

# T Hanks Giving

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"T HANKS GIVING"

INT. 30 ROCKEFELLER PLAZA/SET I - MORNING 1999

LUCY CARTER, co-host of the Daybreak morning show, speaks with THOMAS BREADMAN.

LUCY CARTER

Mr. Breadman, you are with the people who make those sandwiches we see in the 7-11, all wrapped and ready to go, is that right?

THOMAS BREADMAN

Yes...Yes, indeedy...Yes, I am.

LUCY CARTER

Okay, so this is National Sandwich Week...

THOMAS BREADMAN

Yes, it is.

LUCY CARTER

(setting it up)  
And your group, the National Organization of Sandwich Handlers...

THOMAS BREADMAN

Yes, we at the NOSH take lunch seriously, very seriously...

LUCY CARTER

You did say NOSH, didn't you? I think that's hilarious...

THOMAS BREADMAN

(not getting the joke)  
Well we like to take our sandwiches very seriously....

JOE, is standing off-camera next to DREW LAWSON watching Lucy Carter.

JOE

It's a slow day in the neighborhood.

LUCY CARTER's interview has been continuing.

(CONTINUED)

CONTINUED:

THOMAS BREADMAN

And we say 'Take a sandwich to lunch'.

LUCY CARTER

I'm glad I already have a lunch date.

THOMAS BREADMAN

I beg your pardon.

LUCY CARTER

Thank you Mr. Breadman. Your name's not really 'Breadman', is it?

THOMAS BREADMAN

(flatly)  
Why?

INT. HOTEL - COLOGNE'S ROOM - SIMULTANEOUSLY

COLOGNE, a very attractive, dark-skinned woman is watching the show on the hotel room television. She is well-coifed, well-made-up, and well-dressed, although it is early in the day.

BACK TO:

INT. 30 ROCKEFELLER PLAZA/SET I - MORNING

LUCY CARTER is visibly relieved the interview is over, but tries to seem gracious, to Mr. Breadman as he leaves the set.

The news is being read next by ANNA PARSLEY.

INT. HOTEL - ALBERT'S ROOM - IMMEDIATELY AFTER

A knock on the door arouses ALBERT, who lies drooling and tangled in bedsheets. As he sits up in bed, still exhausted, Cologne unlocks the door and enters the room.

COLOGNE

Come on; get up. We need to go down to the Today Show right now. It's just down the street. They're on another hour and a half; we can make it for sure. Get up.

She goes to the closet and begins taking out a nice suit and shirt for Albert.

(CONTINUED)

CONTINUED:

ALBERT

Let's just have breakfast, Cologne.

COLOGNE

Call Agnes...now!

Albert dials the phone.

ALBERT

Sorry to awaken you so early...

COLOGNE

Oh, give it to me. Agnes, get dressed. Wait...It won't take you long to get dressed....Call the dancers. They should get dressed ASAP and meet us in the lobby. This is the day we have been waiting for.

Cologne walks to the TV and clicks it on to the Today Show.

ANNA PARSLEY

And, last, the withdrawal of federal funding for the arts leads to a spirited interchange today between arch-conservative senator Julius Helmholtz and radical performance artist Buckne' Kidd.

(stifling a giggle, then seriously)

Excuse me.

(laughing again but pretending to cover a cough)

That's Buckne' Kidd.

(it still sounds the same, and she just can't not laugh)

Yes, Buckne' Kidd...

(stifling giggles)

Here is the tape...

INT. 30 ROCKEFELLER PLAZA/SET I - MORNING

As the tape plays the set breaks up. All the Today show cast members laugh.

INT. HOTEL - ALBERT'S ROOM - IMMEDIATELY AFTER

COLOGNE

(to Albert)

Yeah, it's time.

(MORE)

(CONTINUED)

CONTINUED:

COLOGNE (CONT'D)

We won't ever get on without an ambush, and now is the time...a very slow day, but they're having fun -- a nice contrast. Dress. Well. Now!

EXT. 30 ROCKEFELLER PLAZA/OUTDOOR COURTYARD - SOON AFTER

JOE walks up to a couple with a sign "We're from Des Moines; ask us about it."

JOE

(sticking a microphone at the man)

So, you're from Des Moines. What can you tell us about it?

MAN IN COUPLE

Well, it's a city. It's in Iowa. Right here in the good ol' U. S. of A. It's in the what-we-like-to-call 'the Midwest'.

Joe, holds the microphone for a few BEATS in front of the man, but nothing is forthcoming. Joe, too, is speechless.

JOE

Well.

Jody, in a leotard, has been standing nearby. She helps out Al.

JODY

I was working out a lot this weekend, Al.

JOE

Really. Well...I wasn't.

JODY

And I got this new leotard...

The crowd wants a laugh. They don't see the opportunity. They wait a BEAT and then decide to laugh, anyway.

JODY (cont'd)

Why, look at those birds.

Jody sees some ornately decorated bird costumes worn by several in the crowd a few rows back.

(CONTINUED)

CONTINUED:

JODY (cont'd)

Let's get a camera on you. Do you birds have something to say?

The BIRDS nod "no" rather sleepily.

Things are not going well. Drew and Anna walk on the outdoor courtyard.

DREW LAWSON

Al and Jody, it's a hot day in the neighborhood...Unseasonably warm for November first. let's cut to the gadget guru...he's got some ideas about staying cool...

(listens to his earpiece)

Okay, the gadget guru isn't here yet, so...

LUCY CARTER walks on the outdoor courtyard. The crowd cheers.

LUCY CARTER

I wish I had some sandwiches for you guys.

The crowd cheers again.

ANNA

I wonder what the birds like to eat.

LUCY CARTER

Let's ask them. They can at least nod.

Cologne can be seen arriving and sternly gathering together the bird-dressed people.

Lucy Carter, however, doesn't see this. She looks around.

LUCY CARTER (cont'd)

They seem to have left...No, there they are. Come on up here, guys.

Three of the birds move to the front, grumbly like school children awakened too early by a bossy parent figure. LUCY CARTER sticks a microphone in front of them. They do not say anything.

LUCY CARTER (cont'd)

Come on, guys. We need some excitement here.

(CONTINUED)

CONTINUED: (2)

As Drew Lawson walks over to Lucy Carter, the three birds point upwards to the roofs of several surrounding buildings, upon which are perched numerous individuals, dressed in bird suits.

One of the birds on the ground makes a jungle bird-like shriek, and, in response, the bird-suited individuals begin rappelling down the sides of the buildings. The crew is getting excited. As the birds descend, Albert, wearing his expensive suit and a big media smile approaches from the crowd. He strides as if he's the kind of person for whom crowds part and barriers lift, so the network people don't know whether to be scared, or what to do, as their actions will be televised. Lucy Carter looks startled; then she smiles with recognition.

LUCY CARTER (cont'd)  
Oh, the...the...the...Birdz man,  
Oh, I get it...finally. Hello,  
Mr...

ALBERT  
Albert (pronouncing it in the  
French manner, without the final  
't' sound, thus 'al-bear') Roth...

Albert extends his hand to Lucy Carter, who shakes it.

LUCY CARTER  
How do you do, Albert (pronouncing  
the final 't')? Thanks for coming  
up.

ALBERT  
The name is Albert (pronounced  
without the final t-sound).

LUCY CARTER  
Certainly...how did you know,  
Albert (pronounced Al-bear), that  
we needed something...more...here?

ALBERT  
(smiling, then affecting a  
critical attitude)  
Well, frankly, the Today show needs  
something a lot of the time.

LUCY CARTER doesn't know whether to be offended, or laugh, so she laughs.

(CONTINUED)

CONTINUED: (3)

LUCY CARTER

Well, Albert (pronouncing it Al-bear'), I don't have the gadget guru here, but you are the guru of...of something, aren't you?

Albert looks proud.

LUCY CARTER (cont'd)

These birds must have something to do with your television series, Birdz, right?

ALBERT

Thanks for the cue, Lucy.

The people dressed as birds come together. Albert moves off screen and holds up a cue card for Jody, who looks puzzled, wondering if should take direction from a member of the audience, then shrugs and reads aloud the card.

JODY

And now we have the beautiful birds, outfitted by the designer Henrique. These are the dancers you see dancing to the credits on Birdz, the television documentary series by Albert, that is Albert (pronounced without -t sound) Roth. The birds are dancing to the theme song for the show, For the Birdz. Excerpts from the series, Birdz, go on the market for the home theater next week.

(ad-libing)

So that's what they're calling my living room now...home theater. Well...there's something to consider buying a loved one for Christmas...

(realizing the need for political correctness)

... Hanukkah... and/or...Kwanzaa.

In the background, Cologne can be seen yelling at the bird dancers, who are becoming surly.

JODY (cont'd)

Mind if I join in, guys, once I see the steps, so I don't waste this leotard?

The birds of the cast nod 'yes'.

(CONTINUED)



CONTINUED: (4)

JODY (cont'd)  
Great, you mean I can dance with  
you?

Jody adjusts her leotard.

The birds shake their heads: 'no'.

Jody is now speechless, and the number begins, with flapping of 'wings' and leg movements. The words are provided by a recorded sound track.

SOUND TRACK

*There's a lot that's wrong that's  
American,  
The brave and the free have hit and  
run.  
Tooth fairy teeth on the auction  
block  
Santa's elves are working off the  
clock  
Time's running out on a cuckoo  
clock  
America is for the birds.*

*There's a lot that's wrong that's  
American,  
Waves of grain in a hamburger bun  
Washington's all gone politickin'  
Statue of Liberty stands grief-  
stricken  
Looks like for supper another  
rubber chicken  
America is for the birds.*

*There's a lot that's wrong that's  
American,  
And we point it out for everyone:  
Spacious skies on smog alert  
Worldwide operations are still  
covert  
The dove of peace dishes up the  
dirt  
America is for the birds.*

The dancing includes the birds pushing each other away and preening and spreading their wings into each other's way.

When the performance ends, the crowd applauds - but too soon returns to its interest in being on camera.

AL  
Thanks for an act...for the birds.

(CONTINUED)

CONTINUED: (5)

LUCY CARTER

(to Albert)

I have seen *Birdz*: it's kinda negative, isn't it? And this song: Are you serious? I mean do you think things are so bad? And is it hopeless?

ALBERT

Well...

LUCY CARTER

We don't have a lot of time...I guess that would be a long answer.

ALBERT

Just look for my next film, *Giving*, on Millennium network.

LUCY CARTER

Is that like...'giving up'...or like 'giving back...the... the... poop'?

The crowd giggles.

LUCY CARTER (cont'd)

Don't answer that. We need to go. Thank you, Albert (with t-sound, by mistake) Roth. And we'll think about buying your video for...

ALBERT

the winter solstice.

LUCY CARTER

(laughs)

Jody forgot that one before, the winter solstice.

Albert laughs, too, with her.

LUCY CARTER (cont'd)

Okay, out of here, back to the newsroom.

Lucy Carter runs into the building for the rest of the show.

INT. 30 ROCKEFELLER PLAZA/OUTDOOR COURTYARD - LATER

Lucy Carter is talking with Drew Lawson in the hall.

(CONTINUED)

CONTINUED:

LUCY CARTER

I don't know how to take that guy, Albert. I've seen his stuff and it's always so negative, but then again he isn't, underneath, so negative I mean. Or maybe he is. Why does he do this stuff?

DREW LAWSON

Go to the Broil and interview him some more...with you in charge and not him...or Cologne.

LUCY CARTER

The Broil?

DREW LAWSON

The guys in the Condors social club at Foster Gentry University do it - they put on the November Broil each year. They get a celebrity who went to Foster Gentry but one who wasn't a Condor: they take themselves too seriously to Broil a Condor.

LUCY CARTER

Wait a min...I'm just a girl from the Midwest: Condors? And what is the Broil? Like a barbecue?

DREW LAWSON

No, they have a meal with a big shot, you know a celebrity roast. It's supposed to be hotter than a roast: it's a Broil.

LUCY CARTER

So the guys go and try to out-, what, out-insult each other.

DREW LAWSON

Well, yeah. But it's so 'in' to go to see it; there's a restricted guest list...and I'm free, so I'm going.

LUCY CARTER

(shocked, then giving a  
withering look)

DREW you...bad guy, you. I would never go to such a thing. I mean it, DREW, it's so negative.

(CONTINUED)

CONTINUED: (2)

DREW LAWSON

They're Broiling a big shot this year.

LUCY CARTER

I don't care; I would never go to something like that.

Lucy reads some of her papers, then suddenly looks up.

LUCY CARTER (cont'd)

Say, didn't you go to Foster Gentry, Mr. tell-all.

DREW LAWSON

Yeah. And we're the same age; he was in my class at Foster Gentry. Albert - he was Albert (pronouncing the 't') then...

LUCY CARTER

Really, I don't believe it! What was he like then, Albert?

DREW LAWSON

He was kind of likeable when he was a freshman, quiet, but observant, like he was watching how to do things. He was pretty good, too, in Music 101. He was nice to the girls and he could sing, of all things. I remember 'cause I wasn't any good  
(seeing Lucy's smile and raised eyebrow)

At SINGING. Then as a sophomore he got into the film department and made something that got a lot of attention... actually that film that later made it so big on PBS...

LUCY CARTER

Oh, I know, something like...  
(giggles)  
Something about a toilet, I know...*Flush!*.

DREW LAWSON

Yeah, that's right! *Flush!* Anyway, that got him into the supposedly best social group, the Condors... and the rest is history. He had arrived before he got out of college.

(CONTINUED)

CONTINUED: (3)

LUCY CARTER

Okay, I get it. Are you the big shot...for the Broil?

DREW LAWSON

No way, but I am going.

Lucy is looking away again, at her papers.

DREW LAWSON (cont'd)

It's Tom Hanks this year.

Lucy Carter stops what she is doing; she doesn't move a molecule.

LUCY CARTER

Well, I am free this weekend. And the interview with Mr. Roth sounds like a good idea, if he'll talk to me. And, well, Tom Hanks is an... interest of mine, cinematically speaking.

She moves her body to try to block her Tom Hanks movie poster on the wall, the only item there. Drew Lawson smiles at her.

LUCY CARTER (cont'd)

(laughs)

Okay. Hey, can I go, too? The kids are going skiing with my parents, and I was going to read, but...

DREW LAWSON

(teasing)

It's not Tom Hanks, IS IT? You're after MY frame, aren't you? You'll have to share with my old lady; she's coming, too.

LUCY CARTER

Yeah, right, it's YOU. Okay, you win... I ADORE Tom Hanks, my T. Hanks. To see him, I'll PUT UP with even you. Now, can I, can I, can I, can I come?

Drew smiles teasingly, but we know he'll give in.

The two go back to their papers, Drew smiling over at Lucy while she is not looking. She looks up and sees his smile.

LUCY CARTER (cont'd)

Tom Hanks doesn't even have to come.

(CONTINUED)

CONTINUED: (4)

DREW LAWSON  
 (smiling, knowingly)  
 Yeah.

Lucy throws something from her desk at Drew.

LUCY CARTER  
 (speaking seriously)  
 Drew, I really would like to know  
 how Albert Roth started out, how he  
 got to this place.

DREW LAWSON  
 (making fun)  
 Sort of a sociological perspective,  
 right, an intellectual pursuit.

LUCY CARTER  
 Okay, I love Tom Hanks, but I'm  
 serious about finding out about  
 Albert Roth, too, like his roots,  
 why he thinks as he does, that kind  
 of stuff.

DREW LAWSON  
 Okay, I'll try to take you  
 seriously.  
 (putting on a severe  
 expression)  
 I never met his family at Foster  
 Gentry, but he said in an interview  
 once that they were musical. Maybe  
 Broadway musical people, or so he  
 implied...

LUCY CARTER  
 Maybe I'll do an award-winning  
 story on him sometime...What's  
 behind Tom Hanks...

DREW LAWSON  
 (looks up, startled at her  
 mistake)  
 Tom Hanks!

LUCY CARTER  
 (blushing, hiding her  
 face, yelling)  
 I mean Albert Roth...What's behind  
 Albert Roth.

(CONTINUED)

CONTINUED: (5)

DREW LAWSON  
 (loudle, to the rest of  
 the staff outside the  
 area)  
 Hey, guys, listen to this.

Lucy is embarrassed and runs out.

**Flashback to the past:**

**Scenes of the past, starting here, are in "faded" color.  
 Albert is played by an actor younger than the actor who plays  
 him in opening scenes and in later scenes  
 K.T. is also played by an actress younger than the actress  
 playing her in later scenes.  
 Cologne may be played by the same actress throughout.  
 Opening credits might be played over the following:**

EXT. ALBERT'S SMALL-TOWN FAMILY HOME - MORNING

ALBERT and his MOM and DAD, the latter two in identical shirts, are loading up an old station wagon with all the college dorm stuff as *Don't Fence Me In* plays in the background, which is then seen to be a CD player inside the house.

**TAPE AND MOM**

*Wild Cat Kelly, looking mighty pale,  
 Was standing by the sheriff's side,  
 And when that sheriff said,*

**TAPE AND DAD**

*"I'm sending you to jail,"  
 Wild Cat raised his head and cried:*

**TAPE AND MOM AND DAD**

*Oh, give me land, lots of land,  
 Under starry skies above.  
 Don't fence me in.*

*Let me ride thru the  
 Wide open country that I love.  
 Don't fence me in.  
 Let me by myself in the evening breeze,  
 Listen to the murmur  
 Of the cottonwood trees.  
 Send me off forever,  
 But I ask you please:  
 Don't fence me in:  
 Just turn me loose,  
 Let me straddle my old saddle  
 Underneath the western skies.  
 On my cayuse let me wander over yonder  
 Till I see the mountains rise.  
 I want to ride to the ridge where the West  
 commences,  
 Gaze at the moon til I lose my senses.  
 Can't look at hobbles  
 And I can't stand fences.  
 Don't fence me in.*

(CONTINUED)

CONTINUED:

TAPE AND MOM

*Wild Cat Kelly, back again in town.  
Was sitting by his sweet-heart's side  
And when his sweet-heart said,*

TAPE AND DAD

*"Come on, let's settle down,"*

TAPE AND MOM

*Wild Cat raised his head and cried:*

TAPE AND MOM, DAD AND ALBERT

*Oh, give me land, lots of land,  
Under starry skies above.  
Don't fence me in.  
Let me ride thru the  
Wide open country that I love.  
Don't fence me in.  
Let me be myself in the evening breeze,  
Listen to the murmur  
Of the cottonwood trees.  
Send me off forever,  
But I ask you please:  
Don't fence me in:  
Just turn me loose,  
Let me straddle my old saddle  
Underneath the western skies.  
On my cayuse let me wander over yonder  
Till I see the mountains rise.  
I want to ride to the ridge where the West  
commences,  
Gaze at the moon til I lose my senses.  
Can't look at hobbles  
And I can't stand fences.  
Don't fence me in.*

ALBERT

Ah, thanks, Mom.

MOM

You like the song?

ALBERT

Well kinda.

He smiles at his mother.

ALBERT (cont'd)

Really, you know, for  
understanding...about my not going  
to State and living here. And,  
yeah, I guess I'll miss that, Mom -  
the music you and Dad play all the  
time. Well, a lot of it. I mean  
some of it.

MOM

Oh, that reminds me, I made you a  
tape, for the car.

ALBERT

Probably, what? *Snuffy's Greatest  
Hits.*

(CONTINUED)



CONTINUED: (2)

Mom smiles up at him.

MOM

Now, you always liked Snuffy. Take this.

ALBERT

Thanks, Mom, you're the greatest.

He kisses his Mom.

There are more items taken to the car. Then all three stand beside the car.

ALBERT (cont'd)

(shyly)

Thanks, Mom, and Dad...for getting me to Foster Gentry, you know, all you've done...

DAD

We appreciate your thanks, son, but we've just done what we wanted to, and we're so proud of you, you know.

MOM

You're always my baby, and now so far away...and at Foster Gentry  
(starting to cry)  
such an...important...school and all

(remembering something,  
running back into the  
house)

Wait a minute; I want to give you something.

Mom runs into the house and returns carrying a big microwave oven. She carries it with difficulty and hands it awkwardly to her son. It is very heavy.

ALBERT

Ah, Mom, nah, don't give it to me...you keep it...

MOM

Well, you're not going to have a dining room pass, unless things look up around here, so this will help you eat better...to keep up your strength for studying...

(CONTINUED)

CONTINUED: (3)

DAD

and for the girls.

(mock seriously)

You need strength for women, son. I know you haven't had much time for them yet, with all those honors courses and the job, but we hope you have some time to find a girl, a nice girl, at Foster Gentry. Oh, here's something for you.

Dad reaches in his pocket for his billfold and slowly opens it, as he speaks. We see pictures of the family and of his wife and of Albert alone.

DAD (cont'd)

Here is something you may not have seen, son. I've carried this a long time. You need to know this, to avoid a lot of... hurt...

(We are expecting a condom.) Albert is embarrassed.

ALBERT

No, Dad, I, I, I don't need that...yet. And I'll take care of it...

Dad takes from his pocket an Ann Landers clipping, and Albert laughs.

DAD

It's Ann Landers. Here's what she says:

(sensing Albert's and Mom's anxiety)

Well, you'll read it later. Take it with you. I'll remember what it says; I've read it often enough. Here, just tuck it in your wallet. For when you need it.

MOM

Now, that's enough, you two. Let me kiss you, son.

ALBERT

(putting the clipping in his wallet, devoid of pictures except one of his parents)

Yeah. Thanks, Dad. Well, I better go.

(CONTINUED)

CONTINUED: (4)

We only see glimpses of the clipping, which reads:

*Dear Norma: Thank you for asking.*

*Here it is:*

*Love is friendship that has caught fire. It is quiet understanding, mutual confidence, sharing and forgiving. It is loyalty through good and bad times. It settles for less than perfection and makes allowances for human weaknesses.*

*Love is content with the present, it hopes for the future, and it doesn't brood over the past. It's the day-in and day-out chronicle of irritations, problems, compromises, small disappointments, big victories and working toward common goals.*

*If you have love in your life, it can make up for a great many things that are missing., If you don't have love in your life, no matter what else there is, it's not enough.*

*Write Ann Landers...*

Both parents hug their son and Mom kisses him. Albert gets in the car and drives off down the street. Mom and Dad stand watching him. Down the road the car stops. Albert can be seen taking a road map from his glove compartment. Then the car turns around. Albert passes his parents going now in the right direction. He gives them a sheepish smile and then drives off.

INT. ALBERT'S CAR - SOON AFTER

Albert adjusts his seat and leans back slightly. He spots Mom's tape on the seat beside him and puts it in the tape player.

TAPE

(Mom's voice)

You know we love you son, and we always will. Now -- on with the music.

The CLICK of a tape-recorder can be heard and then CLICK again.

MOM

(on tape)

Honey, am I doing this right?

(CONTINUED)

CONTINUED:

DAD  
 (on tape)  
 Yeah.

TAPE  
 (Tina Turner's *Proud Mary*)  
*Left a good job in the city,  
 Workin' for the Man every night and day,  
 But I never lost a minute of sleepin'  
 Worryin' 'bout the way things  
 Might have been,  
 Big wheel keep on turnin'.  
 Proud Mary keep on burnin'.  
 Rollin', rollin', rollin' on the river.  
 Cleaned a lot of plates in Memphis,  
 Pumped a lot of 'tane down in New Orleans,  
 But I never saw the good side of a city  
 'Til I hitched a ride on the riverboat queen.  
 Big wheel keep on turnin'.  
 Proud Mary keep on burnin'.  
 Rollin', rollin', rollin' on the river.  
 If you come down to the River,  
 Bet you're gonna find some people who live.  
 You don't have to worry  
 'cause you have no money  
 People on the river are happy to give.  
 Big wheel keep on turnin'.  
 Proud Mary keep on burnin'.  
 Rollin', rollin', rollin' on the river.*

ALBERT  
 (after a few bars of the  
 recording)  
 All right, Mom!

Then Albert sings along, slapping the outside of the car with his left hand out the window, smiling at himself in the rearview mirror, getting his sunglasses from the glove compartment and putting them on, etc.

INT. ALBERT'S FAMILY HOME - SIMULTANEOUSLY WITH THE ABOVE SCENE (CUT BACK AND FORTH) - AFTER ALBERT HAS GOTTEN INTO HIS RECORDING

Mom and Dad are seen, Dad's arm around Mom, they sit watching on their television an old video of Albert watching, on Sesame Street on television, the song, by Ernie, *I Don't Want To Live On The Moon*:

ERNIE  
*Well, I'd like to visit the moon  
 On a rocket ship high in the air.  
 Yes, I'd like to visit the moon,  
 But I don't think I'd like to live here.  
 Though I'd like to look down  
 At the earth from above,  
 I'd miss all the places  
 And people I love,  
 So although I might like it  
 For one afternoon,  
 I don't want to live on the moon.  
 I'd like to travel under the sea.  
 I could meet all the fish everywhere.  
 Yes, I'd travel under the sea,*

(MORE)

(CONTINUED)

CONTINUED:

## ERNIE (CONT'D)

*But I don't think I'd like to live there.  
I might stay for a day there  
If I had my wish,  
But there's not much to do  
When your friends are all fish,  
And an oyster and clam  
Aren't real family,  
So I don't want to live under the sea.*

*I'd like to visit the jungle,  
Hear the lion's roar;  
Go back in time and meet a dinosaur.  
There's so many strange places  
I'd like to be  
But none of them permanently.  
So if I should visit the moon,  
Well, I'll dance on a moonbeam, and then  
I will make a wish on a star,  
And I'll wish I was home once again.  
Though I'd like to look  
Down at the earth from above,  
I would miss all the places  
And people I love  
So although I may go,  
I'll be coming home soon,  
'Cause I don't want to live on the moon.  
No, I don't want to live on the moon.*

INT. ALBERT'S CAR - IMMEDIATELY AFTER

The song ends. Mom's voice begins again on the tape.

MOM

(affecting a different  
voice)

Hey, get me out from under the  
passenger seat.

The tape cuts off. Albert reaches under the seat and pulls out Snuffy from Sesame Street. He chuckles, looks around him to see if anyone is looking, shrugs 'what the heck', and places Snuffy beside him in the passenger seat. Then, long BEAT, he snaps the seat belt around Snuffy.

Albert looks at himself in the rearview mirror then at Snuffy. He reaches in the glove compartment and takes out a pair of sunglasses. He places these on Snuffy's face. Both drive on.

Realizing it has ended, Albert takes out the tape and, smiling, tosses the tape to the jumble of tapes kept on the floor.

EXT. COLLEGE LAWN - DAY

Albert is taking things out of his car.

INT. COLLEGE DORM - ALBERT'S ROOM - IMMEDIATELY AFTER

Albert puts items in his room and then leaves the room (to return to the car).

BACK TO:

Albert takes out more luggage. Another student is unloading too, from an expensive car. His luggage, his skis, everything in his car looks expensive, too. Albert and the student talk together.

ALBERT

So we're roommates. That's great.  
Let me help you take some stuff in.

INT. DORM - ALBERT'S ROOM - LATER

Albert and his roommate are putting things away in their room. A beautiful girl, TIFFANY, sticks her head in the doorway.

TIFFANY

Hi, guys.

Albert and his roommate look at her with interest.

SERIES OF SHOTS - TIFFANY AND THE TWO BOYS TALKING FOR SOME TIME, THEN TIFFANY CLEARLY CHOOSES ALBERT AS HER FAVORITE.

SERIES OF SHOTS - TIFFANY WITH ALBERT, AS HE SIGNS UP FOR CLASSES WITH HER, STUDIES WITH HER, ETC. HE IS CLEARLY SMITTEN.

EXT. COLLEGE DORM - NIGHT

Albert and Tiffany stand at the entrance to the dorm.

TIFFANY

Well, I better go. Gotta get up  
early tomorrow.

ALBERT

Okay.

Tiffany starts to walk off.

ALBERT (cont'd)

Hey, could you wait a minute?

(CONTINUED)

CONTINUED:

TIFFANY

Okay, a minute...what is it?

Albert kisses her, gently. Then they smile at each other.

TIFFANY (cont'd)

So, good night, you.

Albet watches her walk off and then sort of hops into the dorm. Several students pass and he composes himself.

ALBERT

(offhand remark to the students)

It's been a good night for studying.

The students nod and look at him. We then see Albert's face. He has lipstick on his mouth.

INT. COLLEGE DORM - ALBERT'S ROOM - NIGHT - SOON AFTER

Albert lies in his bed and sings *How Long Has This Been Going On?*, becoming more quiet in his singing and then silent, as his roommate comes in the door to the darkened room.

ALBERT

*I could cry salty tears;  
Where have I been all these years?  
Little wow, tell me now:  
How long has this been going on?  
There were chills up my spine, And some thrills I  
can't define.  
Listen sweet, I repeat:  
How long has this been going on?  
Oh, I feel that I could melt;  
Into Heaven I'm hurled!  
I know how Columbus felt,  
Finding another world!  
Kiss me once, then once more.  
What a dunce I was before.  
What a break! For Heaven's Sake!  
How long has this been going on?  
I could cry salty tears;  
Where have I been all these years?  
Listen you, tell me do:  
How long has this been going on?  
What a kick! How I buzz!  
Boy, you click as no one does!  
Hear me sweet, I repeat:  
How long has this been going on?  
Dear, when in your arms I creep,  
That divine rendezvous,  
Don't wake me, if I'm asleep,  
Let me dream that it's true.  
Kiss me twice, then once more  
That makes thrice, let's make it four!  
What a break! For Heaven's Sake!  
How long has this been going on?*

## INT. COLLEGE CLASSROOM - DAY

The students are in desks, the professor at the podium, a blackboard behind him, with Economics information written on it. Albert sits alone in the back of the class..

## ECONOMICS PROFESSOR

So we've learned today the ways it is hard to make really significant money in the U.S. without capital to put down or strong credit opportunities. Many of you have family resources which will help you get started.

A number of the students nod, many with Condor pins, but we are only tangentially aware of the pins. Albert does not nod, but he does not let on anything either.

## INT. DORM ROOM - NIGHT

Albert dials the operator and makes a collect call to his family.

## ALBERT

About the collect stuff, Dad; I don't have long distance on this phone, 'cause I know I can't afford it...yeah, thanks...how you doin'? What...what? Where is she?...pneumonia?...But she's getting better?...She'll be home when? Good...Sure, of course. Oh, no, I have more than enough.

Albert opens his wallet and counts his money. He has \$1.34 in his account. We see that his family picture remains and there are now several Foster Gentry College items in the wallet.

## ALBERT (cont'd)

So she'll need the nurse and you need to work, sure I can help. Let's forget the allowance, I'll be fine. I sure hope she's okay.

## EXT. COLLEGE LAWN - DAY

Tiffany walks out of the dorm with Albert and his roommate. They are going to meet their parents for parents' day, obvious from signs on the dorm. Albert's parents drive up in their old car and shabby attire, at least in contrast to the BMW, etc. of his roommate.

(CONTINUED)



CONTINUED:

Tiffany notices the discrepancy and slowly but not so subtly moves over to the roommate, tossing her hair for him and courting his family. Albert is amazed, then very deeply hurt. He goes to his room alone, leaving her laughing with his roommate.

INT. ALBERT'S DORM ROOM - DAY - SOON AFTER

Albert lies silently on his bed, looking up at the ceiling.

INT. COLLEGE AUDITORIUM - DAY

A college class, Music 101, is seated in the auditorium. The professor stands on the stage. There is a sign behind him letting us know this is the Atchity Auditorium.

MUSIC PROFESSOR

Okay, today we're all going to have a chance to experience a bit of how it feels to appear on the stage in a musical. I know all of you can't sing.

There are nervous titters. Several students move their feet around at their seats and many swallow.

MUSIC PROFESSOR (cont'd)

Well, I don't mean really all of you can't sing; I mean some can, and some cannot. So, if you want, you can speak, rather than sing, the words to a selection from the American musical theater. That's fine, because we're interested in the words as well as the music. Later we'll study some of the themes of show tunes.

Albert sits next to a female student, K.T., who has next to her a large bag in which she carries books and other things. They clearly know each other to some extent.

K.T.

I can't sing so well; I think I'll talk it. How 'bout you?

ALBERT

I dunno. I can't always remember the words.

(CONTINUED)

CONTINUED:

K.T.

I know the words to EVERYTHING.  
What do you want to do?

ALBERT

I can't think of titles either.

K.T.

Think of something, you should be familiar with what you do. What did your friends like, your family maybe?

ALBERT

Sorry, I'm not really with it right now. Okay, I remember a name, *But Not for Me*, yeah, *But Not for Me*. My parents used to play it on a record, by Fred Astaire.

K.T.

Okay, it's ...Okay, I'm not sure, but it's in my bag.

K.T. searches in her large bag and takes out several song books, searching the indices until she finds the correct song.

ALBERT

Quick, write it down!

K.T.

Okay, I'll make the words like for a boy to sing.

K.T. scratches the words on a piece of composition book paper, then rips it out and hands it to Albert, just as the music professor calls his name.

MUSIC PROFESSOR

K.T., you're third, after Miriam and Albert.

K.T. pulls herself together to try to pick a tune.

Miriam goes on stage and sings, very well, *Somewhere Over the Rainbow*.

MIRIAM

*When all the world is a hopeless jumble  
And the raindrops tumble all around,  
Heaven opens a magic lane.*

*When all the clouds darken up the skyway,  
There's a rainbow highway to be found,  
Leading from your window pane  
To a place behind the sun,*

(MORE)

(CONTINUED)

CONTINUED: (2)

## MIRIAM (CONT'D)

*Just a step beyond the rain.*

*Somewhere, over the rainbow,  
Way up high  
There's a land that I heard of,  
Once in a lullaby.*

*Somewhere, over the rainbow,  
Skies are blue,  
And the dreams that you dare  
To dream  
Really do come true.*

*Someday I'll wish upon a star  
And wake up where the clouds are  
Far behind me.*

*Where troubles melt  
Like lemon drops,  
Away above the chimney tops,  
That's where you'll find me.*

*Somewhere, over the rainbow  
Bluebirds fly.*

*Birds fly over the rainbow.  
Why, then, oh why, can't I?*

*If happy little blue birds fly  
Beyond the rainbow,  
Why, oh why can't I?*

When she finishes, the students and professor all applaud and are supportive and appreciative, in a rather serious way.

## MUSIC PROFESSOR

(gently laughing)

Okay, songs from the musical MOVIE theatre are okay, too, even standard ones, if done so well.

Albert begins *But Not For Me*, speaking out the words. He looks over the heads of the students. As he continues he lapses into singing, and then singing very strongly and well and emotionally, without realizing it, or without realizing he has an audience.

## ALBERT

*Old Man Sunshine: listen, you!  
Never tell me "Dreams come true!"  
Just try it, and I'll start a riot.  
Beatrice Fairfax, don't you dare  
Ever tell me she will care;  
I'm certain: It's the final curtain.  
I never want to hear from any cheerful Pollyannas,  
Who tell you fate supplies a mate;  
It's all bananas!*

*They're writing songs of love  
But not for me.  
A lucky star's above  
But not for me.*

*With love to lead the way  
I've found more clouds of gray  
Than any Russian play  
Could guarantee.*

*I was a fool to fall  
And get that way;  
Heigh-ho, Alas and  
Also lack a day!*

(MORE)

(CONTINUED)

CONTINUED: (3)

## ALBERT (CONT'D)

*Although I can't dismiss  
The memory of her kiss,  
I guess she's not for me.*

*She's knocking on a door  
But not for me.  
She'll plan a two by four  
But not for me.*

*I know that love's a game.  
I'm puzzled, just the same:  
Was I the moth or flame?  
I'm all at sea.*

*It all began so well,  
But what an end!  
This is the time a feller  
Needs a friend.  
When Ev'ry happy plot  
Ends with the marriage knot,  
And there's no knot  
For me.*

He does a beautiful, and poignant, job, and the audience, including the professor sits for a long BEAT before erupting into applause. Albert, who sort of wakes up, shocked, leaves the auditorium, his head down, maybe tearful (we aren't sure), before the applause begins.

K.T., puzzled, goes to take her place, unable to go after Albert.

K.T.  
(muttering to the  
professor)  
I think he had an appointment.

Then K.T. goes to the center stage and begins to talk the words, very rhythmically in a good strong voice, to *Nice Work If You Can Get It*.

K.T. (cont'd)  
*The man who only lives for making  
money  
Lives a life that isn't necessarily  
sunny.  
Likewise the man who works for  
fame:  
There's no guarantee that time  
won't erase his name.*

*The fact is, the only work that  
really brings enjoyment  
Is that kind that is for girl and  
boy meant.*

*Fall in love, you won't regret it,  
That's the best work of all, if you  
can get it.*

*Holding hands at midnight*  
(MORE)

(CONTINUED)

CONTINUED: (4)

K.T. (CONT'D)

*'neath a starry sky,  
Where two hearts become one:  
Who could ask for anything more?*

*Loving one who loves you,  
And then taking that vow:  
Nice work if you can get it,  
And if you get it,  
Won't you tell me how?*

When she finishes, K.T. is well-received as well. She sits down, relieved, and pleased.

MUSIC PROFESSOR

K.T., you have a good, strong voice  
and great rhythm. Consider singing,  
in the future.

K.T. smiles.

INT. COLLEGE CLASSROOM - DAY

PUBLIC RELATIONS PROFESSOR

So, we concur, making connections  
is important, to public relations,  
and success...Really, it is  
everything.

As the students depart, Albert sees several groups of boys talking about things together; most seem to be wearing small Condor pins on their lapels. One removes a business or social card from his wallet and hands it to another.

Though the guys are clearly friends they make disparaging remarks to one another as they leave.

INT. COLLEGE LUNCH PLACE - DAY

Albert walks up to the counter to order lunch, glancing into his wallet to see how much money he has. In his wallet can be seen a business card with his name on it. He has not much money.

Albert spies K.T. at a booth, her omnipresent bag beside her. She is reading a book, *The American Popular Song*, or some such. She nods back to his nod and points to her book. He looks at his watch but then walks over to her.

ALBERT

Hi, there, singing buddy.

(CONTINUED)

CONTINUED:

K.T.

Hi.

She begins to speak. Then there is a loud outburst of laughter across the room, coming from a group of well-dressed students, all Condors, sharing a joke.

K.T. (cont'd)

Those guys just sound so...so negative to me.

ALBERT

(BEAT then)

Yeah, they are.

K.T.

(laughs)

They do look good, though

(embarrassed)

I mean kinda. Well, they fix up nice.

ALBERT

(pulling at his frayed  
buttonhole; then looking  
at his watch)

Yeah, actually I gotta go; actually I'm late.

K.T.

Actually I gotta study.

They both laugh and smile warmly at one another.

K.T. (cont'd)

So, scoot.

INT. CLOTHING STORE AT A SHOPPING MALL - DAY

Albert walks toward a customer, and, when close, realizes he knows the boy, a Condor, and rapidly removes something stuck to his lapel.

STEW

Didn't know you shopped here.

Stew gestures toward Albert's clothing.

ALBERT

Ah, I needed a time of laid-back style.

(MORE)

(CONTINUED)

CONTINUED:

ALBERT (CONT'D)

Now I'm ready to go back...get dressed right again. Didya see these ties; they're great. And they've got some new English suits that would look good on you....I...have one.

(seeing he has Stew's attention, but realizing Condors aren't too nice)

You know...

(gesturing to Stew's small pot belly)

emphasize the positive, de-emphasize the negative.

Stew looks respectful. He looks around the store. Albert walks around the store, picking up several clothing items as well. Stew walks toward the register.

ALBERT (cont'd)

Uh, Gregory, my man, ring up my friend Stew, here.

Stew rings up several hundred dollars of purchases, picking one from several gold or platinum charge cards. He nods in Albert's direction and leaves the store.

GREGORY

What is this 'my man' stuff?

ALBERT

(sticking back on his employee name tag)

Thanks, man. I thought I wouldn't see them, working so far out from school. Looks like I picked the right store, though, for the clothes.

FEMALE CLERK

Albert, can you pay for these yet? Even with your 40% employee discount, this is a lot.

ALBERT

I'll take a tie and part of the English suit; the rest later. Thanks.

INT. ALBERT'S DORM ROOM - NIGHT - LATER

Albert tries on his new clothes, but wearing the new tie and vest and jacket of the English suit and sweat pants below.

(CONTINUED)

CONTINUED:

He sings and dances *Top Hat, White Tie and Tails*, using a baseball cap as the top hat. The filming of his attire, to comic effect, shows differing parts of him (e.g., first, his top, dressed-up half only; then the sweat pants).

ALBERT

*I just got an invitation through  
the mails:  
"Your presence requested this  
evening, it's formal  
A top hat, a white tie and tails"  
Nothing now could take the wind out  
of my sails,  
Because I'm invited to step out  
this evening  
With top hat, white tie and tails.*

*I'm puttin' on my top hat,  
Tyin' up my white tie,  
Brushin' off my tails.*

*I'm dudein' up my shirt front,  
Puttin' in the shirt studs,  
Polishin' my nails.*

*I'm steppin' out, my dear,  
To breathe an atmosphere that  
simply reeks with class,  
And I trust that you'll excuse my  
dust when I step on the gas.*

*For I'll be there,  
Puttin' down my top hat,  
Mussin' up my white tie,  
Dancin' in my tails.*

INT. COLLEGE DORM - ALBERT'S ROOM - DAY

Albert is talking on the telephone.

ALBERT

Yes, I'd like to know how I can get  
a credit card. Yes, I am employed.  
Yes, I am also a student...At  
Foster Gentry. Okay, I'd like one.  
Send the application.

INT. COLLEGE LUNCH PLACE - DAY

Albert opens his wallet to pay. He has a charge card, though not gold or platinum. He uses it to pay for his \$3.78 charge.

(CONTINUED)



CONTINUED:

As he pulls it out, he notices his employee card showing from the store and he puts it behind a Condor pledge notice, all the while aware of who might have seen the card: no one.

Albert nods at K.T. at her table and rushes out to somewhere. As Albert leaves, we see a cute boy walk up to K.T.

KLAUS

Aren't you in my music class? Can I get your notes?

EXT. COLLEGE LAWN - DAY

Albert rushes toward a building with a sign, "Marketing Seminar".

He pauses at the door and reaches for his wallet. Tucked in a photo sleeve are several Tums tablets; he removes two and puts them in this mouth, then replacing his wallet in his pocket, while chewing the tablets.

EXT. COLLEGE LAWN - DAY

Albert lies on the grass, leaning back with a cap over his face, as if asleep.

ATTRACTIVE COLLEGE GIRL

(to her friend)

I mean he's so easy. Like he's always nice. I like them to give you some trouble, you know...

Albert's eyes can be seen, wide open, from our vantage point: he is listening intently.

EXT. COLLEGE LAWN - DAY

Again, Albert lies on the grass, listening. K.T. comes by and drops her bag and then flops down beside him. As she does, she notices his notebook: 'Observations'

K.T.

So, it's an experiment, huh. Great...for sociology or psychology?

ALBERT

I'm just sleeping.

K.T.

Sure, you are, so am I.

(CONTINUED)

CONTINUED:

She lies down with her eyes open wide.

K.T. (cont'd)  
Hey, I've got something in my room  
that would help. Be right back.

ALBERT  
I'm sleeping.

K.T. runs off.

Several Condors walk by.

Albert feigns sleep. One of the Condors notices him.

STEW  
Nice tie, Albert.

Albert feigns being awakened. He rouses himself, sits up, and smiles.

ALBERT  
(actually seriously)  
Oh, this old thing.

Stew walks off. Albert lies down again and puts his book in front of his face, on which is a big grin.

K.T. comes back. She reaches into her bag and pulls out a periscope. She flops down beside Albert, and uses the periscope to watch Stew walk off; then observes others around her. Albert laughs, but then wants a turn.

EXT. COLLEGE LAWN - DAY

Albert and K.T. are lying behind a campus wall, two periscopes peeking over the top, as they observe, unnoticed the passersby. We first do not see them, then our camera notices the periscopes, and, finally, them, in a funny scene.

INSERT SERIES OF SHOTS OF ALBERT AND K.T. SUREPTITIOUSLY  
OBSERVING OTHERS THROUGH THEIR PERISCOPES

EXT. COLLEGE LAWN - DAY

Albert and K. T. are having fun with their two periscopes, watching a MALE STUDENT write on his arm while speaking to his FEMALE COMPANION.

(CONTINUED)

CONTINUED:

MALE STUDENT

I'd never pass the thing without this.

The male student covers the answers with his shirt. He and his female companion kiss, get up, and walk past K. T. and Albert.

ALBERT

Hi, there.

He gives a high 5, that the male student automatically returns. The answers are visible.

ALBERT (cont'd)

Hey, what's that? I'm pre-med and that looks like something serious.

The student is upset.

MALE STUDENT

No, I...uh...I'm okay...just dirty...have to go wash my hands...

He rushes toward the restroom sign, the girl following.

K.T.

And the Periscope Pals put yet another stop to graft on campus!

INT. COLLEGE CLASSROOM - DAY

SOCIOLOGY PROFESSOR

Okay, today we're going to talk about strata in society: is America a classless society -- or is it not? Can we move from the class status of our family of origin -- or can we not? And if so, how?

Albert, the most attentive of the students, has written copious notes in his notebook.

INT. COLLEGE CLASSROOM- NEXT

"Paths to Social Mobility" is on the blackboard. The list includes...Education, Clothing, Attitudes Expressed, Memberships - Consistent with Class. Albert has a 'Pass' after the first two items, a question mark after the third, and first an 'F', then, after he looks across the room and Stew gives him a respectful nod back, an 'Incomplete' after the last.

INT. COLLEGE CLASSROOM - NEXT

Albert remains in his seat at the end of the class. Several snooty Condors congregate near him.

CONDOR ONE  
Losers. Every one.

CONDOR TWO  
What do you expect with profs like these?

CONDOR THREE  
Where can we eat that's decent?

A klutzy guy in a cheap sweater drops one of his many books. Albert reaches for the book.

ALBERT  
Here you go. I'm always dropping things myself. I used to have a sweater like that.

KLUTZY GUY  
Thanks. For picking up the book.

Albert notices Stew, at the door, as he looks quizzically at Albert.

ALBERT  
Yeah, I got it at a yard sale, to polish my car.

They all laugh. Except the Klutz Guy.

INT. COLLEGE DORM - ALBERT'S ROOM - DAY

Albert holds his card with Attitudes Expressed and Memberships on it, then looks at it, and writes on a new card 'AE' and 'M' with places for a different grade each week. He tears up the old card. He gives himself a C for AE for the week, then changes it to an 82; then he gives himself on Memberships a zero.

EXT. FOSTER GENTRY CAMPUS - DAY

Albert videos buildings and people. K.T. sees him.

(CONTINUED)

CONTINUED:

K.T.  
 That for video class? Great. I  
 really gotta take a video class  
 sometime. Hey, let's do a number on  
 tape. I think I have time.

This is the cue. Albert sets up the camera.

ALBERT  
 (singing, mugging with  
 regards to the male  
 references)  
*Once I was young, yesterday,  
 perhaps,  
 Danced with Jim and Paul  
 And kissed some other chaps.  
 Once I was young, but never was  
 naive,  
 I thought I had a trick or two  
 Up my imaginary sleeve.  
 And now I know I was naive!*

K. T. looks puzzled: she does not recognize the song.

ALBERT (cont'd)  
 (continuing to sing, now  
 slowly and tenderly)  
 (refrain)  
*I didn't know what time it was,  
 Then I met you.*

K. T. recognizes the song now and joins in.

ALBERT AND K.T.  
*Oh, what a lovely time it was,  
 How sublime it was, too!  
 I didn't know what day it was.  
 You held my hand,  
 Warm like the month of May it was,  
 And I'll say it was grand.*

*Grand to be alive, to be young,  
 To be mad, to be yours alone!*

*Grand to see your face, feel your  
 touch, Hear your voice say I'm all  
 your own!  
 I didn't know what year it was,  
 Life was no prize.*

*I wanted love and here it was*

*Shining out of your eyes.*

(MORE)

(CONTINUED)

CONTINUED: (2)

*ALBERT AND K.T. (CONT'D)*

*I'm wise and I know what time it is  
now!*

(repeat refrain)

Their camera spins around on its tripod while they sing and dance slowly and, unaware, knock into it. The camera points toward a homeless person lying on the campus sidewalk, a bottle of whiskey beside him.

K.T. and Albert stop their number, and, as they bow to one another, notice the camera is turned away from them. Albert starts to turn it back.

K.T.

No, leave it; there may be  
something here.

The camera is left running as several students pass the man, some make comments, the man picks up something dropped by a passerby without giving it back, and one student gives the homeless man \$5.00. Another walks toward a dorm and then returns with a coat that he lays on the man.

K.T. and Albert sit and talk on the ground under a tree, as the camera records and the day stretches on. Then K.T. sees the time on Albert's watch, jumps up, and runs off.

EXT. COLLEGE LAWN DAY

Albert is seen videotaping happenings and interactions on campus, catching cheating, couples arguing, students complaining of parents' unfair demands, etc. In a few instances he is seen leaving the camera on while he walks away, and through this he catches...

INT. LARGE, DARKENED AUDITORIUM WITH SEATS IN TIERS - DAY

The short film, shown on a large screen is a film with shots of people talking about events and people at the university, all closely edited to focus on the negative they say.

Albert, dressed even more like a Condor than previously, is watching the audience more than the film. He notices his severe-looking professor affect a pose and he copies it. He notices several students with "Condor" pins and affects subtly their gestures. Their half-smiles at girls he copies, to the wall.

The film ends with a toilet flushing and only then the title "Flush" and the credits, all Albert Roth. The room is silent.

(CONTINUED)

CONTINUED:

The students do not know how to respond to the film and they are shocked that it's maker is Albert.

All await the reaction of the professor. The professor turns toward Albert with a frown.

FILM PROFESSOR

I appreciate your point of view,  
that it is important to observe the  
subtleties around us,  
including the negative ones,  
but...I cannot imagine...  
(clearing his throat)  
that I could have ever at your age  
made a film so...  
(drinking from his bottled  
water)  
so good...

Albert practically falls off his seat; the others who were about to pan the film, having begun to frown and raise their hands as the professor spoke, put down their hands except for a few who change their frowns to smiles and keep their hands raised.

The professor ignores them.

FILM PROFESSOR (cont'd)

I believe Albert deserves a round  
of applause.

The students comply. Albert after this performance stays in the room and takes a sort of sophisticated bow.

The students file out of the room.

Stew walks past Albert, then turns and walks over to Albert.

STEW

We're looking for you at rush, man.

ALBERT

(trying to appear calm)  
Sure.

INT. COLLEGE LUNCH PLACE - SOON AFTER

Albert sort of bounds into the restaurant. He gets his food. He is humming as he sits down with a soft drink and a hot dog.

(CONTINUED)

CONTINUED:

He pulls out his wallet and marks on his sheet for 'AE' '100', then for 'M' he writes again "Incomplete", but...BEAT...adds a '+' and then a second '+'. He lets out a happy shriek, then looks around and composes himself. The he sees K.T. at a table nearby. He walks, carrying his food, to sit with her.

K.T.  
 (noticing his dinner; then  
 pushing her dessert  
 toward him)  
 Here, eat this. I'm too full. I  
 know, I know, you just like hot  
 dogs, but eat it.

Albert takes a cookie. He takes a bite out of it.

K.T. (cont'd)  
 (spoken)  
*Now what starts with the letter C?*  
*Cookie starts with C.*  
*Let's think of other things*  
*That start with C.*  
*Oh, who cares about the other*  
*things?*

Albert looks around to see if anyone is noticing this foolishness, then shrugs and happily joins in.

ALBERT AND K.T.  
 (singing together, for  
 this is  
*C Is For Cookie, a Cookie*  
*Monster Sesame Street*  
 song)  
*C is for cookie,*  
*that's good enough for me.*  
*C is for cookie,*  
*that's good enough for me.*  
*C is for cookie,*  
*that's good enough for me.*  
*Oh, cookie, cookie, cookie*  
*starts with C.*

*C is for cookie,*  
*that's good enough for me.*  
*C is for cookie,*  
*that's good enough for me.*  
*C is for cookie,*  
*that's good enough for me.*  
*Oh, cookie, cookie, cookie*  
*starts with C.*

ALBERT AND K.T. (CONT'D) (cont'd)  
 (spoken)  
 Hey you know what?  
 A round cookie with one bite out of it  
 Looks like a C.  
 A round donut with one bite out of it  
 Also looks like a C.  
 But it is not as good as a cookie.  
 Oh, and the moon sometimes  
 looks like a C.

(MORE)

(CONTINUED)



CONTINUED: (2)

## ALBERT AND K.T. (CONT'D) (CONT'D)

*But you can't eat that, so...*

(sung, by both)  
*C is for cookie,  
 that's good enough for me, yeah!  
 C is for cookie,  
 that's good enough for me.  
 C is for cookie,  
 that's good enough for me.  
 Oh, cookie, cookie, cookie  
 starts with C, yeah!  
 Cookie, cookie, cookie  
 starts with C, oh boy!  
 Cookie, cookie, cookie starts with C!*

Albert is sitting next to K.T., and after the song ends, they look at one another and then he leans over the table and softly kisses her.

They both look a little in shock. They eat cookies in silence.

ALBERT

Want to go for a drive, to sing and celebrate?

K.T.

Celebrate what?

(wondering if he means something about the kiss and them, then remembering)  
 Oh, your video was shown in class today! I almost forgot! How did it go? Great, I bet!

The cute boy from the lawn has come in and seen the two singing; he comes with his food to sit next to K.T., moving her bag to the floor beside him to do so.

K.T. (cont'd)

Oh, Albert, this is my...friend Klaus (pronounced "claws").

ALBERT

Hi, I'm K.T.'s...friend Albert. How do you do?

KLAUS

Hi.

ALBERT

(somewhat nervous but trying not to show it)  
 Hi. Well, wanna come...sing?

(CONTINUED)

CONTINUED: (3)

Klaus looks at the food he is eating and silently is aware of the two of them but says nothing. K.T. looks at Klaus. She clearly wants to come but doesn't want to hurt Klaus.

K.T.

Albert, I'd better not come now.

She looks at Albert, who is now looking at his food. Long BEAT. She goes ahead and speaks, regardless of the consequences.

K.T. (cont'd)

(softly)

Tomorrow?

ALBERT

(noticing that Klaus is touching K.T.'s sleeve across the table)

Nah, I've got the start of rush.

KLAUS

(deciding to not treat this guy as a rival)

Oh, the artists and performers club thing tomorrow; they don't like to call it rush actually. I'm in it...I could help...

ALBERT

No, The Condors.

K.T. AND KLAUS

Oh.

Shocked, they sort of stare at Albert

ALBERT

Well, I gotta go

K.T. AND KLAUS

See you.

Albert leaves the restaurant.

INT. ALBERT'S CAR - SOON AFTER

Albert gets in the car and turns on the radio. He sits in the unmoving car. An instrumental *Happy Days Are Here Again* comes on, and Albert sings along, at first vigorously, then more and more quietly, and at last rather sadly:

(CONTINUED)

CONTINUED:

ALBERT

*Happy days are here again,  
The skies above are clear again,  
Let us sing a song of cheer again,  
Happy days are here again.  
All together,*

(looks around the car,  
then gestures to no one  
to sing along)  
*Shout it now,*

(realizing the irony of  
what he is singing, as no  
one can approve either)  
*There's no one here can doubt it now,*

(gathering strength and  
volume)  
*Let us tell the world about it now,  
Happy days are here again.  
Your cares and troubles are gone, There'll be no  
more from now on,  
Happy days are here again,  
The skies above are clear again.*

(becoming more sober)  
*Let us sing a song of cheer again,  
Happy days are here again.*

The music continues, an opportunity to repeat the words.

ALBERT (cont'd)  
(actually sadly, not  
wanting a repeat)  
Again?

Albert sings the song again rather quietly, reaching under the seat and pulling out Snuffy to place on the seat next to him at the place the song needs others.

The song ends. Albert turns off the radio and drives off silently.

After a few BEATS he reaches to the floor for a tape, any tape. He grabs one and puts it in the player.

MOM  
(on tape)  
Okay, here's the other side, son.  
Some music you've always enjoyed.  
Whenever you hear this I hope  
you're doing well.

(CONTINUED)

CONTINUED: (2)

ALBERT

Didn't know there was another side,  
Snuffy. After all this time, we  
find out.

SNUFFY FROM SESAME STREET

(on tape, singing *Somebody  
Come And Play*, a poignant  
song)

*Somebody come and play.  
Somebody come and play today.  
Somebody come and smile the smiles  
And sing the songs:  
It won't take long.  
Somebody come and play today.*

*Somebody come and play.  
Somebody come and play my way.  
Somebody come and rhyme the rhymes  
And laugh the laughs:  
It won't take time.  
Somebody come and play today.*

*Somebody come with me and see  
the pleasure in the wind.  
Somebody see the time  
is getting late to begin.  
Somebody come and play.  
Somebody come and play today.*

*Somebody come and be my friend.  
And watch the sun 'til it rains  
again.  
Somebody come and play today.*

Albert and Snuffy drive off silently together, the tape  
turning without further song.

INT. CONDOR HOUSE - NEXT YEAR

There are "Welcome Back" signs up, and Albert is wearing a  
Condor pin. He is clearly one of the Condors.

EXT. COLLEGE LAWN - DAY - SOON AFTER

K.T. is approaching Albert on the sidewalk, her bag on her  
shoulder. He is walking with the Condors.

(CONTINUED)

CONTINUED:

K.T.

On your way to Show Tunes, I trust.

ALBERT

No, I'm in film and video now, and, of course, business.

K.T.

Of course, business.

ALBERT

Well, see ya.

K.T.

See ya.

STEW

Who is that?

ALBERT

Just a girl I knew...know I mean...well, knew, when I took Music 101, to meet the arts requirement.

GUY 1

Yeah, man, what a waste. Hey, have you done your public relations homework? Can I copy? You've got a talent for that stuff.

SERIES OF SHOTS OF ALBERT AS A CONDOR BEING POPULAR: WELL-DRESSED, TALKING A LOT. IN SOME SCENES AN ATTRACTIVE DARK-SKINNED YOUNG WOMAN OBSERVES HIM CONTEMPLATIVELY. SHE IS IN THE BACKGROUND AS HE SHOWS CONDORS THE LETTER HE RECEIVES FROM A TELEVISION STATION OFFERING HIM A JOB.

INT. ALBERT'S DORM ROOM - DAY

Albert is on the telephone.

ALBERT

Yeah, well, I've been offered this job and I was thinking...could you help me?...I mean with getting ready for it...I know it's been a long time and all, but I just think I should talk to you about it...it's in broadcasting... yeah...Okay, we can talk at the grad night...sure I'm going...Great! See you then, K.T.!

INT. COLLEGE DORM - K.T.'S ROOM - IMMEDIATELY AFTER

K.T. smiles as she puts down the phone.

INT. GRADUATION - DAY

As Albert walks across the graduation stage to much applause, the dark woman who has been watching him sits with a group of graduates who have not received their diplomas.

COLOGNE  
 (to the female student  
 sitting next to her)  
 I'm getting that one...tonight.  
 'Cause he's gonna make it...

EXT. FOSTER GENTRY COLLEGE LAWN - DAY - LATER

Albert walks with his parents toward the parking lot.

ALBERT  
 I'm glad you like the clothes I  
 sent you. You really look nice.

Mom and Dad are well-dressed. We notice that they have matching belts that don't quite go with the outfits. Albert starts to touch them and comment, but then becomes resigned to their need to match.

Albert observes some Condors walking with their parents toward the same parking lot.

ALBERT (cont'd)  
 Ah, we're all too tired. Let's take  
 a cab.

Albert draws a cellular phone from his pocket and begins dialing.

The parents look puzzled but don't resist verbally.

DAD  
 (remembering)  
 But, son, I do need my camera, for  
 some pictures of you with us...it's  
 in the car.

Albert look around him and then cuts off running to the car.

ALBERT  
 I'll get it, Dad.

(CONTINUED)

CONTINUED:

DAD

Looks like we're not so tired as we thought.

Albert surreptitiously opens the car and takes out the camera. However, Cologne at the sidelines does see him.

COLOGNE

(to herself)

But the parents will have to go.

INT. COLLEGE GYM - NIGHT - LATER

K T. enters the building, marked with "Graduation Night" banners. She is dressed up and carries a folder "Broadcast Ideas". She looks around for Albert and sees him from afar. She gets something to drink and sits at a table. Fellow students stop by to talk with her.

**SERIES OF SHOTS - K.T. SPEAKS WITH FRIENDS AND ALBERT IS APPROACHED BY THE GLAMOROUSLY-DRESSED COLOGNE; THE EVENING CONTINUES AND ALBERT FORGETS K.T.; ALBERT LEAVES WITH COLOGNE; K.T. LEAVES WITH KLAUS.**

**Revert here to full color (not faded) of opening scenes as we leave the past and return to the present.**

**And also hereon there is a change back to the older actors.**

EXT. 30 ROCKEFELLER PLAZA/OUTDOOR COURTYARD - SOON AFTER THE TODAY SHOW

Albert walks with Cologne. Their complementary skin tones and coordinated outfits make them an exceptionally attractive couple.

COLOGNE

(irritated)

You didn't get to the 'couple together' image

(touching her beautiful hairdo)

After all this work. And you let her get away with pronouncing your name wrong -- you never do that.

ALBERT

And I didn't get to thank them for letting us be on the show.

(CONTINUED)

CONTINUED:

COLOGNE

Look, "thanks" is what you say BEFORE you get the favor; it's a way to push people to do what you want.

(with disgust)

At least you didn't tell them you haven't even finished the Giving thing; and it's due in a few weeks, or we're bankrupt, boy. Now, come on, let's find a reporter; there are usually a few around this show.

(turning to a female attendant)

Come on, Agnes, and chase down one of those bird people for background shots. And didn't they do a poor job. There go their bonuses. Come on. We're getting PR.

Agnes nods, and struggles to carry some copies of Albert's videotapes FLUSH and BIRDZ and some bird costume items as well as a small videocamera.

Albert walks over to help Agnes.

ALBERT

This really is for the birds, huh, Agnes?

Agnes perks up a little and sort of laughs.

Cologne frowns at the two and pointedly nods toward the reporters approaching. Albert becomes serious and walks to put his arm around Cologne. The two walk along courting the reporters by acting as if they are unaware of them.

Agnes then also becomes business-like. She directs a contrary *Birdz* cast person to approach the reporters and stand behind the beautiful couple, and then proceeds to a van with her materials.

As she approaches the van, several youths in blue leather jackets force themselves into the van and drive off. As the last gets in the back of his jacket is said to read "USA iz 4 da Birdz".

Agnes stands and stares, incredulous.

AGNES

(to herself)

Okay, first the...the...the...stinky... Cologne lady, now this! I quit.

(CONTINUED)



CONTINUED: (2)

Agnes lays her parcels beside the vacant parking space, adjusts her clothing, and strides off down the street.

INT. ALBERT'S FAMILY HOME - DAY - YEARS LATER

Mom and Dad sit at the breakfast table. Mom looks up from the paper.

MOM

Albert's in here!

DAD

What's he up to?

MOM

Listen, they think he pronounces his name 'Al-bear'.

(reading)

"Albert Roth, who uses the French pronunciation of his first name, omitting the final t-sound." Anyway, it says. "Mr. Roth has signed a contract to produce a made-for-television documentary, for a very large sum "...

(aside)

--the one he faxed us about--

(continuing to read)

"Mr. Roth will continue his popular series, 'Birdz'. Mr. Roth is known for his own personal style of editing. "His cameras are left to run for many hours, and, from these multi-hour recording, he will edit out only a few seconds to use on his show and to convey his own uniquely very critical perspective on America and on Americans"...

MOM (cont'd)

It goes on. Isn't that nice, that he got such a nice write-up in the paper.

DAD

Wish he'd come home.

MOM

Yeah.

DAD

Funny, that name, Albear.

(CONTINUED)

CONTINUED:

MOM

Well, you know, I used to call him something like that...Teddy Bear.

INT. ALBERT'S HOUSE - LATER THAT DAY

Albert enters his modern house, surrounded by cars, and walks to the entertainment room, where about fifteen men his age, all dressed casually but expensively, are sprawled on the sofas and chairs, drinking and eating and watching football on television. There is a statue of a condor in the corner.

As Albert enters the room the guys stand and, first softly in the background, sing *Surfin' Bird*. Then instrumental back-up comes from the CD player and all, including Albert join in the singing, now quite loud.

CONDORS

*Well everybody's heard about the bird.*

*Bird, bird, bird,  
Bird is the word.*

*Don't you know about the bird?  
Well everybody knows that the bird  
is a word*

*Bird bird bird bird is a word*

GUY 1

That Today show had a quite a day today, Albert. And that LUCY CARTER; you gonna expose her true negative side on your show?

ALBERT

Ah, she's okay...

Guy 1 looks quizzically at Albert.

STEW

Hey come around, guys. Really, I'm the chairman here. I'm the ...Head Alumni Condor right now, so I need to lead this meeting.

GUY 2

Yeah, Head Alumni Condor, H-A-C. You're the Hac, Stew.

All laugh.

(CONTINUED)

CONTINUED:

ALBERT

Okay guys, let's let him talk.  
We've got a lot to do...Your  
adolescent humor can wait.

STEW

(writing as he speaks on a  
large piece of tagboard)  
Okay, we've got to...  
(writing 'Broil')  
Plan the Broil.

JASON

Why, again, is it always now, like  
the day before Thanksgiving?

GUY 1

'Cause the campus is deserted, the  
students are going home.

GUY 2

Yeah, and 'cause we have an excuse  
not to go home to our parents for  
Thanksgiving until late Thursday.  
Nobody leaves until after the  
breakfast.

GUY 1

Yeah, that's a relief; maybe I'll  
have a little...  
(holding up quotes marks  
with is fingers)  
'car trouble', and stay at the  
Condor nest for all Thanksgiving  
Day and relax.

Albert does a double-take and then reaches in his pocket for  
his small cellular phone.

ALBERT

Okay, quiet now guys.

Most of the guys get quiet.

ALBERT (cont'd)

(indicating 'sh' as he  
waits for his call to be  
answered)  
Hey, Mom...Yeah...well, of course I  
wanted to talk to you guys. I was  
late getting the message...I guess.

(CONTINUED)

CONTINUED: (2)

The guys roll their eyes and make small 'kissing up' noises and Albert gets up to leave the room. He walks out on a screened porch.

ALBERT (cont'd)

You wanted to tell me something about the newspaper, Mom? Yeah, that's right... Oh, and I was on the Today Show this morning...Oh, I'm sorry you missed me. No, TV Guide didn't know about it. Yeah, your little boy on Television. Anyway Cologne dreamed it up, she's the brains behind my media stuff.

There is noise in the background.

ALBERT (cont'd)

Yeah, ma, some of the guys from school. We're planning for that Broil thing we do...No, not supper...Yeah, I heard they need money for the new Social Work building...No, I didn't take social work...No, that was public relations; it's different...Yeah, I dunno...I dunno...I dunno...Okay, sweet AND mashed... Sure, I'll be there. Yeah, getting there in the afternoon. This thing takes a lot of work, before and after...Love you, too.

Albert goes back into the house.

GUY 2

This Thanksgiving thing; like if we had some reason for all of us to stay over at Foster Gentry, it'd be great.

GUY 3

How much do you think we'll give from the Broil to that new building? Not much, I hope. I mean we've never had any Condors in Social Work at all, that I can remember.

STEW

Oh, we'll give some, but it won't be much; we spent most of the ticket money already.

(CONTINUED)

CONTINUED: (3)

GUY 3

Hmm. We do like the good publicity, though...I've got it! We'll have a big fund-raiser, on Thanksgiving Day!

GUY 4

Yeah!

GUY 3

Yeah, for the social work building and everyone will BLESS US for not coming home for Thanksgiving... staying away from our loved ones to raise money for our Alma Mater! Well, if we could find a movie premier to show, that'd be easy to do...

All heads turn to Albert.

ALBERT

Me? Me? I dunno.

STEW

For a percentage of the take, of the whole shebang? A percentage of the Tom Hanks thing and of your seminar? Open it up to the public. And a percentage for the Condors of course.

ALBERT

I dunno.

STEW

Come on. You know Cologne would tell you to.

ALBERT

Let me think.

INT. ALBERT'S HOUSE - SOON AFTER

Albert comes back into the room.

ALBERT

Okay, I propose this instead: I'll get my Giving film done to show at Foster Gentry on Thanksgiving as a preview screening; I have to have it in that Friday anyway or I don't get paid...anything.

(CONTINUED)

CONTINUED:

GUYS

Great!

ALBERT

I'll talk Millennium into approving it, maybe I'll even charge them for the advertising, and we'll sell copies of the 2 other videos that day and take mail orders for the new one, to be sent when the network is ready...I'll take a big cut of all that, the rest to Social Work. Condors can still have Tom Hanks' proceeds, cause more will come to see it knowing the big Albert Roth film is coming the next day and they can go to both.

GUY 3

And nobody will have to go home for Thanksgiving!

STEW

(thinking)

Okay...probably... we'll draw it up

They all shout, "Condor Honor: Always in Writing".

ALBERT

(to himself)

Oh...I'll call Mom back later.

(dialing a number on the cellular phone)

...Cologne, we're on for Thanksgiving...No, no schmaltz, I promise...not Mom and Dad...We're on at FOSTER GENTRY ...Yeah...I'll let you know...But you can buy a new dress, several new dresses..we'll be on and you'll love it...sure...bye...what?...

INT. OFFICE BUILDING - COLOGNE'S OFFICE - DAY

COLOGNE

That business with the van's being stolen. It's so great!

(MORE)

(CONTINUED)

CONTINUED:

COLOGNE (CONT'D)

They found there's a whole gang with "4 da Birdz" jackets and they're on camera in the news, the other news, and it's just such great publicity...

BACK TO:

INT. ALBERT'S HOUSE - DAY

ALBERT

A whole gang?...They really think America is for the birds...Oh, gee, I don't know what to think...oh...okay, bye.

INT. ALBERT'S CAR - SOON AFTER

Albert is driving. His car phone rings. He reaches to answer it.

ALBERT

Yeah, JOHN, I called. I think you'll like this...oh, yeah, I heard about that gang stuff...that's not why I called...

INT. OFFICE BUILDING - MILLENNIUM NETWORK OFFICE - IMMEDIATELY AFTER

JOHN

Yeah, that's great publicity. You can't beat it...and we'll be hearing about it from now 'til the trial...wish I'd thought of it myself --  
(laughs)  
started a gang myself...

BACK TO:

INT. ALBERT'S CAR - IMMEDIATELY AFTER

ALBERT

You can't be serious!

INT. OFFICE BUILDING - MILLENNIUM NETWORK OFFICE -  
IMMEDIATELY AFTER

JOHN

And you, Mr. 4 da Birdz himself,  
you can't be serious; of course,  
I'm serious. Now, whatdaya call  
about, if not that?

BACK TO:

INT. ALBERT'S CAR - IMMEDIATELY AFTER

ALBERT

Well, I have an opportunity for a  
closed premier of the film, so  
you'll get publicity, on  
Thanksgiving Day, when everyone is  
at home watching TV.

INT. OFFICE BUILDING - MILLENNIUM NETWORK OFFICE -  
IMMEDIATELY AFTER

JOHN

Al, boy, actually, that's great!  
How much...and where?

BACK TO:

INT. ALBERT'S CAR - SOMEWHAT LATER

ALBERT

Okay, so the money's okay. Let's  
see...

INT. OFFICE BUILDING - MILLENNIUM NETWORK OFFICE -  
IMMEDIATELY AFTER

JOHN

Just remember this...the terms are  
still that the flick is in keeping  
with the tone of your previous  
stuff, the *For the Birdz* stuff, and  
like *Flush*...this is the time to  
make good on this negativity about  
the country and all...

BACK TO:



INT. ALBERT'S CAR - IMMEDIATELY AFTER

ALBERT

Okay. And it'll be to your office  
by the Friday after Thanksgiving.

INT. OFFICE BUILDING - MILLENNIUM NETWORK OFFICE -  
IMMEDIATELY AFTER

JOHN

And NO ONE from any network, no one  
films the showing, no shots of the  
new film except on Millennium...or  
the deal's off.

BACK TO:

INT. ALBERT'S CAR - IMMEDIATELY AFTER

ALBERT

You've got it. 'Course we'll film  
the crowd and all that; we film  
everything...No, I mean us, my  
people...just my people...Yeah, I  
understand the deal. ..Sure...okay.  
Later.

INT. OFFICE BUILDING - MILLENNIUM NETWORK OFFICE -  
IMMEDIATELY AFTER

JOHN

I can't stop you on that. But no  
one outside.

BACK TO:

INT. ALBERT'S CAR - IMMEDIATELY AFTER

ALBERT

Agreed. And, John, we're both  
Condors; You've got this recorded,  
right.

INT. OFFICE BUILDING - MILLENNIUM NETWORK OFFICE -  
IMMEDIATELY AFTER

JOHN  
I'll get it typed up and send you a  
copy.

BACK TO:

INT. ALBERT'S CAR - IMMEDIATELY AFTER

ALBERT  
Right. Bye.

Albert rides on. He turns on the car radio.

RADIO  
The 4 da Birdz gang will mention  
Albert Roth in their defense,  
according to their attorney. Roth's  
popular documentary series has a  
similar name and is widely judged  
to be a negative slant on America  
and the news. His *For the Birdz*  
video has sold out at most outlets  
and orders are very high. More at  
eleven.

ALBERT  
Publicity.

Albert drives on quietly.

ALBERT (cont'd)  
Any mention of your name is good.

Albert turns off the radio and drives on. Then he rubs his  
head.

ALBERT (cont'd)  
This is really a problem.

Albert bangs his hands on the steering wheel.

Albert turns off the radio and dials the phone.

ALBERT (cont'd)  
I hate this.

Albert dials his cellular phone and waits for Cologne to  
answer.

(CONTINUED)

CONTINUED:

ALBERT (cont'd)  
 Cologne, I need to talk about this  
 gang  
 stuff...yeah...yeah...yeah...okay,  
 you go on, yeah, I know it's  
 important...well, good bye...

Albert rides on. All is silent. He drives some more. Then he reaches under the passenger seat, searching for something.

ALBERT (cont'd)  
 (laughing to himself)  
 Wish I had you, Snuffy.

He drives on for awhile, then turns on the radio again.

RADIO  
 And next on the Tunes of  
 Yesteryear, a real old one,  
 requested by a veteran..of a much  
 earlier war, K-K-K-KATY.  
*Jimmy was a soldier brave and bold;  
 Katy was a maid with hair of gold.  
 Like an act of fate,  
 Kate was standing at the gate,  
 Watching all the boys on dress  
 parade.  
 Jimmy with the girls was just a  
 gawk,  
 Stuttered ev'ry time he tried to  
 talk;  
 Still that night at eight,  
 He was there at Katy's gate,  
 Stuttering to her this lovesick  
 cry:  
 "K-K-K-Katy, beautiful Katy,  
 You're the only g-g-g-girl that I  
 adore.  
 When the m-m-m-moon  
 shines over the cowshed,  
 I'll be waiting  
 at the k-k-k-kitchen door."  
 No one ever looked so nice and  
 neat;  
 No one could be just as cute and  
 sweet.*

Albert turns down the radio. He reaches for his telephone book, fat with many numbers and searches for a number. It takes a while, but he finds it.

He dials the number.

(CONTINUED)

CONTINUED: (2)

RADIO (cont'd)  
 (quietly in the  
 background)  
*That's what Jimmy thought  
 when the wedding ring he bought;  
 Now he's off to France the foe to  
 meet.  
 Jimmy thought he'd like  
 to take a chance,  
 See if he could make the Kaiser  
 dance.  
 Stepping to a tune  
 All about the silv'ry moon,  
 This is what they hear in far-off  
 France:*

ALBERT  
 (into the phone, after an  
 answering machine  
 answers)  
 Still the same number. I am so  
 lucky here. K.T. I need you.  
 Listen:

RADIO  
*"K-K-K-Katy, beautiful Katy,  
 You're the only g-g-g-girl that I  
 adore.  
 When the m-m-m-moon  
 shines over the cowshed,  
 I'll be waiting  
 at the k-k-k-kitchen door."*

ALBERT  
 I know its been a very long time,  
 but I need your help...you. I'm not  
 sure how, really, but, if you  
 can...Please. You can call me  
 ...please...I mean I hope you  
 and...Klaus are doing fine, maybe  
 writing songs and doing shows...but  
 maybe we could talk...a  
 little...See, I still need you for  
 help with the words.  
 (cheering up, belting out)  
*K-K-K-K.T., beautiful K.T....Bye  
 now.*

Albert turns off the phone

ALBERT (cont'd)  
 (singing to himself)  
*You're the only g-g-g-girl that I  
 adore.*  
 (MORE)

(CONTINUED)

CONTINUED: (3)

ALBERT (CONT'D)  
 (reflecting on what he has  
 said, saying it again  
 softly)  
 You're the only girl that I adore.

Albert rides on in silence, contemplative.

INT. OFFICE BUILDING - ALBERT'S OFFICE - DAY

Albert comes through the secretary's office, where SIDNEY is talking on the telephone.

ALBERT  
 Any calls...personal ones?

Sidney nods 'no' and goes on talking with his boyfriend.

INT. OFFICE BUILDING - ALBERT'S OFFICE - DAY - SOON  
 THEREAFTER

Albert, at the desk, is reading the newspaper, turned to the classified ads. Cologne is sitting on a sofa, reading the society column.

ALBERT  
 Okay, here's one. Yeah, this is perfect. "Videographer and video editor with unique style seeks half-to full-time position with benefits." Yeah, let's try this one.

COLOGNE  
 Look, I do both, too. We need an assistant the most...to carry stuff and make calls and...

ALBERT  
 I need a helper...with less interest in clothing and more interest in helping me get this film done! There's not much time...and I just don't feel right.

Albert looks up at Cologne, who is glowering at him.

COLOGNE  
 Well, we'll see.  
 (thinking she'd better not  
 push it)  
 Okay, I'll call him.

(CONTINUED)

CONTINUED:

ALBERT  
 (giving in)  
 And why don't you get an assistant,  
 too? Okay?

COLOGNE  
 (eyes lighting up)  
 Yes, that'd be right. I need help  
 dressing and..

Albert looks up at her.

COLOGNE (cont'd)  
 and arranging events for us and...

Cologne walks from the room.

ALBERT  
 But call that video  
 person...please.

INT. OFFICE BUILDING - ALBERT'S OFFICE - NEXT DAY

Albert is checking his messages. He is not happy. Then he asks his male secretary, Sidney, if a person called 'K.T.' has called

ALBERT  
 Sidney, has a K.T. called?

Sidney is on the phone and scarcely hears.

Cologne enters the room, hearing the name.

COLOGNE  
 Oh, the appointment's at two, in a  
 few minutes...

ALBERT  
 With...K.T.?

COLOGNE  
 (distracted)  
 Yeah, with the video person.

Albert's face drops.

COLOGNE (cont'd)  
 I'll see if anyone's here.

Albert sits looking out the window.

After a while, Cologne reenters the room.

(CONTINUED)

CONTINUED:

COLOGNE (cont'd)  
Here's our appointment, Albert.

ALBERT  
Thanks, Cologne.

He turns around in his chair to face Cologne and the visitor. When he sees it is K.T., he falls off the chair. Cologne looks at him in disgust. K.T. stands looking at Albert, her new bag over her shoulder, and then runs to help him, in the process drops her coat and hat, that she had held in her hands. She helps him up.

ALBERT (cont'd)  
K.-K.-K.-K.T.!

K.T.  
Been there; done that.

ALBERT  
Well, then, how about...

He picks up her coat and hat from the floor.

ALBERT (cont'd)  
(sings to K.T.: *On the  
Sunny Side of the Street*)  
*Grab your coat, and get your hat  
Leave your worries on the door-step  
Just direct your feet  
To the sunny side of the street.*

K.T. puts down her bag and joins in singing.

ALBERT AND K.T.  
*Can't you hear a pitter pat  
And that happy tune in your step  
Life can be so sweet  
On the sunny side of the street  
I used to walk in the shade  
With those blues on parade  
But I'm not afraid  
This rover... crossed over  
If I never have a cent  
I'll be rich as Rockerfeller  
Gold dust at my feet  
On the sunny side of the street.*

Cologne looks at them, but is not very interested.

COLOGNE  
I sure am glad the door is closed.  
We can't let all this...optimism  
get around.

(CONTINUED)

CONTINUED: (2)

The other two look at her, expressionless.

COLOGNE (cont'd)  
 Look, I gotta go for a fitting.  
 Don't forget to interview her.  
 Looks like you've met before.

INT. OFFICE BUILDING - ALBERT'S OFFICE - LATER

K.T.  
 So, I thought your secretary was just calling me back to sort of demand I come to see you. You know you were not very nice when we graduated. I came to give you a piece of my mind. How dare you need me now? And don't try to think of a song to go with that! I can't go for that.

K.T. glares at Albert. He is tempted to sing Hall and Oates' *I Can't Go For That (No Can Do)*.

She looks at him and he stands poised to sing; then she laughs.

K.T. (cont'd)  
 We probably don't know all the words to that one, anyway.  
 (composing herself)  
 Okay, what's this about an interview?

ALBERT  
 Oh, Cologne needs an assistant, but you can't go for that...

K.T.  
 No, you're right, I can't go for that...  
 (laughing)  
 Okay, okay.

ALBERT  
 Sidney, come help us.

Sidney comes in and watches the first few words, then joins in. All three sing and dance.

ALBERT, K.T. AND SIDNEY  
*But I can't go for that,*  
*(No can do)*  
*No, I can't go for that,*  
*(No can do)*  
*Oh, I can't go for that,*  
 (MORE)

(CONTINUED)



CONTINUED:

## ALBERT, K.T. AND SIDNEY (CONT'D)

(No can do)  
I can't go for that,  
can't go for that,  
can't go for that.

Easy, ready, willing, overtime,  
Where does it stop,  
where do you dare me to draw the line.  
You've got the body,  
now you want my soul,  
Don't even think about it,  
say no go.

I-- I'll do anything  
that you want me to do,  
And I'll do almost anything,  
that you want me too, ooh,

But I can't go for that,  
(No can do)  
No, I can't go for that,  
(No can do)  
Oh, I can't go for that,  
(No can do)  
I can't go for that,  
can't go for that,  
can't go for that.

I can't go for being twice as nice,  
I can't go for just repeating  
the same old lines.  
Use the body,  
now you want my soul,  
Ooh, forget about it,  
now say no go.

I-- I'll do anything  
that you want me to do,  
And I'll do almost anything  
that you want me to do,

But I can't go for that,  
(No can do)  
No, I can't go for that,  
(No can do)  
Oh, I can't go for that,  
(No can do)  
I can't go for that,  
can't go for that,  
can't go for that.

(Saxophone instrumental by Sidney)

Oh, I -- I'll do anything  
that you want me to do,  
And I'll do almost anything  
that you want me to do,

But I can't go for that,  
(No can do)  
No, I can't go for that,  
(No can do)  
Oh, I can't go for that,  
(No can do)  
I can't go for that,  
can't go for that,  
can't go for that,  
can't go for that.

I can't go for that,  
can't go for that  
(No can do)  
I can't go,  
I can't go-- for that,  
(No can do)  
Oh, I can't go for that, (No can do)  
Oh, no, no, no, no, no, no, no, no, no, no, no, no can  
do,  
Oh, I can't go for that, yeah, (No can  
do)  
No, no, no, no, no, no.....

(MORE)

(CONTINUED)

CONTINUED: (2)

ALBERT, K.T. AND SIDNEY (CONT'D)

(Repeat to fade out)

The three settle down, Sidney going back to his outer secretarial office.

ALBERT

Okay...and we need a videographer...real bad.

K.T.

I can go for that: that's me; I even advertised.

ALBERT

You're the "Experienced videographer and video editor with unique style seeks half- to full-time position with benefits!"

K.T.

Yeah, when you spoke to me about working with you...before...and I didn't, as YOU KNOW...and I went on with other things... 'til last year I went and got another degree...in video...and I developed that periscope thing for my thesis...it'll be published soon.

ALBERT

You videoed yourself using the periscope. That's funny.

K.T.

Well, yeah I did that. But, really, I'm taking it seriously, like we did in college, kinda...like when the subjects are focusing on your main camera...

INT. OFFICE BUILDING - ALBERT'S OFFICE - DAY - LATER

Albert listens intently, impressed, as K.T. talks.

ALBERT

You get the other side, too...like I try to do, but for me it's just from one angle. I just keep the camera running a long time.

(CONTINUED)

CONTINUED:

K.T.

And I let the second camera like  
walk around the room...to see  
what's really going on...

INT. OFFICE BUILDING - ALBERT'S OFFICE - NIGHT - LATER

There are signs in the room and in Albert's and K.T.'s  
grooming that they have been talking intently for some time.

K.T.

And I think the difference is what  
we choose to see: you see what is  
for the birds...and we'll see what  
I see...

ALBERT

Okay, but we do have a theme to do  
here. Are you okay with that?

K.T.

I'm in, I think. Well, let me think  
about it overnight.

INT. OFFICE BUILDING - COLOGNE'S OFFICE - NEXT DAY

K.T., Cologne, and Albert are sitting, talking.

ALBERT

So, you'll work for me, for  
us...you'll join us? Please.

K.T.

Okay, but one condition...actually  
one perk.

ALBERT

Dental plan, you got it. Parking  
place... maybe. Maternity  
coverage, we got it already.

K.T.

No, this is important; don't kid.

ALBERT

(getting serious)  
Okay. I didn't know I was kidding.  
What is it you want?

(CONTINUED)

CONTINUED:

K.T.

That I don't have to call you  
Albert (no t-sound); It's Albert to  
me.

ALBERT

(throwing a sofa pillow at  
her)  
Okay, you win.

INT. OFFICE BUILDING - ALBERT'S OFFICE - LATER

ALBERT

So, I guess we need lots of footage  
for this new film. And I need you  
both to gather it. I don't want it  
just Flush and Birdz. Gosh,  
I'm...not so sure if we need to  
change somewhat,  
people...kids...picking up on this  
negativity...It really worries me.

COLOGNE

It sells and we get a good  
table...always...Besides, the  
contract calls for it. Millennium  
absolutely will not pay us those  
big bucks unless we give  
them...what we DO ...it's what  
they've come to expect from us.

ALBERT

Okay, the new one is "Giving". It  
was going to be something about  
giving back the crap you take. But  
I just don't think I can do  
that...somehow...So let's study  
charity, that 'giving' in America.  
Sure, we'll look for the bad side:  
it's there. I'll do the editing as  
usual. You two set up the cameras.  
Here's a list of places to use.

COLOGNE

Albert, I have a lot to do. And  
K.T. is eager to work. Let her do  
it: gather the tape, I mean. She  
doesn't party; she has lots of  
time. And I can help you edit, even  
late at night if you need me to,  
when things settle down at the  
clubs.

(CONTINUED)

CONTINUED:

ALBERT

K.T., can you handle it? I mean,  
do you want to handle it?

K.T.

Actually, she's right, Albert. I am  
eager.

ALBERT

Okay, and, Cologne, you will do  
editing...you do have more of a  
stomach for it, don't you?

COLOGNE

I take that as a compliment.  
Stomach of steel.

Cologne lifts up her shirt to show her well worked-out  
abdomen.

INT. OFFICE BUILDING - ALBERT'S OFFICE - NIGHT - LATER

The room has food remains and trashed papers on the floor and  
tables.

ALBERT

Okay, so we have the schedule. Go  
to it, starting tomorrow. Well, how  
about tonight...Clarence Logan's in  
concert, I'm not sure how we'll  
make him relevant to the  
theme...but I love his work, and he  
certainly is...cynical.

K.T.

Oh, I'd love to go see him. I even  
wrote a song for him once...I still  
have it...

ALBERT

So go.

K.T. leaves the room.

She comes right back in.

K.T.

Where is he, and when?

ALBERT

It's...somewhere...I know...Oh,  
I've got that.

(CONTINUED)

CONTINUED:

He searches his trousers pockets.

ALBERT (cont'd)  
It's in my wallet, which is...

He rolls his eyes around the room.

Sidney calls from the other room.

SIDNEY  
It's on my desk. And I'm out of here.

ALBERT  
K.T., look in my wallet. It's a newspaper clipping, in there somewhere.

K.T. goes to the outer room and searches in the wallet. She finds first the clipping Albert's father gave him, about love, from Ann Landers. She removes it, discovers it's the wrong thing, but smiles. Then she finds the correct clipping and decides to photocopy it because it's ragged. She photocopies the other clipping as well.

She goes back into the office. Cologne is handing Albert his tux.

COLOGNE  
The right shoes this time...I mean it...

INT. CONCERT - BACKSTAGE - NIGHT

K.T. has her camera at a concert of singer CLARENCE LOGAN. Her program has several song titles listed, all cynical. She hands him a "little song I wrote" and asks him to sing it; he does. We hear it: *Thanksgiving Is a Verb Again, In the U.S.A.*

CLARENCE LOGAN  
*Thanksgiving is a verb again,  
in the USA.  
Singing praises or proverbs no sin,  
in the USA.*

(soprano backup singers)  
*We raise our voices whining,  
But what comes out is just a song  
Of lovely men and shining seas  
And a country that's not wrong.*

*Thanksgiving is a verb again,  
in the USA  
Singing praises or proverbs no sin,  
in the USA.*

*It's easy to see flaws  
When a garment is brand new  
But there's a perfect beauty*

(MORE)

(CONTINUED)

CONTINUED:

## CLARENCE LOGAN (CONT'D)

When it's used a time or two  
 Like mother's smiling aged skin  
 That time has not abused.  
 We've worn the tarnish off,  
 United - in USA the U.

The small child knows her bankie  
 From its smell and spots and stains.  
 We macho dudes love nothing more than Well-worn  
 pairs of jeans.  
 With no wear, we'd have gone nowhere, Well-worn,  
 we are now here  
 The melting pot is sweetened;  
 The purple cow more dear.  
 Thanksgiving is a verb again,  
 in the USA.  
 Singing praises or proverbs no sin,  
 in the USA.

(soprano backup singers)  
 We raise our voices whining,  
 But what comes out is just a song  
 Of lovely men and shining seas  
 And a country that's not wrong.

We clean our spills,  
 We're toilet trained,  
 Past terrible two or three.  
 Thirteen grew to fifty stars:  
 We survived puberty.  
 We've trimmed the tree of brotherhood, Our  
 furniture's been dusted.  
 Debris of all our renegades  
 Has settled into justice.

Let's stop the bellyaching  
 For a pain can go away.  
 Eat the bread abaking  
 On our Thanksgiving day  
 Move mouths together,  
 Faking words, 'til we know the tune  
 And speak our thanks in hymns  
 And in howls at the moon

Thanksgiving is a verb again,  
 in the USA.  
 Singing praises or proverbs no sin,  
 in the USA.

(soprano backup singers)  
 We raise our voices whining,  
 But what comes out is just a song  
 Of lovely men and shining seas  
 And a country that's not wrong.

Let's stop the bellyaching  
 For a pain can go away  
 Eat the bread abaking  
 On our Thanksgiving day  
 Move mouths together,  
 Faking words, 'til we know the tune  
 And speak our thanks in hymns  
 And in howls at the moon.

Thanksgiving is a verb again,  
 in the USA.

INT. OFFICE BUILDING - ALBERTS OFFICE - NIGHT - LATER

ALBERT

First Presbyterian Chapel has that family violence meeting tonight, funded by United Way. We're under pressure now.

COLOGNE

Yes we are, I have your tux for you, Albert; We're being seen at the opera...pronto!

K.T. gives a little self-satisfied wave to Albert.

K.T.

Bye. Bye. I'm going to the chapel.

Albert rolls his eyes.

K.T. leaves the room...BEAT...BEAT...BEAT.

Albert suddenly gets up and walks quickly to the door. He opens it quickly. K.T. is standing there and they in unison begin singing the Dixie Cups' *The Chapel of Love*. K.T. puts down her bag and they do a marching dance step as they sing.

ALBERT AND K.T.

*Going to the chapel  
And we're gonna get married.  
Going to the chapel  
And we're gonna get married.*

*Gee I really love you  
And we're gonna get married.  
Going to the chapel of love.*

*(Bow bow bow bow bow)  
(Bow bow bow bow bow)*

*Spring is here (ooo-ooo-ooo),  
The sky is blue (sky is blue).  
Birds all sing (oh the birds all sing)  
Like they do (yeah yeah yeah yeah),  
Today's the day (wah-hooo-oooo)  
We'll say "I do" (ooo-oooo),  
And we'll never be lonely anymore*

*(Bow bow bow bow bow)  
(Bow bow bow bow bow)*

*Because we're  
Going to the chapel  
And we're gonna get married.  
Going to the chapel  
And we're gonna get married.*

*Gee I really love you,  
And we're gonna get married.  
Going to the chapel of love.*

*(Bow bow bow bow bow)  
(Bow bow bow bow bow)*

*Bells will ring (ri-ii-iing)  
(bells will ring)  
The sun will shine (hey hey hey yeah) (the sun  
will shine)*

(MORE)

(CONTINUED)



CONTINUED:

## ALBERT AND K.T. (CONT'D)

*I'll be hers (yeah yeah yeah yeah yeah) (I'll be hers)*  
*And she'll be mine*  
*(oh oh oh oh oh oh oh)*  
*(and she'll be mine)*  
*We'll love until*  
*(we'll love until)*  
*(hey hey hey)*  
*(we'll love until)*  
*The end of time (ooo hooo)*  
*(the end of time)*  
*And we'll never be lonely anymore.*

*(Bow bow bow bow bow)*  
*(Bow bow bow bow bow)*

*Because we're*  
*Going to the chapel*  
*And we're gonna get married,*  
*Goin' to the chapel*  
*And we're gonna get married.*

INT. OFFICE BUILDING - HALLWAY - IMMEDIATELY AFTER

Albert and K.T. continue singing the song:

Cologne looks out the door and sees what's going on, but remains unaffected. She starts to interrupt then decides to just wait it out. The song ends and K.T. gets in the elevator.

Cologne sticks her out of the office door as Albert approaches the door.

## COLOGNE

The right shoes...and no singing at the party.

EXT. CHURCH - SOON AFTER

Camera in hand, K.T. stands before a church, its interior lights shining into the dark. She turns on her camera, its microphone apparent, and walks closer to the church. A choir is singing ... and K.T. walks in to listen to it. Then she proceeds to the meeting of the Domestic Violence program from whence comes much arguing. She speaks with a priest and some gang members who are at her car when she returns to it to leave. All this is caught on tape, sight and sound, but it is shown here without us hearing the actual words of people, K.T. included.

SERIES OF SHOTS - K.T. GOING AROUND TOWN GETTING SHOTS OF VARIOUS CHARITY-SPONSORED EVENTS WHILE CHOIRS SING IN THE BACKGROUND

INT. DAY CARE CENTER - DAY

TEACHER

And some of the kids are here sick, colds, diarrhea, and measles today, because we don't have enough money for a sick kids room; they're off to the side...and I am quitting work here, I'm going somewhere that has better conditions...for me.

The cameras are rolling, one focused on the teacher talking about problems, the other rotating around, catching a group of kids talking,

KID 1

And I'm thankful for this center and you Miss Peach.

MISS PEACH

And I'm thankful for you, Luanda, and for the sick beds we have here so your little sister can be with us even with the measles. Does anyone else have an "I am thankful for"?

SERIES OF SHOTS - ALBERT VIEWING VIDEO FOOTAGE AND EDITING

INT. OFFICE BUILDING - EDITING ROOM - NIGHT

K.T. is listening to her messages.

ANSWERING MACHINE

K.T., 'Albear' here. Uh oh, better call back. BEEP K.T. Albert (with t-sound) here. Would you send a camera with tripod and some long-running tapes to my parents and ask them to leave it on for a few days; maybe I'll get something to use for the film; people are always calling them to get them to donate money to something or other. Thanks.

K.T. gets right on it.

INT. ALBERT'S FAMILY HOME - DAY - YEARS LATER

MOM

Well, we are to leave this thing on for two days and just carry on as usual...so we will. It's facing the telephone and our dining table, so you can see me now while I'm talking to you on the phone. Or you'll see me later. Come here, honey.

Dad comes to wave at the camera.

MOM (cont'd)

Hello, sweetie. We love you. Seems like we ought to play some show tunes in the background to sound more interesting... Honey, put on something inspirational. Something Albert used to like.

The sounds of *My Country 'Tis of Thee* are heard.

TAPE

*My country 'tis of thee,  
Sweet land of liberty,  
Of thee I sing.  
Land where my fathers died,  
Land of the pilgrims pride,  
From ev'ry mountain side  
Of thee I sing.*

INT. ALBERT'S FAMILY HOME - LATER

Mom and Dad are leaving. The door closes behind them. Then Mom comes back in. She walks over to turn on the television. She looks toward the camera.

MOM

You can watch this while we're out.  
It's public TV.

Sesame Street comes on. We see Snuffy walking on the set to see Big Bird.

SNUFFY FROM SESAME STREET

Hi, Bird.

SERIES OF SHOTS - ALBERT VIEWING VIDEO FOOTAGE AND EDITING

The label "T. Hanks//'Giving' Preview" can be seen.

SERIES OF SHOTS - K. T. VIDEOING ALL AROUND

SERIES OF SHOTS - ALBERT VIEWING VIDEO FOOTAGE AND EDITING,  
WITH SEVERAL CLEARLY NEGATIVE IMAGES APPARENT

SERIES OF SHOTS - K. T. VIEWING VIDEO FOOTAGE AND EDITING

She can be seen writing the title "THANKSGIVING FINAL" on her  
tape's spine and placing it on a shelf. She is very tired.

INT. K.T.'S APARTMENT - NIGHT

The phone rings. K.T. picks it up.

ALBERT

Good, you're still there.

K.T.

Thanks.

ALBERT

No, I mean I need something. I'm in  
the car and I gotta talk fast: my  
cell phone's going dead, and I'm  
worried I'll forget this, plus the  
media people are gonna hog all the  
lines at the Broil. Would you call  
my parents and tell them I'll be  
late tomorrow...for dinner...and I  
may not...

His phone shuts off.

INT. ALBERT'S CAR - IMMEDIATELY AFTER

ALBERT

(finishing his sentence,  
unheard by K.T.)

And I may not get there at all.

BACK TO:

INT. K.T.'S APARTMENT - NIGHT

K.T. dials the phone.

K.T.

(on the telephone)

Hello, I'm calling for Albert.

(MORE)

(CONTINUED)

CONTINUED:

K.T. (CONT'D)

I'm his ...his  
videographer....Yeah, I work for  
him, in videography, and I wanted  
to tell you he'd be late for  
Thanksgiving dinner. He has...said  
nice things about me. That's nice.  
I really feel good about him, too.  
Well, sure, I'd love to come. Sure,  
that'd be great!...Okay, me too.  
Goodbye.

K.T. hangs up the phone.

K.T. (cont'd)

(to herself)

I bet Cologne is going, too.

K.T. walks into the bathroom to brush her teeth. She looks in the mirror and moves her face up close to look at something.

K.T. (cont'd)

Oh, no.

EXT. COLLEGE LAWN - EVENING

The audience is gathering for the Tom Hanks Broil. Then TOM HANKS shows up, and the crowd goes wild. All go inside.

INT. HYATT HOTEL - ALBERT'S ROOM

Albert is putting the final touches on his formal dress. The room telephone rings.

ALBERT

Is that you, Cologne? I'm coming;  
I'm almost ready: just need to put  
on the right shoes...K.T.,  
what...what...there's been an  
accident...yes, I'm her  
friend...I'm coming...okay...  
(writing down directions)  
I've got it...I'm coming...Tell  
her...

Albert grabs and puts on the wrong shoes before he leaves the room.

EXT. HIGHWAY - NIGHT - A WHILE LATER

Albert drives up to K.T., who is standing, her bag on her shoulder, beside her car, which is being hoisted up on the crane of a tow truck. The car is smashed in at the back. A truck smashed in on its front hood has clearly hit K.T.'s car.

K.T.

I got a bad pimple.

ALBERT

No, K.T., you were in an accident.  
Come, sit down.

K.T.

No, I got the pimple and then I went out for some cover-up make-up and everything was closed, and I got on the wrong exit, 'cause I was so tired, I've been working on a project, 'cause I promised you I'd go get the tape and bring it to you and I looked so bad and then I didn't know the light turned green... and then there was a crash...and I hit my head...and they thought I was delirious and they found your name and they called you and...

ALBERT

Are you okay? Are you okay?

K.T.

Well, do I look okay?

Albert looks K.T. up and down. She looks disheveled and tired and she has a large, red spot on her face.

ALBERT

(laughs)

No.

K.T. laughs, too.

ALBERT (cont'd)

Now this guy better have insurance.  
I'll go talk to him...

K.T.

It's okay. He didn't mean anything.  
He's on his way home for  
Thanksgiving; he should go.

(MORE)

(CONTINUED)

CONTINUED:

K.T. (CONT'D)

A family's important...but you know that...

ALBERT

So, let's get something...some cocoa. I know a place.

INT. COLLEGE CONFERENCE CENTER - NIGHT

Tom Hanks sits at the center of a long table. Cologne is seated a few couples away to one side.

INT. ALBERT'S CAR - NIGHT - SOON AFTER

Albert is driving and K. T. is dozing in the passenger seat. Albert smiles at her comfortably, then sort of starts as he thinks of something.

ALBERT

K.T.? K.T.? K.T.?

She awakens, a little.

ALBERT (cont'd)

What about Klaus?

K.T.

(mishearing him as saying  
'cause')

Really, I don't care about the  
cause...it was my fault too...

K. T. falls back to sleep.

INT. COLLEGE CONFERENCE CENTER - NIGHT

The first course is being served. Cologne nods "no", that no one is sitting in Albert's seat and no food is served there.

There is a 'Broiling' speech made by a Condor about Tom Hanks. All laugh.

A waiter removes Albert's place card. Cologne looks up, frowning, but then a rich-looking Condor comes to sit in the place. A new place card appears, reading 'Robert Long'.

ROBERT LONG

(turning to Cologne)

Actually, it's 'Rober' Lon', in the  
French manner.

(CONTINUED)

CONTINUED:

Cologne is impressed, of course, and gives him her full attention. His first course is served. The Broil continues.

INT. ALBERT'S CAR - NIGHT

The car has been driving for some time. K.T. is almost asleep in the passenger seat. Albert looks at her lovingly from time to time.

K.T.  
 (bolting upright)  
 Oh, I just realized. We're on our way to Foster Gentry! I was going back home first. I didn't bring my clothes...

ALBERT  
 We'll get you some.

K..T. settles back down.

K.T.  
 (popping up, concerned)  
 Oh, no! I was going back by the office to get the tape...Drop me off at a bus; I'll go back...

ALBERT  
 Hum...We'll buy another one?

K.T.  
 Seriously, let me go back. Stop, stop. Your financial future depends on this film. We'll...you'll be bankrupt...the tape.

ALBERT  
 Well...hum...hum...I know: we'll get Sidney to bring it. He's coming tomorrow.

K.T.  
 Gee, thanks , Albert.  
 (falling back asleep)  
 I don't feel so bad now...Sometimes, you see the best in everything...

Albert is, of course, not used to hearing this about himself.

Albert picks up the cellular phone to call. The phone cuts off.

(CONTINUED)



CONTINUED:

ALBERT  
Darn battery.

He speaks to the phone.

ALBERT (cont'd)  
Phone, turn back on!

The phone doesn't work.

ALBERT (cont'd)  
Okay, I'll be nice. Please work for  
me, phone.

The phone light comes on: it is working. He dials again.

ALBERT (cont'd)  
Remember? Yeah, it says "Giving" on  
it. No, wait, it says "Tom Hanks"  
too, cause the tape follows the  
Broil; I mean the next day...Yeah,  
maybe 'T.Hanks'... You'll see it in  
the editing room. I can't hear too  
well, and this thing might cut  
off...Who called? Can who...can  
K.T. film the events tomorrow. Of  
course, we video everything...

The phone cuts off.

K.T. stirs and peeks through an eyelid at Albert. Her stomach  
makes a loud growl. Embarrassed, she shuts her eye,  
pretending to be still asleep.

ALBERT (cont'd)  
Now, let's get you some real food.

INT. COLLEGE LUNCH PLACE- SOON AFTER

Albert and K.T. sit at the old lunch place and eat hot dogs.

INT. COLLEGE CONFERENCE CENTER - DINING ROOM - SIMULTANEOUSLY

Cologne and Robert Long sit at the Broil table and eat their  
impressive main course.

INT. SCHOOL LUNCH PLACE- SOON AFTER

K.T.  
You look good...

(CONTINUED)

CONTINUED:

ALBERT

Better than those Condors did then?

K.T.

Even better than those Condors did long ago. 'Course you DO have on an expensive tux...

ALBERT

My tux...oh, no...

(looking up at the clock)

Well, I blew it, the Broil.

(looking down at his shoes)

Well, she'd probably say 'don't come with the wrong shoes'.

K.T.

I'm sorry, Albert.

ALBERT

For what? For that red spot?

K.T.

I guess I'm for the birds, huh?

ALBERT

Nah, for me, maybe, if I'm lucky.

K.T.

What'd you say?

ALBERT

Nothing; couldn't be. Let's go.

K.T.

Not yet. Hey, let's take a walk around the block.

Albert begins to sing *Let's Take A Walk Around the Block*.

**Lyrics for song are at end of screenplay.**

The two exit the lunchroom.

EXT. COLLEGE LAWN - NIGHT - IMMEDIATELY AFTER

K.T. and Albert sing the song as they strut.

**Lyrics for song are at end of screenplay.**

(CONTINUED)

CONTINUED:

ALBERT

I miss the music...the music with  
you, K.T.

K.T.

(seeming dizzy)

I think I better sit down a minute.

They sit down on a stone wall.

ALBERT

Oh, gee, and you did hit your  
head...I've been selfish...You  
shouldn't be out...Let's get you  
home...no, to my room.

EXT. HYATT HOTEL - NIGHT - LATER

Albert drives up to the hotel. He takes a look at K.T. sleeping in the front passenger seat, then leaves her for moment and goes into the hotel, exiting soon thereafter with a rolling luggage cart. He gently places K.T. on the cart and begins to roll her into the hotel, then stops and rolls her back to the car. He gets her bag from the car and places it beside her. As he pushes the luggage cart before him, Albert begins humming the theme from the TV show *Rawhide: Rollin' Rollin' Rollin'*.

ALBERT

*Keep movin', movin', movin',*  
(passing the front desk)  
*Though they're disapprovin',*

INT. HYATT HOTEL - NIGHT - IMMEDIATELY AFTER

As he passes the front desk, Albert asks if there are any messages, for Albert (he unconsciously pronounces the t) Roth.

CLERK

Someone...your mother called and  
said your assistant is coming for  
Thanksgiving...that she invited  
her, and she said something about  
wondering if she'll be in the  
film...and she played me a song,  
some kind of hotel tune, I think.

Albert proceeds to the elevator.

(CONTINUED)

CONTINUED:

ALBERT

(continues singing)

*Keep them doggies movin' Rawhide!  
 Don't try to understand 'em,  
 Just rope and throw and grab 'em,  
 Soon we'll be living high and wide.  
 Boy my heart's calculatin'  
 My true love will be waitin',  
 be waiting at the end of my  
 ride.*

*Move 'em on, head 'em up,  
 Head 'em up, move 'em out,  
 Move 'em on, head 'em out Rawhide!  
 Set 'em out, ride 'em in  
 Ride 'em in, let 'em out,  
 Cut 'em out, ride 'em in Rawhide.*

Some pass and stare.

ALBERT (cont'd)

(to a curious passerby)

We deliver.

INT. HYATT HOTEL - ALBERT'S ROOM - NEXT

Albert gets K.T. into one of the two beds. She sleeps throughout the transfer from the trolley to the bed.

Albert picks up the telephone, dials, and waits.

ALBERT

(speaking to an answering machine)

Cologne...Sorry to call so late, but I know your cell phone doesn't ring, so it won't wake you. Thank God you have voice mail on your cellular. K.T. was in an automobile accident. I'm sorry I didn't make the Broil. I hope you enjoyed it. Oh, Mom says you're coming to Thanksgiving dinner. Thanks, that helps a whole lot. If I show up with glamorous you, being late won't seem so bad to her. I mean I wasn't sure you even liked me any more and here you are doing this. Thanks for the change of heart. Great...  
 Oh, you're there...oh, someone is with you...oh, okay...  
 you're what...

INT. HYATT HOTEL - COLOGNE'S ROOM - IMMEDIATELY AFTER

COLOGNE

Why would you think I would ever,  
ever go to any dinner with your  
parents...I never have before. I  
certainly am not going to now.  
You're the one who seems to be  
changing, not me. I repeat...I am  
certainly not going to any  
Thanksgiving dinner with your...  
your... unsophisticated  
family...ever... That means never.

She slams down the phone.

INT. HYATT HOTEL - ALBERT'S ROOM - IMMEDIATELY AFTER

Albert, stunned, puts down the phone. He removes his wallet  
from his pocket and then opens it and looks at the picture of  
his family, removing it from behind his Millennium network  
employee card and replacing it in front.

Albert looks at K.T., concerned. She is sleeping.

ALBERT

K.T., I know I need to watch  
you...and I know that after  
a...a...concussion...

K.T. does not respond.

ALBERT (cont'd)

I know there's something about when  
you hit your head...about waking  
you every...how often?...It's  
always in the movies.

Albert looks K.T. in the face and tries to awaken her. He  
speaks to her and she sleeps. He rubs her face and she  
sleeps. He sings loudly to her and she sleeps. Then he gently  
kisses her, and she awakens. She smiles. But she does not  
open her eyes.

ALBERT (cont'd)

Now, open your eyes.

She does not open her eyes.

ALBERT (cont'd)

Now, open your eyes.

She does not open her eyes.

(CONTINUED)

CONTINUED:

ALBERT (cont'd)  
Open your eyes.

She does not open her eyes. She opens her mouth.

K.T.  
Try kissing me again. That might  
work.

K.T. and Albert giggle. She opens her eyes and he looks at her pupils.

ALBERT  
I have to do this every hour, I  
think.

K.T.  
Kiss me?

ALBERT  
(pausing, thinking)  
...Yes.

K.T. goes back to sleep smiling, nodding her head 'yes'.

Albert sits with his watch in his hand waiting for the next time to check her. When it is time, he kisses her. She opens her eyes. She is okay.

K.T.  
(sleepily)  
Have you been asleep the whole  
time? Oh, Albert, you need to  
sleep. I just remembered, my alarm  
clock is in my purse. I've been  
sleeping in the editing room so I  
carry it with me.

K.T. falls back asleep.

Albert looks in her purse and takes out an alarm clock. He sets it for the correct time and chooses "Alarm 1". He goes to sleep on the other bed.

Time passes...all of a sudden there is the sound of a military charge and cow hoofs pounding...Albert bolts upright and runs to the door to look through the peephole. Nothing. Then he looks out the window. Nothing. The sound continues.

K.T. (cont'd)  
Maybe a kiss would be better.

(CONTINUED)

CONTINUED: (2)

Albert looks at her. He realizes it is the alarm clock. He turns it off, resetting it for the next awakening and changing the alarm to "Alarm 2". Albert looks into K.T.'s face, but she quickly closes her eyes and feigns sleep. Albert kisses her. She awakens and looks lovingly at him.

ALBERT

You're okay.

K.T.

You're not so bad yourself.

When the alarm goes off, this time it is the song, "*Oh! How I Hate to Get Up in the Morning*".

ALARM CLOCK

*I've been a soldier quite a while,  
And I would like to state:  
The life is simply wonderful,  
The Army food is great,  
I sleep with ninety-seven others  
in a wooden hut.  
I love them all.  
They all love me.  
It's very lovely but*

*Oh! How I hate to get up in the  
morning!  
Oh! How I'd love to remain in bed!*

*For the hardest blow of all  
Is to hear the bugler call  
"Ya gotta get up  
Ya gotta get up  
Ya gotta get up this morning."*

*Someday I'm going to murder the  
bugler.  
Someday they're going to find him  
dead.*

*I'll amputate his reveille  
And step upon it heavily  
And spend the rest of my life in  
bed.*

[alternate lines in 2nd chorus:]  
*And then I'll get that other pup  
The guy who wakes the bugler up*

Albert runs around the room in a panic, looking for the source of the singing out the curtains, in the hallway, in the bathroom before he wakes up a little and turns off the alarm.

(CONTINUED)

CONTINUED: (3)

ALBERT  
(to himself)  
Much better than simply staying  
awake.

Then he checks K.T.'s eyes, kissing her awake.

K.T.  
(smiling)  
Don't kill the bugler.

K.T.'s eyes okay, Albert falls asleep next to her on her bed.

And they sleep.

And they sleep. K.T. awakens, finding Albert's arms around her. She smiles. Then she squirms. Then she smiles and tries to lie still. Then she squirms and, resigned, wiggles out of his arms and goes into the bathroom. A flush is heard, then the flow of sink water, and then a shriek.

K.T. (cont'd)  
Yes, it's measles, all right!

She comes back into the room.

Albert lies looking at her.

ALBERT  
I thought it was just how you  
looked without makeup.

K.T. throws a pillow at him.

K.T.  
(collecting herself)  
Hey, you gotta go.  
(pointing to the alarm)  
It's 9 o'clock.

ALBERT  
Yeah, I better. You can drive me  
over and then go get some new  
clothes and come back...no, not  
with those measles...

K.T. hits him with a pillow again.

ALBERT (cont'd)  
Just drive me over and then come  
back here to sleep.

(CONTINUED)



CONTINUED: (4)

K.T.  
I'll order some room service  
breakfast while you're showering.

The order comes.

K.T. (cont'd)  
Get some money from my bag in  
there.

K.T. calls to Albert to get some money for the bellman from her purse in the bathroom. She waits for him at the door to the bathroom.

K.T. (cont'd)  
It's wrapped in paper; it's my mad  
money.

INT. HYATT HOTEL - ALBERT'S BATHROOM - IMMEDIATELY AFTER

Albert looks in the bag, where he finds three papers. He opens the first and finds it to be the copy of the Ann Landers article. He opens the second and finds it a newspaper announcement. He opens the third and finds a \$5.00 bill.

ALBERT  
You gotta be mad to have only \$5.00  
as your mad money.

K.T. can be heard tipping the man.

Albert sits down on the toilet, clothed, and looks at the two articles, first reading the Ann Landers article. He puts it back into the bag. Her wallet is open and he picks it up to snap it shut. He sees an engagement announcement for K.T. and Klaus in a picture 'window'. He looks crestfallen. He closes the bag with all its items within.

BACK TO:

HYATT HOTEL - ALBERT'S ROOM - IMMEDIATELY AFTER

K.T. has set places for them and laid out the breakfast.

ALBERT  
Hey, this is nice.

K.T. smiles at him.

K.T.  
Nice work if you can get it.

(CONTINUED)

CONTINUED:

They sit and enjoy eating together.

K.T. (cont'd)  
I need to have an accident more  
often.

Albert reaches for his watch and straps it on, then jumps as he notices the time: 11:00.

ALBERT  
Your clock's wrong.

K.T.  
I know, It's off-key. Well, it's  
something like off-key, I'm not  
sure that it's exactly off key...

ALBERT  
(agitated)  
No...no...I mean...

K.T.  
That's why I keep it on the cow  
charge thing...it sounds better...

ALBERT  
K.T., I mean...  
(shaking the clock)  
It stopped.

K.T.  
(truly alarmed now as  
well)  
I am...alarmed...

They both giggle. but jump up quickly.

ALBERT  
(grabbing his coat)  
Come on; I'll drive. We can switch  
seats there and you can come back  
here to recuperate.

Both run out the door of the room.

INT. ALBERT'S CAR - SOON AFTER

The car is driven rather fast by Albert. He speeds past pedestrians.

K.T.  
Thank you.

(CONTINUED)

CONTINUED:

ALBERT

For not hitting that pedestrian?

K.T.

No, for everything. I'm glad I can thank you later, at the meal.

ALBERT

At the meal? What meal? We've had breakfast.

K.T.

At your Mom's for Thanksgiving!

Albert looks shocked.

K.T. (cont'd)

(continuing, looking out  
the window)

I forgot to tell you...she invited me, that was sweet. I hope Cologne won't mind. I guess she's going with you...in your car, I mean, cause I can take a bus.

ALBERT

(relaxes)

Oh, so you're going;  
that's...really...

(realizing it is truly  
great)

great. And enough with the bus....except this kind.

Albert leans over to kiss her gently.

K.T.

And thanks for making sure I was...okay...all night.

(after long BEAT)

Actually I should tell you...

ALBERT

About Klaus?

K.T.

You want to talk about Santa Claus...now?

ALBERT

No, Klaus.

(CONTINUED)

CONTINUED: (2)

K.T.

The guy I was engaged to before? I don't have any idea where he would be. I didn't know you really knew him. I haven't seen him in years.

Albert is delighted, and relieved. Still driving, he reaches over to hold K.T.'s hand.

ALBERT

(thinking)

And the love clipping, from Ann Landers...

K.T.

I know...I stole it from you. I'm sorry. It just sounded so nice; I wanted it... I mean a copy of...the clipping. Do you and...and...Cologne have...that?

ALBERT

The clipping? No...what do you mean, you stole it?

(dawning on him)

Oh, the one my father gave me.

(realizing what she asked; pulling her hand up to kiss it; then answering softly but firmly)

No...no. Cologne and I don't have that

K.T. smiles. Then she remembers.

K.T.

That reminds me...I mean the kiss...it reminds me of what I was trying to tell you...you saw the wrong movie...I should have told you, but I...just didn't want to...It's really only every four hours...you need to wake a person.

EXT. COLLEGE CONFERENCE CENTER - DAY - SOON AFTER

Albert screeches up to the sheltered entrance to the conference center and comes to a stop. He jumps out of the car, and K.T. gets out of the other side of the car to come around to drive.

As he walks off, K.T. realizes Albert has left his briefcase in the car and she reaches for it and runs to take it to him.

(CONTINUED)

CONTINUED:

Behind them, out of the view of Albert and K.T., valet parking drives the car off to park it. As K.T. approaches Albert several reporters turn to speak with them. A television camera comes on.

REPORTER

We're here at the private premier of the Albert Roth film. Here is Mr. Roth now...with his well-known assistant, no doubt. She is always so well turned-out, the personae of glamor.

We see the two of them on camera, K.T.'s face full of spots and her clothes looking, well, like she slept in them.

K.T. turns to escape but sees no car; she is handed the keys by the valet.

Albert notices quite a few cars pulling away, although it is too early for the program to be over. Several of the drivers wave warmly to him, however.

As he enters the building, others are leaving, saying things like "If we hurry we can make it for the turkey" and "Let's call your mother from the car".

ALBERT

(to K.T.)

Looks like it was so bad, they're leaving in the middle.

LUCY CARTER walks up to Albert and K. T.

(off camera)

Thank you, Mr. Roth, for giving us permission to see this film. And Sidney has taken good care of us.

Sidney is with her crew, smiling, feeling important.

Albert, looking agitated, walks quickly into the building.

ALBERT (cont'd)

(to LUCY CARTER)

I'm sorry. I'm very late...I need to go inside...

INT. COLLEGE CONFERENCE CENTER - DAY - IMMEDIATELY THEREAFTER

In the lobby Cologne comes up to Albert, as he enters the building.

(CONTINUED)

CONTINUED:

COLOGNE

I can't believe you would do  
this...Yes, I can believe you would  
do this.

She stomps off in her stylish shoes. Robert Long, wearing his Condor pin and nodding seriously at Albert, looking very rich, awaits for her at the door, holding her fur coat.

K.T. has followed Albert into the lobby. She sees this interchange with Cologne. They both open doors into the darkened auditorium. As they open the door, the words to *My Country 'Tis Of Thee* can be heard. As they enter, on the big screen they see happy children at a day care center

K.T. realizes what has happened.

K.T.

Oh, no! No, don't look, Albert. It  
gets worse!

The faces of Albert's parents appear on the screen, as *My Country 'Tis of Thee* continues to play.

Albert seems in shock. They both let the doors close, themselves outside the auditorium in the lobby.

K.T. (cont'd)

It's my fault. I...I...I...I made  
another tape, about  
Thanksgiving...and... and...somehow  
it's the one they showed...and...

Albert stares at her.

K.T. (cont'd)

Well I like Thanksgiving a lot and  
I thought I would be alone but I  
wanted to feel right -- so I made a  
video from the footage left from  
your tape. I'm sorry but really I  
just wanted a tape, like an audio  
tape, to listen to, during my  
Thanksgiving dinner and...then it  
seemed kinda good even with the  
video and all...but I thought you  
wouldn't think it was very  
sophisticated, and it didn't point  
out the bad stuff like you do, so I  
didn't tell you, but I did it on my  
own time...that's why I've been so  
tired...and

(CONTINUED)

CONTINUED: (2)

ALBERT

Now wait a minute. You're saying you made another tape, and that's the one they were showing?

A tear falls down K.T.'s cheek, and another.

K.T.

Yes. Oh, what have I done? I was trying to see the good in your tapes; it wasn't hard to do, really, it's all made from your footage. Just different editing, 'cause I'm not able to...do what you do.

Albert seems to be in shock. His cellular phonerings. It's the head of the Millennium network.

INT. EXPENSIVE HOME OF MILLENIUM NETWORK PRESIDENT - DAY - IMMEDIATELY AFTER

JOHN

(very angrily)

Look, I don't know what you're trying to pull, I said no coverage on television and I've got word that LUCY CARTER's group is there. This was to be a private preview and you know it. And what I hear is the tape is not what we asked for. This tape I hear about is no go. The deal is OFF. And more than that, mister...I will sue!

BACK TO:

INT. COLLEGE CONFERENCE CENTER - DAY-IMMEDIATELY AFTER

Albert shows from his face that the caller is yelling. He turns off the phone.

K.T.

He's angry, huh?

ALBERT

Kinda.

Albert laughs.

ALBERT (cont'd)

I suppose your tape is ALL nice.

(CONTINUED)

CONTINUED:

K.T.

Kinda.

Things are quiet. BEAT...BEAT...BEAT

ALBERT

(firmly)

It's time for some important changes around here...

K.T.

I know, first, I'm fired; then I'll pay you back - when I get another job, which I will.

ALBERT

First, you'll listen to me.

K.T.

Yes, I will. And, Albert, I am soooo sorry.

She begins crying again.

ALBERT

This is what I think.

A big, sloppy tear drips down K.T.'s splotchy face.

K.T.

Y-y-yes? You're going to sue me, too?

ALBERT

We need go see my parents for Thanksgiving and let them know.

K.T.

Yeah, they do need to know. Oh, dear, that I lost all your money. Oh, no, I bet they were counting on the money, too.

ALBERT

So we'll call them and tell them that I want to marry you.

K.T.

(oblivious to the meaning of her words)

...that you want me to marry you...

K.T. realizes what she has said. She looks at Albert. Then she smiles.

(CONTINUED)



CONTINUED: (2)

LUCY CARTER, with her camera crew, walks near them.

LUCY CARTER

(on camera)

As we have seen, Albert Roth is a bad boy no more. People here have been reporting that the film they just saw, and many are seeing now FOR THE SECOND TIME, the film, Thanksgiving, is poignant, really truly touching. It makes us wonder: has Mr. Roth been putting us on for so long, getting us to see what he does not report. I don't know, but I do know that a lot of people here today are going home for Thanksgiving, going home to the goodness they saw portrayed here today, going home to be thankful for what they have in this country...Mr. Roth, we really don't want to bother you on Thanksgiving, but can we have a word with you?

ALBERT

I and my lovely videographer are getting...

(looking at K. T.  
questioningly)  
engaged?

K.T.

Well, the real news is I'm going to his parents' house for Thanksgiving. Then, maybe...

LUCY CARTER

Albert Roth, not a bad boy any more.

Albert and K.T. hold hands and walk toward the exit. Albert swings to his shoulder K.T.'s massive bag and begins singing James Brown's *Papa's Got a Brand New Bag*, after which both mug it up and reverse parts.

ALBERT AND K.T.

*Come here sister.....  
Papa's in the swing.  
He ain't too hip...  
About that new breed babe.  
He ain't no drag.  
Papa's got a brand new bag.*

*Come here mama.....*

(MORE)

(CONTINUED)

CONTINUED: (3)

ALBERT AND K.T. (CONT'D)

*And dig this crazy scene.  
He's not too fancy....  
But his line is pretty clean.  
He ain't no drag.  
Papa's got a brand new bag.*

*He's doing the Jerk....  
He's doing the fly.  
Don't play him cheap '  
Cause you know he ain't shy.  
He's doing the monkey,  
The mashed potato,  
Jump back Jack,  
See you later alligator.*

*Come here sister...  
Papa's in the swing.  
He ain't too hip now  
But I can dig that new breed babe;  
He ain't no drag  
He's got a brand new bag*

*Oh papa! He's doing the jerk  
Papa...he's doing the jerk  
He's doing the twist ...  
Just like this.  
He's doing the fly  
Ev'ry day and ev'ry night  
The thing's....like the boomerang.*

*Hey....come on  
Hey! Hey.....come on  
Hey! Hey....he's up tight...  
Out of sight...  
Come on. Hey! Hey!*

INT. ALBERT'S FAMILY HOME - DAY

K.T. and Mom hug. Mom, Dad, Albert and K.T. smile at one another. K.T. is still measled and still wears the same clothes.

MOM

She's just gorgeous, just like I always thought she'd be. Oh, Albert, a man you knew in college came by a while ago looking for you; I said he could come by later. He reminded me of you, somehow. Maybe how he dressed.

On the television behind them LUCY CARTER mentions Albert's name. They turn to look and listen.

(CONTINUED)

CONTINUED:

LUCY CARTER

We're showing excerpts from the new Albert Roth tape through the day. We understand there's been a change of heart at Millennium, the network that commissioned the Giving tape -- they don't want it any more -- so I wouldn't be surprised if we get to see it here in its entirety next year. It's just great. I understand people are even calling us to get copies. No one is at Mr. Roth's office today. It's Thanksgiving, you know!

MOM

Albert, you've done a great job again.

ALBERT

No, Mom, K.T. did. I'll set them straight.

K.T.

After we eat.

ALBERT

I'll write a press release.

K.T.

After we eat.

ALBERT

And we have the audio of K.T.'s Thanksgiving tape. Put it on.

K.T.

You like this tape, don't you, don't you?

ALBERT

(smiling)

Kinda.

K.T.

We listened to it in the car.

ALBERT

But we need to. We could add some more.

K.T.

About how awful Thanksgiving is?

(CONTINUED)

CONTINUED: (2)

ALBERT

No, let's get James Earl Jones to talk about Thanksgiving and add a few more songs and maybe some suggestions about how to have a thankful Thanksgiving dinner and.

K.T.

Now you're talking. And we can...

As the two talk excitedly in the background, Dad puts in the tape and we hear parts of its songs accompanying a

SERIES OF SHOTS: THE GROUP EATS, LAUGHS, LOOKS AT THE MARRIAGE CLIPPING BY ANN LANDERS, AND THEN MOM AND DAD'S MARRIAGE ALBUM AND FAMILY ALBUM.

The guy who wore the dorky sweater in college shows up in the same sweater and we see on paper an offer from him to use the For the Birdz information for his turkey company. ("We're the Birdz for you this Thanksgiving.") Then there's dessert.

THE END

First, over credits:

*AC-CENT-TCHU-ATE THE POSITIVE (Mister In-Between)*  
(Johnny Mercer/ Harold Arlen)

*You've got to accentuate the positive  
Eliminate the negative  
Latch on to the affirmative  
Don't mess with Mister In-Between*

*You've got to spread joy up to the maximum  
Bring gloom down to the minimum  
Have faith or pandemonium  
Liable to walk upon the scene*

*(To illustrate his last remark  
Jonah in the whale, Noah in the ark  
What did they do  
Just when everything looked so dark)*

*Man, they said we better  
Accentuate the positive  
Eliminate the negative  
Latch on to the affirmative  
Don't mess with Mister In-Between  
No, do not mess with Mister In-Between  
Do you hear me, hmm?*

*(Oh, listen to me children and-a you will hear  
About the eliminatin' of the negative  
And the accent on the positive)  
And gather 'round me children if you're willin'  
And sit tight while I start reviewin'  
The attitude of doin' right*

*(You've gotta accentuate the positive  
Eliminate the negative  
Latch on to the affirmative  
Don't mess with Mister In-Between)*

*You've got to spread joy (up to the maximum)  
Bring gloom (down) down to the minimum  
Otherwise (otherwise) pandemonium  
Liable to walk upon the scene*

(MORE)

(CONTINUED)

CONTINUED: (3)

## K.T. (CONT'D)

To illustrate (well illustrate) my last remark  
 (you got the floor)  
 Jonah in the whale, Noah in the ark  
 What did they say (what did they say)  
 Say when everything looked so dark

Man, they said we better  
 Accentuate the positive  
 Eliminate the negative  
 Latch on to the affirmative  
 Don't mess with Mister In-Between  
 No! Don't mess with Mister In-Between.

I'm gonna knock on your door,  
 Ring on your bell,  
 Tap on your window too.  
 If you don't come out tonight  
 When the moon is bright  
 I'm gonna knock and ring and  
 Tap until you do.

I'm gonna knock on your door,  
 Call out your name,  
 Wake up the town, you'll see.  
 I'm gonna hoot and howl  
 Like a lovesick owl  
 Until you say you're gonna  
 Come out with me.

BRIDGE:  
 Hey little girl,  
 This ain't no time to sleep.  
 Let's count kisses  
 'stead of countin' sheep.  
 How, how can I hold you near,  
 With you up there and me down here?

## I'M SITTING ON TOP OF THE WORLD

I'm sitting on top of the world,  
 Just rolling along,  
 Just rolling along,  
 I'm quitting the blues of the world,  
 Just singing a song,  
 Just singing a song,  
 "Glory Hallelujah,"  
 I just phoned the parson,  
 "Hey, Par get ready to call",  
 Just like Humpty Dumpty,  
 I'm going to fall,

I'm sitting on top of the world,  
 Just rolling along,  
 Just rolling along. ?

## 'S WONDERFUL

's wonderful! 's marvelous!  
 You should care for me!  
 's awful nice! 's paradise!  
 's what I love to see.  
 You've made my life so glamorous,  
 You can't blame me for feeling amorous.  
 Oh! 's wonderful! 's marvelous!  
 That you should care for me!

## T. Hanks Giving Song List

Don't Fence Me In (Young Albert, Mom, Dad & original artist)  
 Proud Mary (Tina Turner & Young Albert)/I Don't Want To Live  
 On The Moon (Ernie)

(CONTINUED)

CONTINUED: (4)

How Long Has This Been Going On? (Young Albert)  
 Somewhere Over The Rainbow (Miriam)  
 But Not For Me (Young Albert)  
 Nice Work If You Can get It (Young K.T.)  
 Putting On My Top Hat(?) or Sesame Street song about dressed  
 up (birds shots) (Young Albert)  
 There's No Business Like Show Business (?) (Young Albert and  
 Young K.T.)  
 "C" Is For Cookie (Young Albert and Young K.T.)  
 Happy Days Are Here Again (Young Albert)  
 Somebody Come And Play (Snuffy)

(second half)

For The Birds (taped group)  
 Surfin' Bird (Old Albert and the Condors)  
 K-K-K-KATY (original artist and Old Albert)  
 Sunny Side Of The Street (Old Albert and Old K.T.)  
 Thanksgiving is a Verb Again In The USA (Clarence Logan)  
 Chapel Of Love (Old K.T. and Old Albert)  
 (Instrumental): My Country 'Tis Of Thee (only in K.T.'s?)  
 Let's Take a Walk Around the Block (Old K.T. and Old Albert)  
 (Instrumental): Cows/Charge  
 Oh, How I Hate To Get Up In The Morning (Unknown Chorus)  
 Papa's Got a Brand New Bag