Rays emanating from the minds
 of Roger and Gene, in their attempt
 to affect the outcome of this upcoming -
 and totally critical - foul shot.

The PICTURE CHANGES as though a filter has been slipped over the lens. Then we BEGIN TO SEE THE ACTUAL RAYS emanating from Roger's and Gene's foreheads and traveling into the screen. The rays are colored BLUE.

DAVE

These Concern Rays go straight into the television screen where they join the combined Concern Rays of all the other guy fans watching this game right now.

CUT TO:

A MAP OF THE UNITED STATES

Where all the CITIES representing major markets LIGHT UP and FORM ARCS, like airline flight routes, connecting RED or BLUE CONCERN RAYS from each city, and sending them to MIAMI.

DAVE

(in front of map)

Then the rays are transmitted to the actual arena itself, all arriving at the same moment regardless of any geographic or time zone differences.

CUT TO:

EXT. AN ARENA - NIGHT

Dave reports as BLUE AND RED CONCERN RAYS materialize from the sky and descend on the arena, covering the roof.

DAVE

And it is here, at the arena, where the combined Concern Rays from both teams' fans will be measured - not just for quantity, but for *quality*. Because this - as every Guy *must believe* - is what wins ball games.

BACK TO ROGER AND GENE AT THE TV

Dave steps away and the PICTURE UN-FREEZES.

TV ANNOUNCER

He sets...he takes the shot...it's up --

ROGER

-- Come on come on come on ---

GENE

Miss the shot miss the shot miss the
shot --

ON TV - THE BALL, IN MIDAIR -- BLUE AND RED CONCERN RAYS
APPEAR AND CONVERGE ON IT, IN A MIGHTY STRUGGLE FOR DOMINATION

TV ANNOUNCER

*-- and he misses! He misses! It
bounces off the rim and Miami wins
the game! What a comeback! A field
day for the Heat!*

Roger and Gene leap up and scream. High fives, victory dance.
Dave looks at Elaine and Kelly - who look at each other...

ELAINE

Let's get back to those invitations.

KELLY

I'm with you.

They turn, go back to the kitchen. The celebration goes on.

CUT TO:

TITLE CARD: "THE PUBLIC REST ROOM PROBLEM"

INT. MIAMI INTERNATIONAL AIRPORT - DAY

Dave walks down a terminal corridor among hurrying PASSENGERS.

DAVE

If there's one thing women don't
know about when it comes to guys,
it's the public rest room problem.
And we're here to clear that up right
now.

He stops outside a MEN'S REST ROOM, which is currently closed
for maintenance.

DAVE

This room is a private hell for a
countless number of guys -- yet the
women in their lives are completely
in the dark about it.

(MORE)

DAVE (CONT'D)

But before we go inside, let's talk with a leading social scientist, so that what we're about to show you sounds a little more official.

CUT TO:

INT. RED CARPET CLUB - DAY

Dave is at the honor bar with the SAME BRITISH GUY. The words "*Leading Social Scientist*" APPEAR under him this time.

LEADING SOCIAL SCIENTIST

One has to understand that the act of emptying one's bladder goes deep to the very roots of masculinity. It is an important territorial statement that males are genetically programmed to carry out.

DAVE

I see.

LEADING SOCIAL SCIENTIST

In fact, many of my colleagues believe the reason that dogs howl at the moon is because they can't go up there and urinate on it -- which is not, however, a theory which I embrace. But guess who gets all the grant money every year. The bastards...

He stares off into space. A bitter man.

DAVE

Um...you were saying?

LEADING SOCIAL SCIENTIST

I didn't want this job. Twenty years, in the social sciences? And what was everybody else doing -- they were getting *laid*. They were *going to bed with women*. And what have I been doing -- applying for matching grants. And not getting them.

(MORE)

LEADING SOCIAL SCIENTIST (CONT'D)

Applying for any grants at all - and not getting those either. Meanwhile all the "cool dudes" are laughing!

CUT TO:

EXT. "THE COOL DUDES WHO GET THE BIG GRANTS" TAVERN - DAY

Honda Accords fill the lot. TWO MORE drive up and a SCIENTIST gets out of each. They hail each other and go in together. As they pull open the door, LAUGHTER spills out from inside.

LEADING SOCIAL SCIENTIST (V.O.)

The bastards...

CUT TO:

TITLE CARD: "THE PUBLIC REST ROOM PROBLEM"

EXT. A VIDEO PRODUCTION TRUCK - DAY

There is a SATELLITE DISH on top. Dave is with JOHN MADDEN.

DAVE

With me now is the great John Madden -- legendary coach of football's Oakland Raiders and veteran network analyst for CBS Sports and now the Fox Sports Network. John, thanks for coming by today.

JOHN MADDEN

Happy to be here Dave.

DAVE

John, you heard what our leading expert said about this particular anxiety that guys have regarding bathrooms in general and public ones in particular. Any thoughts?

JOHN MADDEN

Well he's exactly right, Dave. I mean the guy was a little loopy but he hit the nail on the head.

DAVE

So an airport bathroom presents a specific kind of challenge.

JOHN MADDEN

The worst kind, Dave, and in a lotta ways. Because a guy's main goal is to get in and outta there without having to deal in any other way with any other guy - and in an airport bathroom especially, with the turnover rate *they've* got, he's up against some pretty mean odds.

DAVE

Couldn't agree more, John. Let's go inside --

CUT TO:

INT. VIDEO TRUCK - DAY - CONTINUOUS

TECHNICIANS wearing headsets. Dave and John sit by a BANK OF MONITORS. There's a TELESTRATOR for John.

JOHN MADDEN

Okay. Now this angle here, we're outside the bathroom and the maintenance guy's just about to open it up.

We SEE THE AREA OUTSIDE THE MEN'S ROOM, WITH "CLOSED FOR MAINTENANCE" SIGNS IN ENGLISH AND SPANISH. A JANITOR starts removing the signs as a BUSINESS TRAVELER heads over.

DAVE

Here's our first candidate now --

INTERCUT WITH:

INT. MEN'S ROOM - CONTINUOUS - ON MONITORS, WITH TELESTRATOR

John diagrams the action, marking up the screen like a football play while the action unfolds.

JOHN MADDEN

Okay now the leadoff guy, he's gonna come in, he's gonna see the open field and he's gonna swing wide right to grab a spot against the wall. He's got one flank covered this way and for now he's feelin' pretty good -- and of course by doin' that, he's also settin' the tone for everything that happens after.

DAVE

What's the main thing we're looking for, John. What does each individual guy feel he needs to get out of this.

JOHN MADDEN

Well the crucial thing here, is makin' sure there's no eye contact. I mean none - zero. These guys'll look up, they'll look down, they'll look straight ahead -- but a guy would rather have you poke both his eyes out with burning hot fire tongs, Dave, than to give the next guy over a reason to think you might be lookin' at him in a public bathroom. For reasons that oughtta be pretty darn obvious.

DAVE

Obvious indeed. Now here comes Guy Number Two --

The SECOND GUY comes in; John diagrams the call.

JOHN MADDEN

Now Guy Number Two, what he's gonna do is, he's gonna come in, see the first guy in position along the wall and right away he's gonna line up wide on the opposite side. This is a best case scenario here, something both these guys can appreciate. Plus they've opened up the middle for the third guy --

The THIRD GUY comes in. John diagrams his path to the middle urinal. The Guy goes there.

DAVE

What about eye contact in this situation.

JOHN MADDEN

Well you're still not likely to encounter any, but again if you do, that's what that buffer zone on either side of him's for. And all three of 'em are feelin' pretty lucky to have it, I can tell you that.

DAVE

Okay. Now if things stay like this...

JOHN MADDEN

If things stay like this, you're fine - and if this were some small commuter airport, y'know late at night or somethin', then these guys could possibly even be home free. But we're talkin' Miami International here, this is the big time, we're talking about 747's, DC-10's, the big jumbo jets dumpin' off three-four hundred people at a clip. So everybody's gonna be next to *somebody*, which is the last thing any of these guys want. You're in a critical mass situation, and this is where a lotta mistakes get made.

DAVE

Which brings us to Guy Number Four. Here he comes --

JOHN MADDEN

-- and there he goes...

Guy #4 spins around and leaves. John and Dave watch; then.

DAVE

Now one thing that I know we're going to get asked, John, especially from women, is whether, as guys, we're aware of how utterly stupid this kind of behavior really is.

JOHN MADDEN

Well I think we know, Dave. Don't you think we know?

DAVE

I think we do.

JOHN MADDEN

(nods)
Have to be stupid not to.

CUT TO:

TITLE CARD: "THE PUBLIC RESTROOM PROBLEM"

DAVE (V.O.)
We *did* that.

CUT TO:

TITLE CARD: "GUYS AT MIDLIFE"

EXT. UNIVERSITY OF MIAMI - DAY

Dave walks the campus. Threads through GORGEOUS COLLEGE GIRLS who don't know he's there.

DAVE
If there's anything that causes more anguish in a guy than sports anguish, and public restroom anguish, and hardware store anguish, it's the day that he realizes that somehow his life is half over now, and no matter what he tries to tell himself, he's not young anymore and he's never going to be young again.
(then he stops)
And as any guy'll tell you - it sucks.

CUT TO:

INT. AN ELEVATOR - DAY

A GUY IN A SUIT, alone in here. Faint ELEVATOR MUSIC plays.

ELEVATOR GUY
I got used to having the Beatles and Stones called 'classic rock.' Then I heard Elvis Costello on an Oldies station. I figured, okay - who cares - at least it's on somewhere. But then I hear "London Calling," on Muzak. By the *Clash*. On *Muzak*.
(shrugs)
But what the hell. I'm in a suit and I go around all day explaining peoples' 401K plans to them. And Sting's doing commercials for Jaguar.

He shakes his head; it's hopeless.

CUT TO:

INT. SHOPPING MALL BARBER SHOP - DAY

The BARBER talks while cutting Dave's hair.

BARBER

The way I see it, it's like menopause, right? Except men get it different. It doesn't show, y'see? The cramps don't come, the hot and cold flashes, and you don't have your magazines and drug stores filled with helpful stuff to do about it. But something comes, and it hits every guy who's living whether he likes it or not. Whether he *knows* it or not. Guy can lose his bleepin' *mind* if he doesn't watch out.

He gets a mirror to show Dave the back. Gives him time to get philosophical.

BARBER

But you know? Maybe it's for the better. Maybe whoever designed all this, was afraid to let the men in on what was gonna be happening. Like if we knew, we'd bail or something. You know, ahead of time.

CUT TO:

INT. A BAR - DAY

The BARTENDER wipes the bar down in front of Dave.

BARTENDER

I'm just telling you what I see. Every lousy day. A guy'll come in and sit down, right where you are. He loosens up a little and then it comes. The road not taken. Unexamined choices. An unfulfilled life. And other guys, they'll come in and don't say a word. The ones who just stare at the mirror.

DAVE

That sounds pretty bleak.

BARTENDER

(shrugs; then)

I think it goes back to the old times. Ancient times, you know? When nobody was expected to live past forty. You got to forty? You died.

(MORE)

BARTENDER (CONT'D)

But now that men aren't doing that, there's a lot more shit up ahead, and none of it looks good so they go freak out and make a mess of things -- they'll quit their jobs or walk out on their marriages or make some other idiot grandstand move. None of them are happy and every single one of them wishes he did something else with his life and can't figure out how it got this way. Every single one of them.

CUT TO:

INT. LAWYER'S OFFICE - DAY

A hotshot LAWYER is dictating a memo to his SECRETARY.

LAWYER

...therefore please be advised that in reference to the aforementioned subject matter, as per the original agreement dated 7 March Two Thousand, --

His Secretary stops writing. Waits.

LAWYER

...7 March Two Thousand...

SECRETARY

Um. You said that already.

LAWYER

(shakes his head)

I started here on the 7th of March. Fifteen years ago...

SECRETARY

Oh. Well - Happy Anni--

LAWYER

What the hell am I doing. Why did I even *think* this would be a good idea -- to work my ass off every single day of my life? So I could come in here and dictate letters like *this*?

SECRETARY

They're not *all* like this. You do a lot of good...

LAWYER

And what does it get me -- a twin-turbo convertible that I don't even get to drive, because I'm always traveling and renting shitbox cars in other cities where all I do is take clients out to lunch and tell them how to negotiate their golden parachutes? You ever sit in the driver's seat of one of those renta cars?

SECRETARY

Well my husband usually does the --

LAWYER

Brand new cars, not even two thousand miles on them, and already they drive like camels. The seat's got no cushion left already, and you're lucky if you don't need a chiropractor after twenty minutes in one. What do people *do* in those things?

SECRETARY

Maybe I could get you something. You want something?

LAWYER

Yeah. I want something. I want the number of that hang-gliding place out on Route 33.

SECRETARY

You want to go hang gliding?

LAWYER

I want to *teach* hang gliding.

SECRETARY

I'm sorry. I didn't know you did that.

LAWYER

I *don't* do that. I *want* to do that. I've *always* wanted to do that, and lots of other things too -- only I'm stuck doing *this* all day long. And I don't even know what *this is* half the time, just that I have to spend every waking hour doing it. So you tell me -- where the hell does hang gliding fit into *that*.

SECRETARY

Um. Saturdays?

LAWYER

Give me a break.

SECRETARY

(as he starts to leave)

Where are you going?

LAWYER

I should have done this a long time ago.

SECRETARY

What about the letter?

LAWYER

Put in the usual bullshit. Nobody's gonna read it anyway.

He's gone. She sits there.

CUT TO:

EXT. JOHNNY LAKE'S HANG GLIDING CENTER - DAY

JOHNNY LAKE lifts a titanium frame up onto the back of a pickup. Part of it catches on the lift gate and he SWEARS, kicking it. About to really lay into it when the LAWYER drives up in his twin turbo convertible and gets out.

LAWYER

Hi!

JOHNNY LAKE

Sorry. We're closed.

LAWYER

(stunned; watches him)

-- It's two thirty in the afternoon.

JOHNNY LAKE

Hey. I don't make the rules.

LAWYER

Aren't you the owner?

JOHNNY LAKE

You're right. I do make the rules. We're closed.

LAWYER

(sees he means it)
Look, there has to -- I really want
to learn this -- I just quit my *job*
to learn this.

JOHNNY LAKE

Be my guest - learn it.

He kicks the frame again, walks off. The Lawyer watches.

LAWYER

How can you do this? This is the
perfect job!

JOHNNY LAKE

Yeah right. Driving around in a
rusted worthless pickup truck that's
about to be repossessed anyway, while
a guy like you, my own age, is going
around in a Porsche Carrera.

LAWYER

But you get to *fly*.

JOHNNY LAKE

No, you get to fly. I get to hoof
this shit up and down these
godforsaken hilltops listening to
stockbrokers brag about getting lap
dances from college coeds, and
charging the whole thing through the
company expense account -- while I
can't even deduct my blood pressure
medication. *That's* what I get to
do.

He kicks a rock in the road, which almost feels good enough
so he kicks another one -- but this one is buried in the
dirt like an iceberg and doesn't budge --

JOHNNY LAKE

Ahh, SHIT!

-- and he falls down hobbling on one knee instead.

CUT TO:

INT. ORTHOPEDIC SURGEON'S OFFICE - DAY

Johnny Lake waits on the examining table, holding ice against
his leg. The Lawyer sits on the extra chair reading EXOTIC
ISLANDS MAGAZINE.

He holds up a PHOTO: a Guy in a hammock, in Paradise.

LAWYER

Look at this.

JOHNNY LAKE

You got that right.

The Lawyer shakes his head; flips the page.

JOHNNY LAKE

Hey.

(then on Lawyer's
look; he shrugs)

You don't think he's gonna...

LAWYER

What.

JOHNNY LAKE

You know. Have to use the --

LAWYER

Glove?

(then off his look)

You hurt your *knee*. He already took
the x-rays.

JOHNNY LAKE

What if something's broken.

LAWYER

Well he's not going in *that* way.
You don't do a rectal to set a guy's
leg.

Still the guy looks doubtful. The ORTHOPEDIC SURGEON -
British, familiar - comes in, with a fresh X-RAY.

ORTHOPEDIC SURGEON

Well you've done quite a number on
yourself. Want to see?

JOHNNY LAKE

Why should I. I wouldn't know what
the hell I'm looking at. You're the
one who went to medical school.

ORTHOPEDIC SURGEON

Don't remind me.

(then on their looks)

What. You think I like this?

(MORE)

ORTHOPEDIC SURGEON (CONT'D)

The medical profession? Owing my life to the insurance cartel while the rest of the world thinks I'm so stinking rich?

LAWYER

Well...aren't you?

ORTHOPEDIC SURGEON

Of course I am - I'm an orthopedic surgeon! I just don't like people assuming it!

(then as his BEEPER goes off)

And *this* -- I am so sick of this bloody thing I can't even tell you! Because every time it goes off it means I have to stop doing *one* thing I don't want to be doing, and start doing *another* thing I don't want to be doing. You call that a *life*?

They look at him. Don't know what to say.

ORTHOPEDIC SURGEON

-- Let me show you something.

(puts down the x-ray, goes to a drawer)

I've been working on this during my free time. Not like I get any.

He gets an accordion-style envelope; takes out a REAM OF TYPED PAGES. Hands it over to Johnny Lake.

JOHNNY LAKE

What is it?

ORTHOPEDIC SURGEON

What is it? It's a screenplay! This'll blow the lid off the orthopedic surgery industry! Look - look here --

(takes it back; flips through)

-- no wait, this part's better. No -- here! Here you go. Read this and tell me if you don't --

He looks up. They're gone.

CUT TO:

EXT. "GUYS WHO WISH THEY HAD DIFFERENT JOBS" TAVERN - DAY

The lot is filled with Ford Fiestas. The Lawyer and Johnny Lake drive up. When they pull the door open there's WHINING from inside....

Then the BARTENDER FROM BEFORE comes out, storms past them and throws his rag down hard as he gets the hell out of there and away from that shit job.

As Dave walks into frame, starts over to his car.

DAVE

Okay! Well it looks like it's time to talk about sex.

CUT TO:

TITLE CARD: "THE PUBLIC RESTROOM PROBLEM"

DAVE (V.O.)

Will you knock it off?

CUT TO:

EXT. SHOPPING MALL PARKING LOT - DAY

Dave gets out of his car and walks towards the mall.

DAVE

For the sake of any younger viewers who might still be paying attention, during this next segment we will be using certain euphemisms to describe a natural and wonderful thing that happens among grownups - grownups besides your parents, that is.

CUT TO:

INT. MALL BOOKSTORE - MAGAZINE AISLE - DAY

Dave walks along all the COSMO'S, REDBOOKS, etc.

DAVE

Probably the fastest growing sector of the U.S. economy is the sector that conducts surveys asking women
(MORE)

DAVE (CONT'D)
 what is wrong with men. And in all
 those surveys, there is one main
 area that shows up constantly at the
 top of the charts.
 (he stops, pulls a
 magazine)
 -- Euphemisms.

CUT TO:

INT. VICTORIA'S SECRET - DAY

Dave walks up the aisles filled with delectable things.

DAVE
 When I say "euphemisms," I of course
 am not suggesting that guys don't
 have them. Guys have plenty of
 euphemisms. Most guys have more
 euphemisms in a single day - and
 here I am thinking of a day that
 occurred in the summer between ninth
 and tenth grades - than some women
 have in a lifetime - or longer, in
 the case of certain Math Teachers.

CUT TO:

EXT. NATURAL HISTORY MUSEUM - DAY

Dave walks outside, past a line of SCHOOLKIDS off a BUS.

DAVE
 It all goes back to a time, millions
 of years ago, when primitive males
 often had to complete their part of
 the equation quickly and right away
 stand ready to fight off attackers.

CUT TO:

INT. NATURAL HISTORY MUSEUM - DAY - CONTINUOUS

Dave walks past glassed-in DISPLAYS of CAVEMAN LIFE.

DAVE
 Today, however, women want euphemisms
 too -- and this ability in males is
 no longer as prized as it once was.
 (MORE)

DAVE (CONT'D)

In fact, when modern women describe the qualities they're looking for in the ideal man, the phrase "a real fast shooter" is usually pretty far down the list.

(then stopping)

Naturally, it fell to guys to do something about this. So, naturally - they did.

CUT TO:

EXT. A SKI CABIN - NIGHT

Dave stands outside while Kelly and Gene come back from walking their dog. In a hurry.

DAVE

One technique for holding back the inevitable, is when the guy - just when he is about to have his euphemism - will hurl himself violently into an iron bed railing, and raise a lump on his head the size of a golf ball.

CUT TO:

INT. THE SKI CABIN - CONTINUOUS

They come in the room, shedding clothes. He lifts her, carries her to the bed -- with nothing but pillows against the wall. He stops, panicked...

GENE

There's nothing there!

CUT TO:

EXT. THE CABIN - CONTINUOUS

Dave watches the LIGHT GO OFF. Turns back to the CAMERA.

DAVE

In cases where there aren't any iron railings, a good backup technique can be found right on the end of the cold wet nose of the trusted family dog.

CAMERA PANS to the window where we hear:

KELLY

Yes...yes...

GENE

...yesyesyesyes...yesyesyesyes...

KELLY

...just hold on...yes...

GENE

...yesyesyesyesYEEEEOOOOOWWWW!!!

CAMERA PANS back to Dave.

DAVE

There are also mental techniques --

CUT TO:

INT. ROGER AND ELAINE'S BEDROOM - NIGHT

Roger and Elaine are under the sheets. Some good early MOANING...as Dave comes in, holding a mike, interview style.

DAVE

One of the most time honored and reliable mental delaying styles, is the Baseball Method --

(taps Roger's shoulder)

-- how's it going, Champ.

Roger pokes his head out of the blanket; stays active from the neck down.

ROGER

Oh - yeah hi.

(acknowledges CAMERA;
then to Dave)

Well, the baseball thing. I mean a while ago I was into that - big time. You know, fooling around with different lineups, mixing up the batting order - like thinking about what would happen if you took your cleanup guy and made him eighth or something -- just something stupid like that, you know? Stuff you'd never really do.

DAVE

And that did the trick.

ROGER

Oh hell yeah. I mean I could go all night - literally all night - just shuffling my pitching staff around, or thinking about who I might try and sign at the winter meetings. Hang on --

He goes under the blanket; pays more attention to Elaine... then comes back.

ROGER

The thing is, it got stale. And I found after a while I wasn't enjoying sex or baseball that much. And you don't want to mess with that stuff.

DAVE

(can't disagree)
So what do you do instead?

ROGER

Math problems.

DAVE

Really?
(off his nod)
You mean like if a train leaves Chicago at one o'clock and another train leaves Denver at two o'clock and they're going at different speeds?

ROGER

(shakes his head)
I can't do train ones. I always end up imagining this beautiful girl on the train - and it makes things even worse.

Elaine stops. Pops her head out.

ELAINE

What beautiful girl.

ROGER

-- You, Elaine. The girl on the train is always you.

ELAINE

Oh, Roger...

Roger gives Dave a close call look...then goes back to work.

CUT TO:

INT. ROGER AND ELAINE'S KITCHEN - NIGHT

Dave helps himself, makes a sandwich.

DAVE

As you can see, a lot of guys are making a tremendous effort here - and yet, according to certain standards they are still, basically, lame as hell on almost every single count. The reason for this is simple: women set the standards.

(takes a bite)

And not just bedroom standards -- all standards. Because women *invented* standards. Remember the Dawn of Guys?

CUT TO:

EXT. PREHISTORIC CUL DE SAC - DAY

Long shadows. PRIMATE WOMEN are still at it, pounding roots and dealing with PRIMATE KIDS.

CUT TO:

INT. PRIMATE ROGER AND ELAINE'S CAVE - DAY

Primate Elaine, picking up around the cave. She stumbles on something gross...finally has had it.

PRIMATE ELAINE

(subtitled)

That's it.

CUT TO:

EXT. OUTSIDE THE CAVES - DAY - LATER

Primate Elaine addresses the OTHERS. All SUBTITLES.

PRIMATE ELAINE

I've been thinking. We need some standards around here.

PRIMATE KELLY

What are standards?

PRIMATE BLONDE WOMAN
What is 'thinking?'

The others turn, look at her. Look back at Primate Elaine.

PRIMATE ELAINE
Standards are like rules. Things they'll have to do. And things they'll have to stop doing.

PRIMATE KELLY
How about "no leaving your dirty smelly loincloths wherever you feel like it, and expecting me to do something about it?" Can that be a standard?

PRIMATE ELAINE
That can be one of the first.

PRIMATE BLONDE WOMAN
How about "No gnawing on a fish head during sex?"

PRIMATE ELAINE
There are all kinds of things we can get them to do.

PRIMATE LUCY
How? They're stronger than we are.

PRIMATE KELLY
They smell stronger maybe.

PRIMATE BLONDE WOMAN
(off their laughter)
I like the smell.

PRIMATE LUCY
Of the men, or the rotten fish?

PRIMATE KELLY
There's a difference?

More laughing; then they turn back to Primate Elaine.

PRIMATE KELLY
But how will we make them go along? Most of them can't even remember which cave to come home to every night. How are they going to remember rules?

PRIMATE ELAINE
We'll give them a Look.

PRIMATE LUCY
A look?

PRIMATE ELAINE
A special look. A 'Certain Look.'

PRIMATE KELLY
But we look at them every day. And they still do whatever they want.

PRIMATE ELAINE
 (as the others agree)
I've been working on this. Watch.

She turns to Primate Blonde Woman, who is holding a gourd. On the Look, the Blonde drops the gourd.

PRIMATE ELAINE
See? And she wasn't even doing anything.

Agreements and "Wows" go all around.

PRIMATE ELAINE
Now who's with me.

CUT TO:

VARIOUS SHOTS, QUICK CUTS OF THE PRIMATE WOMEN TRYING TO GET THE "LOOK" RIGHT. EVENTUALLY, EVEN PRIMATE BLONDE WOMAN GETS IT...ALTHOUGH AT ONE POINT SHE SCARES HERSELF AND DROPS THE GOURD AGAIN.

CUT TO:

EXT. TRAIL BACK TO THE CAVES - DUSK

The Primate Guys come back lugging ANIMAL PARTS. Each now has his own ROCK, instead of the giant jagged slabs.

PRIMATE GENE
What are you doing later.

PRIMATE ROGER
I don't know. Probably just stare at the fire.

PRIMATE GENE

*A bunch of us are going over to
Primate Blonde Woman's cave to see
what she does with those gourds.
Want to come?*

PRIMATE ROGER

*-- Can't. Primate Elaine's ancestors
are still here.*

PRIMATE GENE

Bummer.

PRIMATE ROGER

*Tell me about it.
(then)
They are so Ice Age...*

CUT TO:

INT. PRIMATE ROGER AND PRIMATE ELAINE'S CAVE - NIGHT

Primate Roger watches Primate Elaine examine his NEW ROCK.
Her PRIMATE MOM AND DAD hover on the edge of the discussion.

PRIMATE ELAINE

*I don't get it. What was wrong with
the other one.*

PRIMATE ROGER

This one's better. It's an upgrade.

PRIMATE ELAINE'S FATHER

What did he say it was called?

PRIMATE ROGER

*An 'upgrade.' An improvement on a
previous design.*

PRIMATE ELAINE'S MOTHER

What? What'd he say?

PRIMATE ELAINE'S FATHER

*(to his wife)
An upgrade. An ugrade.*

PRIMATE ROGER

*(to Primate Elaine)
The guy said there are newer ones
coming out that'll make even this
one look primitive. They're getting
lighter and rounder every epoch.*

PRIMATE ELAINE'S FATHER

What guy.

PRIMATE ROGER

Primate Discount Manny.

PRIMATE ELAINE'S FATHER

(mutters)

Boy he must have seen this one coming...

PRIMATE ELAINE

Dad.

(then to Primate Roger)

I just wanted to know what the difference is between this one and the one you had. You were so excited about it when you got it, and now you've gotten rid of it -- and the only difference I can see is where this one has these markings painted on.

She holds it up; something like BASEBALL SEAMS going around.

PRIMATE ROGER

Those make it so it travels better.

PRIMATE ELAINE

Painted on?

(off his look)

-- What'd it cost you.

PRIMATE ROGER

Nothing. A couple wildebeeste steaks and handful of seeds of some kind.

PRIMATE ELAINE'S FATHER

I told you.

(then to his wife)

Did I say he was a bum?

PRIMATE ROGER

Who's a bum. Are you calling me a bum?

PRIMATE ELAINE'S MOTHER

No one's calling anyone a bum.

PRIMATE ELAINE'S FATHER

I'm just visiting. You do what you want.

PRIMATE ROGER

*Oh yeah? Who do you think killed
your dinner tonight?*

PRIMATE ELAINE

Look. Just take it back. Please.

PRIMATE ROGER

*But I can't do that! All sales are
final!*

PRIMATE ELAINE

*You can explain it to him. Tell him
he can keep the steaks, but we want
the seeds back.*

PRIMATE ELAINE'S MOTHER

(to Primate Roger)

*I don't mean to meddle. But you
should listen to your wife.*

PRIMATE ELAINE'S FATHER

That's meddling! That's meddling!

(then to Primate Roger)

-- But in this case she's right.

PRIMATE ELAINE

(to her parents)

Look will you both stop?

(then to Primate Roger)

Just take this back. All right?

PRIMATE ROGER

This is totally unreasonable!

(then)

*Oh I get it. Don't tell me -- it's
your time in the moon cycle again --*

He stops cold. Stunned by her CERTAIN LOOK. History's first
in SLOW MOTION, FROM SEVERAL ANGLES, the way they do it when
buildings explode in much bigger movies.

PRIMATE ROGER

-- I'll take it back.

She smiles. FREEZE IMAGE.

CUT TO:

EXT. MIAMI, BAYSIDE COMPLEX - DAY

Dave strolls among the SHOPPERS, TOURISTS etc. He has the
ROCK with him; tosses it unconsciously like a baseball.

DAVE

This is basically where we stand today. The only difference is, we have way more standards.

(gives the ROCK to a KID passing by)

There are social standards, about being sensitive - remembering anniversaries, listening during conversations, not eating soup with your hands, or sitting around in your underwear when company's over.

CUT TO:

INT. DEPARTMENT STORE - DAY

Dave goes up the escalator; walks through the kind of 'Home Stylings' section where no other guy would go. Everything he talks about is on display in some form.

DAVE

-- And there are *thousands* of standards for domestic life, involving even more totally un-guy concepts -- like curtains, bedspreads, napkins, special hangers, little soaps shaped like fruit, and decorative boxes that hold tissues that already come in a box. While guys, left on their own in the wild, will develop lifestyles that don't involve any of these things.

CUT TO:

INT. COLLEGE GUY APARTMENT - DAY

COLLEGE ROGER and COLLEGE GENE stand in their doorway. There is one window, a lot of dust and nothing else.

COLLEGE GENE

I know just what this place needs.

COLLEGE ROGER

(nods)

Hockey sticks.

They turn around to go buy hockey sticks.

CUT TO:

INT. THE SAME APARTMENT - SOME MONTHS LATER

A RABBIT on a lawn chair drinks beer out of an ashtray. College Roger and College Gene play Indoor Death Hockey; slamming into walls, scattering NEWSPAPERS and PIZZA BOXES - as their IMAGE FREEZES.

DAVE

Of course, even by the most basic standards, these two are living like savages. But they honestly don't know this -- because Guys, in their natural state, aren't any more aware of domestic standards than a trout would be aware of the stock market. And this causes women a lot of concern.

CUT TO:

EXT. SEATTLE - E-CAFE - DAY

SEATTLE GIRL

Take laundry. To him his clean clothes are ready when he's ready to go get them. And they can dry the rest of the way in the drawer. But they *don't* dry the rest of the way in the drawer, they sit there in damp musty unfolded balls and he doesn't even mind, and I can't figure that out. What is the matter with folding something? What is the matter with waiting for it to be dry?

CUT TO:

INT. DAVE'S CURRENT BEDROOM - DAY

Dave unloads a laundry basket on the bed. Starts folding the clean clothes and making piles.

DAVE

Laundry's a big issue - and a deep and puzzling mystery to guys. My own wife Michelle, for instance, is an accomplished sportswriter and mother of an extremely young child, yet she is still able to maintain a vigorous clothes-cleaning regimen bordering on the super-human. And I'm not allowed near the stuff.

MICHELLE
 (comes in with more
 clothes)
 He's right.

She dumps out the clothes, sees what he's doing and takes over, doing it better. Dave picks up a random BLOUSE, shows a LABEL with lots of printing on it.

DAVE
 These are clearly secret codes, that women intuitively understand but cannot adequately explain -- just like how a lot of guys understand the Infield Fly Rule, without being able to explain *that*.

MICHELLE
 I can explain the Infield Fly Rule.

DAVE
 Because you're special, Sweetheart.

CUT TO:

TITLE CARD: "GUY BASHING"

EXT. OUTDOOR CAFE - DAY

Dave anchors a semi circle with Sidra, Mia, Karla E and Lila. They take turns focus group style.

SIDRA
 Sometimes I think they're just like tapeworms. You know? I mean tapeworms are just tapeworms - that's all they are, and all they'll ever be. They're just these repulsive little parasitic beasts and nobody expects anything different from them - because people know that's their *nature*. And it's the same way with guys - although a tapeworm's more likely to help clean out the garage.

LILA
 (nods)
 They have to be the biggest and they have to be the best. And they can never back down from a challenge. Ever.

KARLA E

They sleep with your sister and wonder what's wrong with that.

MIA

They will make a game out of anything. A contest out of anything. Give them a grain of *sand* and they will figure out some game with it.

LILA

And they'll argue over the rules.

KARLA E

(off their agreement)

They leave their dirty dishes everywhere. I can't believe the places I'll find some crusted over cereal bowl with yuckola blobs of God knows what in them. And the thing is, from his point of view? They really *do* get cleaned by magic! Because I can't take seeing them sit there, so I clean them.

SIDRA

(to Karla E)

I just get him to wash my car when that stuff happens.

KARLA E

Sweetheart he could wash my car with his *tongue* and it still wouldn't make up for where I find those dishes sometimes.

DAVE

(while they commiserate)

So now that we've heard your thoughts. The frustration, the exasperation... the obvious question comes to mind: Why go through it? Why have guys in your life at all?

They look at him.

MIA

-- You mean as a choice? You mean like a mature adult choice to have a guy in your life? In spite of everything?

SIDRA

Like trying to borrow money from you, *after* you've broken up, so he can buy something for his *new* girlfriend? And wondering what the problem was with that? I mean like *really not knowing?*

Dave looks at her. They all do. Until --

LILA

I'll tell you why. There is no good reason, that's why.

The others turn, look her way.

LILA

-- I mean don't get me wrong. They really can be fun. You know, like a big stupid dog can be fun. I mean not everything has to be so *serious* in life. You want to be able to do more with someone than just read book reviews together - which is something a guy would never do anyway.

(then as the others
listen closer)

But what a guy *will* do? Is at eleven o'clock at night he'll show up at your door and bring cheese steaks. And he doesn't care that you look all rumply and dreadful from not expecting anyone. He might not even remember that you're a vegetarian and don't eat cheese steaks -- but that doesn't really matter either. Because the point is *he* wanted one, and he can't come out and say it but he didn't want to eat it alone.

MIA

And you're the person he thought of.

LILA

(off her look; nods)

I can't tell you what that feels like, when they do that.

(a beat; and then)

I swear, if they knew how adorable they are sometimes, they'd be dangerous. I mean -- *more* dangerous.

The other Girls think about that. Considering...

SIDRA

-- Bullshit. They're tapeworms.

The rest of them agree and all high-five her. Dave leans back from the fray, turns to the CAMERA.

DAVE

I think it's time for the conclusion now.

CUT TO:

TITLE CARD: "THE CONCLUSION"

EXT. JOHNNY LAKE'S HANG GLIDING CENTER - DAY

A SIGN says "UNDER NEW MANAGEMENT." Dave is on top of the hill, in a rig that the EX-LAWYER is fastening him into.

DAVE

Well now you know where things stand. You've learned a little bit about guys, and the critical roles they've played in the past and in modern society today. And for better or worse, they're here with us to stay -- so the best thing you can do about it, is continue to learn about them - by coming to see this movie lots and lots of times, and bringing more and more of your friends back every time you do. Because the more people that understand guys, the better for everyone. And the more people that --
 (as the Lawyer launches him)
 -- Whoaaaaaaaaa!!!

Off he goes...right out of frame, and --

FADE TO BLACK.

MUSIC AND END CREDITS BEGIN, AS --

CUT TO:

A PICTURE OF ROGER AND ELAINE, IN ROGER'S CAR

SUBTITLE: Roger now owns a 104-piece tool set, and he has successfully attempted to change his first switchplate.

A PICTURE OF ELAINE WITH HER HEAD AGAINST THE BASEMENT DOOR

SUBTITLE: Elaine has an open line of credit with Steve.

A PICTURE OF GENE AND KELLY, AT A DANCE CLASS

SUBTITLE: Gene and Kelly won the Fred and Ginger Award in three straight ballroom competitions. Gene was right; they belong together.

A PICTURE OF SHERYL CROW, IN CONCERT

SUBTITLE: Sheryl Crow gave a concert in Central Park for half a million people a while back. We weren't there, but we have it on CD.

A PICTURE OF RICHARD M. NIXON WAVING GOODBYE

SUBTITLE: Richard M. Nixon was finally elected President in 1968. He held that position until August, 1974, when he resigned in disgrace.

A PICTURE OF AGENTS LEOPOLD AND STEARNS

SUBTITLE: Agent Leopold and Agent Stearns were fired by the FBI for gross incompetence. They now work in network television.

A PICTURE OF THE BRITISH GUY WHO PLAYED EVERY EXPERT

SUBTITLE: This man is not really an expert. If you see him, don't listen to any of his opinions.

A PICTURE OF A BALLPLAYER, WITH HIS FACE BLURRED OUT

SUBTITLE: Rufino Lupenza is an imaginary ballplayer, created by the filmmakers to prove a point. However, if he did exist, and if he were any good, the Yankees probably would get him. And that would suck.

A PICTURE OF JOHN MADDEN ON A TV SCREEN. WHICH THEN COMES ALIVE --

JOHN MADDEN

Now these are the kinda end credits you like to see. You got the final update thing goin', where you find out how all the characters you've been watchin' are gonna turn out. You got good music, a lively kinda feel, and maybe most of all, the movie itself isn't too long --

He reacts now, looking down at the TAIL CREDITS as they start speeding up.

JOHN MADDEN

-- that's how you know it's a real movie, in my book. That's how you know it's not some boring kinda art piece made by these tortured head case kids fresh outta film school -- you're not gonna come outta *this* theater talkin' about symbolism, or the use of darkness and light or any kinda mumbo-jumbo like that -- you come out of *this* movie and you're *laughin'*. And that's what I like in a movie - a movie that's funny but it doesn't take forever, you know? You still got some time to do somethin' after, maybe go get somethin' to eat, y'know? Because the guys behind the thing knew enough not to drag on and on and --

CUT TO:

TITLE CARD: "THE END"As the MUSIC FADES...and it's QUIET. A *good* quiet...

DAVE (V.O.)

Hey what do you know? We got through the whole entire thing without saying "booger."

FADE OUT:

THE END