

"JOEY'S BIRTHDAY CLUB"

Original Screenplay by

Daniel McVay

FADE IN.

INT. STEVENS'S LIVING/DINING ROOM (1954) - DAY

The room is a combination living and dining room, typical of 50's tract homes. In the living area, the chairs and couch have been pushed back to the wall. Five 5-year-old CHILDREN are in the midst of a game of MUSICAL CHAIRS.

PEGGY MILLER, age 24 and mother of one of the children, is PLAYING a recorder. She STOPS PLAYING and the kids scramble for the four chairs.

PEGGY

Okay, Ronnie, you're out. Take one of the chairs away and we'll start again.

RONNIE takes a chair and Peggy PLAYS again. At the other end of the room, five other CHILDREN are playing with toys.

FREDDY

I had it first!

PAUL

You did not! I did!

IRENE LAWRENCE, also mid-twenties and a mother, has been setting the table in the dining area. She crosses to where the children are playing. Peggy STOPS PLAYING and another chair is removed. Peggy PLAYS THE RECORDER again as Irene approaches Freddy.

IRENE

Now boys, don't fight over the toys.

FREDDY

But I had it first!

IRENE

I don't care who had it first. Let him play with the truck. You play with one of the cars or something.

Peggy STOPS PLAYING. TONY, BETSY and BOBBY run for the remaining two chairs. Bobby is out and removes a chair.

PEGGY

All right, this is it. Whoever gets in the chair this time is the winner. Ready, Tony and Betsy? Here goes.

Peggy PLAYS. Tony and Betsy run around the chair. HELEN STEVENS enters from the kitchen. She is 26, medium height and build, plainly dressed.

HELEN

Irene, will you help me get the refreshments ready?

IRENE

Sure.

Helen and Irene work at the table. Peggy STOPS PLAYING. Tony jumps into the chair.

BETSY

That's not fair! He cheated!

TONY

I did not!

PEGGY

Why Betsy, he didn't cheat.

BETSY

He did too! He jumped from all the way over there.

PEGGY

That's not cheating. Now, come on, let's play something else. How about "London Bridge?"

KIDS

Okay.

The children line up for the game.

PEGGY

I'll play the music. You sing.

Peggy PLAYS the recorder.

KIDS

(singing)  
London Bridge is falling down,  
falling down, falling down.  
London Bridge is falling down,  
My fair lady.

Helen lights the last candle on the cake and walks toward the living room area.

HELEN

Come on, kids. Cake and ice cream!

KIDS .

(Running to table)  
Yaaaaaay!

HELEN

Tony, you're the birthday boy, so you get to sit at the head of the table.

TONY

Do I get to blow out the candles?

HELEN

Yes, honey, but we have to sing first:  
"Happy Birthday....

ALL

".....to you.  
Happy Birthday to you.  
Happy Birthday, dear Tony.  
Happy Birthday to you."  
Yaaaaaay!!

HELEN

Now blow.

Tony blows out the candles.

ALL

Yaaaaaay!

Irene and Peggy serve the ice cream. Just as Helen cuts into the chocolate cake, FRANK STEVENS enters through the front door, slamming it. He is 32, tall, medium build. He is drunk.

FRANK

What the hell's going on here?

HELEN

(Crossing)  
Damn. Frank, please, we have company.

FRANK

Helen, what is this shit?

HELEN

Well, it was Tony's birthday party.

FRANK

I told you I didn't want those screaming brats in this house.

HELEN

But, it's his birthday!

FRANK

I don't give a damn! Get them out of here!

Frank exits to kitchen. Helen crosses to Peggy.

HELEN

I'm sorry.

PEGGY

Don't be. I understand. Come on, kids, party's over. Get your things together.

The children complain, but do as they're told.

INT. STEVENS'S KITCHEN

FRANK is leaning halfway into the refrigerator, knocking things over, looking for a beer. He finds one, closes the door and reaches on top of the refrigerator for the can opener. He can't find it.

FRANK

Goddammit! Why does she keep moving it?!

He rummages through several drawers, throwing things out and cursing. He barges through door to dining area.

INT. STEVENS'S LIVING/DINING ROOM

The CHILDREN are being escorted out the front door by PEGGY and IRENE. Peggy stops at the door with HELEN.

FRANK enters from kitchen, stumbles over the edge of the rug and curses. TONY is playing on the floor with a truck and Peggy's recorder.

FRANK

Where's the goddam churchkey?

PEGGY

Are you sure you don't want one of us to stay?

HELEN

I'm sure. Now go on. I can handle him better when we're alone.

Peggy exits. Helen closes the door.

HELEN (CONT'D)

What do you mean by coming in here drunk and spoiling Tony's party?

FRANK

I need a goddam can opener, that's what!

HELEN

You've had enough to drink.

FRANK

I'll drink all I want!

HELEN

(Reaching for beer can)  
What kind of a job were you looking for in a bar, anyway?

FRANK

(Grabbing beer),  
Take your goddam hands off of me, you bitch!

Tony starts to whimper and runs to Helen, clutching her dress.

HELEN

Don't talk like that in front of the boy.

FRANK

Don't tell me what to do!

HELEN

Tony, go to your room.

Tony starts to move away. Frank grabs him.

FRANK

Stay where you are, kid. It's time you found out what kind of a mother you got.

Helen pulls Tony by the arm.

HELEN

Well, I don't want him to see what kind of a father he has.

Frank jerks Tony away and shoves him into the corner.

FRANK

If I'm his father!

HELEN

What's that supposed to mean?

FRANK

The way you sleep around, no telling who his father is.

HELEN

I've never been unfaithful to you.

FRANK

Oh yeah? That's not what I hear.

HELEN

What did you hear?

FRANK

That you were in Sam's Place with some guy two or three times while I was gone.

HELEN

Frank, I...

FRANK

Is that your idea of being faithful to your husband while he's off fighting a goddam war for you?

HELEN

I just went for drinks with a man from the office. Nothing...

FRANK

Oh sure, just drinks.

Tony picks up the recorder, pounds it on the floor.

HELEN

Nothing happened! I haven't been sleeping with anyone!

FRANK

Oh yeah? Then how come I ain't been gettin' any?

HELEN

I told you why.

FRANK

Oh yeah...nerves.

HELEN

It's true.

FRANK

Shit! Your goddam pussy's too worn out from balling all the guys in your office.

Tony chews on the mouth of the recorder.

HELEN  
We did try. Remember?

FRANK  
(Defensively)  
Who could fuck a broad that just lays  
there like she was dead?

HELEN  
Excuses, excuses.

FRANK  
Come on, we'll see who needs excuses.

Frank puts both arms around her, squeezes her buttocks.  
He bends his knees, lowering his crotch to hers, and  
pushes against her. She struggles.

HELEN  
Don't do that! Let go of me!

FRANK  
See! It is you! Not me!

HELEN  
Oh Frank, please, please listen to me.  
I would never go to bed with another man.

FRANK  
Yeah, you probably fuck 'em right on the  
sidewalk.

HELEN  
(putting hands to ears)  
Stop it! Stop it!!

FRANK  
I'll bet you couldn't wait to get me off to  
Korea, so you could start peddling your  
twat around town!

Helen spits in his face, cries.

FRANK (CONT'D)  
You fucking whore!

Frank slaps her. She pounds on his chest.

HELEN  
Get away from me! Get away!!

Tony runs to them, screaming, crying.

TONY  
Mama! Mama!

Tony hits Frank with the recorder. Frank pushes him away and he falls near the dining table.

We see Frank's hand reach for the knife on the table. His hand reaches into the cake, knocking it to the floor, next to Tony. Frank's hand finds the knife and picks it up and out of view.

Tony screams hysterically, his knuckles turning white around the recorder. The blood-stained knife falls to the floor at Tony's feet. He screams louder, staring at the knife. The recorder breaks in his hands.

Tony stops screaming and stares forward, the tears gone from his eyes. He murmurs:

TONY

Mama...mama...mama....

FADE OUT..



FADE IN.

EXT. HOSPITAL GROUNDS (1974) - NOON

It's a warm summer day and TONY, now 25, is jogging around the grounds of the state mental hospital. He is wearing only cutoff jeans and sneakers. His T-shirt is tucked into a beltloop. He is tall, handsome and well-built.

He runs along a sidewalk in front of several large stone buildings.

EXT. REAR OF MAIN KITCHEN

Several large trucks are being loaded with food containers as other trucks drive off in different directions.

EXT. GROUNDS

TONY runs over a large lawn area. On the far side of the lawn is a row of rainbird sprinklers shooting jets of water over half the lawn.

INT. EMPLOYEES CAFETERIA

A dozen EMPLOYEES go through the cafeteria line, while others are eating or just getting seated at the tables.

EXT. GROUNDS

TONY runs through an area heavily landscaped with trees, bushes and flowers. He stops to pick a flower.

He sees a YOUNG COUPLE making love behind some bushes. He walks a few feet past them, then runs on.

EXT. REAR OF WARD "A" BUILDING

One of the food trucks backs up to the kitchen door, HONKS HORN, and begins to unload the food containers, including a large milk can. PATIENTS carry the food into the kitchen.

EXT. GROUNDS

TONY runs up to a drinking fountain and stops to drink. Several yards away is the fenced exercise yard for the geriatric building. A dozen OLD WOMEN are up against the pigwire fence, stretching their arms out to Tony.

Most of the old women are wearing state-issued dresses; a few have ragged sweaters. The sounds they make are barely understandable, but the words, "smoke" and "cigarette" are distinguishable.

Tony reaches into his pocket and pulls out a new pack of cigarettes. Opening the pack, he walks over to the fence and passes them out to the women.

They grab his forearms, caressing him with jerking motions. He takes one of the hands, holds it for a moment, then lets it fall. He runs away.

INT. EMPLOYEES CAFETERIA

Only two EMPLOYEES are in the serving line. Others are leaving, some are busing their trays. The remainder sit with coffee and/or cigarettes at the tables.

EXT. GROUNDS

TONY runs until he reaches the building that houses the television studio. The sign reads: REHABILITATION. He stops, puts on his shirt, and enters.

INT. TELEVISION STUDIO

The studio is a large, square room. As you enter from the hall, to the right is a row of closets and the door to the bathroom. To the left is a coffee machine and table with chairs. The door to the control room is next, then the large window that separates the control room and studio.

The set and the camera working area take up the other half of the room.

The set is modeled after the center ring at a circus. Old industrial-type TV cameras stand facing the set.

Three patients are working on the set: EDDIE is tall and thin, 35, functionally retarded; GEORGE is 40, red-nosed, puffy-faced, an alcoholic; MARIANNE is 25, large bust, medium height, an apparent nymphomaniac.

TONY enters from the hall. Marianne and Eddie walk quickly toward him. Marianne grabs a towel and Eddie brings the clown costume. Tony walks straight toward the bathroom.

MARIANNE  
(Seductively, handing him towel)  
Hiya, Tony.

EDDIE  
Here's your costume.

TONY  
Thanks.

Tony exits to bathroom.

MARIANNE  
You want help with your shower?!

She tries to open door. It is locked. She hits the door, she walks back to the set with Eddie. She turns and sticks out her tongue at the closed door.

#### INT. TELEVISION STUDIO - THAT AFTERNOON

TONY is in costume and makeup for his role as JOEY the clown. He is sitting at his dressing table between the set and the bathroom. GEORGE, EDDIE and MARIANNE are working on the set.

Tony finishes his makeup and walks to the set. He is much friendlier now.

TONY  
Hi, Marianne.

MARIANNE  
Hi, Joey. How was your shower?

TONY

Fine.

MARIANNE

Wanna play a game?

TONY

Not now.

She crosses to Tony, puts one hand on his arm and the other on his chest.

MARIANNE

Oh come on. We've got time for a quickie.

TONY

Marianne, will you stop!

Marianne runs her hand down his side to his hip.

MARIANNE

Say, you're not wearing anything under this, are you? That'll make it even faster.

TONY

The set isn't finished.

MARIANNE

It will be as soon as I get the balloons done.

He breaks away from her.

TONY

Hi George.

GEORGE

Hi.

EDDIE

Are we going to have a good show today, Joey?

TONY

I hope so.

Marianne puts two balloons under her sweater.

MARIANNE

Hey, Joey! Do you like me better with a big chest?

TONY

Marianne, you already have a big chest. Now, cut it out!

George laughs. Eddie giggles. Marianne removes the balloons.

MARIANNE

Spoilsport.

TONY

Are the name tags ready?

MARIANNE

(pouting)

They're on the table.

Tony crosses to the table. GENE PHILLIPS enters. He is 35, medium height, slight build. He is the staff supervisor for the studio. He wears casual street clothes.

With him are six PATIENTS, a mixture of retarded and withdrawn types, ranging in age from 15 to 40.

GENE

Tony, your guests are here.

TONY (AS "JOEY")

Come on over here, boys and girls, and we'll find your seats. Here are your name tags. Can you pick out which one is yours?

Tony holds out tags. Patients look through them.

DENISE

Denise!

"JOEY"

That's right. Now, you sit over here.

BILLY

I don't see mine.

"JOEY"

What's your name?

BILLY

Billy.

"JOEY"

Well, Billy, let me see. Do we have one for you? Yes, here it is, right here. Go sit next to Denise.

GENE

Can I talk to you a minute, Tony?

TONY

Sure Gene. Marianne!

Marianne walks to Tony, takes his arm.

MARIANNE

Yeah, sweetie?

TONY

Will you finish the name tags and get everyone seated?

MARIANNE

Sure, honey.

Tony and Gene start to walk away. Marianne still holds Tony's arm.

GENE

Marianne, for Christ's sake, will you let go of his arm.

She lets go and they walk away. She makes a face.

TONY

What do you want?

GENE

You want some coffee?

TONY

No.

GENE

(nervously)

I want to talk to you about the show... about stopping the show.

TONY

You picked a hell of a time to do it: we're taping in five minutes.

GENE

Well, after the show then.

TONY

I have to meet Louise. Now, can we get this thing started?

GENE

All right. Yell when you're ready.

Gene exits to control room. We see him through the window. Tony walks onto the set.

"JOEY"

Okay, boys and girls, we're about to start.  
Just sit in your chairs and Joey will show  
you what to do as we go along.

George and Eddie go to cameras. Marianne stands aside.  
Joey moves to the edge of the set. THEME MUSIC starts.  
We see Gene wave from the control room.

CAMERA CARD on easel reads: JOEY'S BIRTHDAY CLUB.

GENE

(off camera)

Boys and girls, here comes Joey the Clown!  
It's time for Joey's Birthday Club!

Joey dances onto set, singing:

"JOEY"

Joey, the clown  
Is coming around  
To make this a special day.  
This is your chance  
To come and dance--  
It's time to play.

We'll play some games  
With some funny names.  
It's your special day--  
There's no day like today--  
It's your very own  
Birthday, today!

MUSIC continues as Joey dances over to Denise.

"JOEY" (CONT'D)

Denise, come and dance with Joey.

He takes her hand and they dance.

DENISE

I can do it!

"JOEY"

Come on, Billy. Your turn.

BILLY

No.

"JOEY"

Okay. How about you, Chester?

CHESTER

Okay.

Joey and Chester dance.

"JOEY"

Very good, Chester. Gretchen?

Joey and Gretchen dance.

GRETCHEN

This is fun!

"JOEY"

And: Mike and Norman!

The three dance. Joey begins song:

"JOEY" (CONT'D)

Happy Birthday to you.

Happy Birthday.....

# INT. DR. ELLIS'S OFFICE

The office is furnished with state-issued furniture except the large desk, which is an antique. There are venetian blinds on the one wall of windows.

DR. ELLIS is seated behind the desk. He is 60, short and round, sort of a bland santa claus. He is the medical director of the hospital.

Seated across from him is DR. LOUISE DAVIS, 42, plain appearance, but well-dressed. Her hair is cut short for convenience. She is unmarried.

Standing at the window is DR. THOMAS NEWCOMB, 45 and balding. He is sloppily dressed and overweight. He and Louise are staff psychiatrists.

NEWCOMB

Of course he could read.

LOUISE

Comic books.

NEWCOMB

You can't...

LOUISE

And he couldn't write a sentence.

NEWCOMB

At any rate, Tony's inability to read and write is no longer a problem.



LOUISE

Only because I took the time to work with him.

NEWCOMB

(Dryly)

Yes, and we all agree that you've done a wonderful job in educating him.

LOUISE

(Sarcastically)

Thanks.

NEWCOMB

You're welcome.

ELLIS

The question is: Is Tony doing any better since he started doing the television show?

LOUISE

And the answer is yes.

NEWCOMB

On what do you base that conclusion?

LOUISE

Because he's opening up more, talking to more people. He threw away his comic books to read the books I gave him.

# INT. TV. STUDIO

TONY (as JOEY) is center stage. The GUESTS are sitting in their chairs, talking or generally making noise. Joey raises his arms:

"JOEY"

Now it's time for "Joey Says!"

GUESTS

Yaaaay!

"JOEY"

Here's how it goes: I'll say, "Joey Says" and then tell you to do something. And, if you do it right, you'll get one of these flutes for your very own. Ready?

GUESTS

Yes!

The guests follow each command.

"JOEY"

Okay! Joey says: stand up. Good! Now  
Joey says: sit down. Joey says: stand up  
again. Joey says: turn around and face the  
back. (BILLY doesn't) Joey says: turn  
around and face me. See, Billy? Now you're  
facing me!

LAUGHTER.

INT. DR. ELLIS'S OFFICE

DR. ELLIS is still seated. LOUISE and NEWCOMB stand.

NEWCOMB

I thought we were talking about his  
reliance on the clown personality.

LOUISE

We are. And I'm saying that before Joey,  
Tony would never talk about himself.

ELLIS

But Louise, isn't it possible that it has  
gone too far?

Newcomb walks back to the window.

NEWCOMB

Exactly. Whenever he can't cope, he  
retreats into the Joey character.

LOUISE

But at least now it's a problem we can  
deal with.

ELLIS

Yes, that's true.

NEWCOMB

But can he deal with reality at all...  
without Joey?

LOUISE

Most of the time, yes.

ELLIS

That's something.

NEWCOMB

Very little.

LOUISE

The only problem I'm still having is getting him to talk about his mother and father.

ELLIS

Then I'm afraid you still have a very large problem.

LOUISE

I know. But I have had one small breakthrough.

Newcomb plays with venetian blind cord.

NEWCOMB

Oh?

LOUISE

You know Tony runs every day?

NEWCOMB

Yes?

LOUISE

A couple of weeks ago, he asked me to join him for a walk afterwards.

NEWCOMB

Some breakthrough.

LOUISE

If you'll let me finish. The running makes him feel more at ease in talking with me.

ELLIS

Physical exertion can do that.

NEWCOMB

And that's it?

LOUISE

We've talked about more things, personal things, in the last two weeks than we have in the last year.

# INT. TV STUDIO

JOEY reaches into a box at the side of the set and pulls out flutes, holding them up for GUESTS to see.

"JOEY"

Everybody gets a flute!

GUESTS

Yaaay!

Joey gives each a brightly colored flute. They each try blowing on them. Some have the wrong end in their mouths.

"JOEY"

Now, I'll show you how to play. Put this end in your mouth and put your fingers on top, like this. Now, blow and move your fingers at the same time.

They all blow except BILLY.

BILLY

(crying)

Joey?

"JOEY"

Yes, Billy?

Billy motions him closer, whispers to him.

"JOEY" (CONT'D)

(To camera)

Boys and girls, it's time to see some cartoons. Don't go away, we'll be right back.

GUESTS

Yaaaay!

"JOEY"

Aw, Billy, don't cry. It's okay.

MIKE

Ha ha. Billy wet his pants! Billy wet his pants!

CHESTER

It's not funny!

MIKE

Billy wet his pants! Billy wet....

CHESTER

Shut up!

MIKE

Make me!

Chester jumps across the set, landing on top of Mike. Mike picks up his flute, raises it above his head. Joey lunges after it, grabbing the flute from Mike's hand.

"JOEY"

Not with the flute!

GRETCHEN  
(matter-of-factly)  
This is terrible.

MARIANNE comes over to hold Mike. Joey takes Chester back to his seat.

CHESTER  
(hugging Billy)  
Don't pay any attention to him, Billy.  
He's a bad person.

"JOEY"  
Mike, tell Billy you're sorry.

MIKE  
No!

"JOEY"  
Oh, come on Mike, please.

MIKE  
Okay. I'm sorry, Billy.

"JOEY"  
There now, that's better. Huh, Billy?

Joey takes a tissue from his pocket and wipes Billy's nose.

BILLY  
Yeah, I guess.

INT. DR. ELLIS'S OFFICE

All three DOCTORS are now seated.

NEWCOMB  
By the way, we're transferring Frank Stevens to an open ward.

LOUISE  
When?

NEWCOMB  
Next week.

LOUISE  
He's doing better then?

ELLIS  
Remarkably better.

LOUISE  
How much does he remember?

NEWCOMB  
Almost nothing.

LOUISE  
Not even his family?

NEWCOMB  
Nothing.

ELLIS  
(To himself)  
It's amazing that after so many years,  
both father and son are responding to  
treatment.

LOUISE  
Tom, isn't it a little dangerous putting  
Frank Stevens on an open ward?

NEWCOMB  
Dangerous? How?

LOUISE  
What if he and Tony should meet?

NEWCOMB  
We're putting him on the other side of  
the hospital and he won't be given ground  
privileges.

LOUISE  
Tony runs all over the hospital grounds.

NEWCOMB  
They would never recognize each other  
after all these years.

LOUISE  
(standing)  
I would like to argue that one with you  
sometime, Doctor, but it will have to  
wait. I have to meet Tony at the studio.

NEWCOMB  
Your challenge is accepted.

LOUISE  
Very well, until then. Goodbye, Dr. Ellis.

Louise exits.

INT. TV STUDIO

JOEY stands in the center of the set, facing camera.  
MUSIC STARTS.

"JOEY"

(Singing)

It's time to end the party.  
We have to say goodbye.  
We've had another birthday.  
Another year's gone by.

So wait until the next one.  
And you'll be happy then.  
Because your good friend, Joey  
Will be seeing you again.

Goodbye boys and girls! See you next week!

Lights on set dim. EDDIE and GEORGE start putting things away. MARIANNE escorts the GUESTS out.

"JOEY" (CONT'D)

Thank you all for coming! Happy Birthday!

GUESTS

Bye.

MARIANNE

You need any thing else, handsome?

TONY

No, you can all go. Thanks for a good show.

Marianne pats Tony on the rear as she walks away.  
He turns to look at her.

EDDIE

It was a good show, wasn't it?

TONY

Yes, thank you, Eddie. Goodbye.

EDDIE

Goodbye, Joey.

Marianne, George and Eddie exit with the guests.  
Tony picks up a towel and exits to bathroom.

EXT. GROUNDS - OUTSIDE TV STUDIO

LOUISE walks toward the Rehab Building with a book in her hand. TONY walks out of the building with a towel around his neck. His hair is wet. They walk.

LOUISE

Hi, Tony.

TONY (AS "JOEY")

Hiya Doc, what's new?

LOUISE

You shouldn't go out with wet hair.

"JOEY"

Oops, boys and girls, the doctor sounds serious today.

LOUISE

Sorry, I didn't mean to sound "serious."

"JOEY"

That's okay.

LOUISE

Here, I have another book for you.

"JOEY"

Looks like a school book to me. What do you think, boys and girls?

LOUISE

As a matter of fact, it is a textbook-- a collection of short stories.

"JOEY"

We love stories about short people, don't we, boys and girls?

LOUISE

Will you be serious. There are some very important authors in that book.

TONY

Okay. But I still haven't finished the last one yet.

LOUISE

You can read it later then.

TONY

Thanks.

LOUISE

How's the TV show going?

TONY

It's terrific!



LOUISE

Good.

TONY

We have six guests every week now and I think more people are watching us on the closed-circuit system.

LOUISE

I'm glad to hear it.

TONY (AS "JOEY")

Guess what I want to do for my birthday!

LOUISE

What?

"JOEY"

I want to have forty guests and go for two hours! Live!

LOUISE

Really.

"JOEY"

It will be "Joey's Biggest-Ever Birthday Party!"

LOUISE

What does Gene think of your big party?

TONY

Oh, I don't know. He's been acting strange.

They arrive at a large building, walk up the steps. The heavy wood door has a small window at eye level. Beneath it is a large block-letter "A."

LOUISE

What do you mean, strange?

TONY

Oh, he doesn't help with the props anymore...

Tony rings DOORBELL.

TONY (CONT'D)

...and he never wants to talk about the show. He just stays in the control room all the time.

LOUISE

Has he talked to you about it?

TONY

He said something today about wanting to stop the show, but we didn't have time to talk about it.

The door opens and Tony walks into the building.

LOUISE

Don't forget our session tomorrow.

TONY

I won't. Bye.

LOUISE

Goodbye.

The large DOOR CLOSES.

INT. WARD "A" HALLWAY

At one end of the long, wide hallway is the main door to the outside. Next to it is the MEDICATION ROOM. Along both sides of the hall are the SLEEPING ROOMS, including singles, doubles and multiples. Along the middle of the hall are couches, chairs and tables with lamps and magazines. At the other end of the hall, on the left, is the OFFICE and just beyond it, the hall widens out into the DAY ROOM. Opposite are: the DINING ROOM, a door leading to the exercise yard, and a doorway leading to the section (head).

TONY enters and SMITTY closes the door. Smitty is medium height, thin, and 30. He wears a white uniform, white socks, black shoes and a name badge. He walks into the medication room and begins working.

Tony walks down the hall and into his room. We see through the open door that the room is small, with only one cot and a bookcase, loaded with books. Opposite the door is a window, covered on the inside with a heavy wire screen.

Tony puts the book he is carrying on top of the bookcase and picks up another book. He lies on the cot, opens the book to read.

INT. WARD "A" HALLWAY - AFTERNOON

A very bright afternoon sun shines in through the windows opposite the medication room. An older REDFACED MAN stands at the window, staring into the sun. Tears run down his face.

Some of the PATIENTS are reading, others writing letters, playing cards, or just pacing.

TONY and another patient, ALAN WARREN, are seated at a small table near the medication room. Alan is 18, dark hair, dark complexion, small build, but not skinny. His eyes are green.

Standing ten feet from them, leaning against the wall, is HARRISON, age 35, bushy hair and definitely skinny. He stares at Alan.

Tony deals seven cards to Alan and himself and they begin a game of gin.

ALAN  
How many in a run?

TONY  
Four.

ALAN  
Oh yeah.

TONY  
You're first.

ALAN  
Okay.

Tony looks at the redfaced man with tears on his face. Alan draws a card, studies it, puts it in his hand and discards another. The play continues as they talk.

TONY  
Your girlfriend still waiting out there for you?

ALAN  
Debbie? Yeah, I guess. I don't get to see her much anymore.

TONY  
Why not?

ALAN  
Her parents won't let her.

TONY  
Don't they like you.

ALAN  
They used to. Now they think I'm an acid freak.

TONY  
Are you?

ALAN

No. But that is how I got in here.  
Shit, I wish Harrison wouldn't stare  
at me like that.

TONY

(studying Alan's eyes)  
He says you have the eyes of a cat.

ALAN

Yeah? Well, it gives me the creeps.

TONY

Harrison! Don't you have anything better  
to do?

Harrison just stares.

ALAN

That's all right. I guess I'll get  
used to it.

TONY

Your turn.

Alan draws, discards.

TONY (CONT'D)

What happened with the acid?

ALAN

I got ahold of some bad stuff and went  
crazy.

TONY

What was it like?

ALAN

Oh man, I was scared shitless. There  
were these things, big purple things,  
flying around in my head.

TONY

Sounds awful.

ALAN

It was. And there was this other long,  
black thing that was eating my guts.

TONY

Yech.

ALAN

It makes me sick just thinking about it.

TONY

I remember when you first got on the ward;  
they had you locked up in that room for a  
week.

ALAN

I don't remember that.

TONY

You screamed all night.

ALAN

Sorry.

TONY

Forget it. Gin.

ALAN

Again?

TONY

(Scoring)

That makes two dollars you owe me.

Alan shuffles cards.

ALAN

One more?

TONY

I can't. Tomorrow night. Okay?

ALAN

Sure.

Tony walks to his room. Harrison walks over to the  
table and pisses on the table leg. Alan jumps out of  
the way.

ALAN (CONT'D)

Jesus Christ! Smitty!!

SMITTY runs out of medication room.

SMITTY

Goddammit Harrison! I don't believe you  
did that!

HARRISON

I'm sorry.

SMITTY

Well, go get a mop and clean it up  
for Christ's sake! What do you think  
this place is? A goddam pisshouse?!  
Shit!!

INT. TONY'S ROOM - NIGHT

TONY is asleep on the cot, tossing and turning, sweat running down his face.

LIMBO

The CHILDREN from Tony's fifth birthday party are playing musical chairs to the ACCOMPANIMENT OF A RECORDER. Near them is a table with party decorations and a big chocolate cake. A FACELESS WOMAN walks to the table, picks up a knife and sticks it into the middle of the cake.

INT. TONY'S ROOM

TONY sits up in bed, startled.

FADE OUT.

FADE IN.

INT. WARD "A" HALLWAY - EARLY MORNING

We see through the windows in the day room that the sun is just rising. The hall is dark, with the only lights coming from the office and Tony's room.

The main door opens and SMITTY and another attendant enter. The other man is PETE, 45-50, tall and husky. They walk down the hall to the office as two other ATTENDANTS leave the office, walk down the hall and out the main door.

The light goes off in Tony's room and TONY walks into the hall and to the office. He is wearing only pajama bottoms and carries his shoes and dirty clothes.

INT. WARD "A" OFFICE

PETE and SMITTY are drinking coffee as TONY enters.

TONY

Good morning.

SMITTY

Good morning, Tony.

PETE

Mornin'!

SMITTY

Aren't you going to run today?

TONY

No, I've got too much work to do on the set.

SMITTY

Want some coffee?

TONY

No thanks. It's time to do my chores.

SMITTY

I can get someone else to do them for you today, if you want.

TONY

It doesn't take that long.

SMITTY

You sure?

TONY

Yeah. See you later.

Tony exits to section.

PETE

For someone who doesn't have to, he sure puts in long hours.

SMITTY

I guess he really likes doing that TV show.

PETE

Whoever heard of a nuthouse havin' its own TV studio, anyway?

SMITTY

It's supposed to be one of the best rehab programs in the state.

PETE

Hmmm. Here, you want some more coffee?

SMITTY

Sure.

PETE

You ever been over there? To the studio, I mean.

SMITTY

Just once. It's not a bad setup.

PETE

So I heard.

SMITTY

The freaky thing is the way the patients do everything he tells them to.

PETE

It's like he was the pried piper, or somethin'.

SMITTY

He's got it made over there. I can see why he doesn't want to get out of here.

PETE

Let me tell ya, he didn't want out long before they got that studio.

SMITTY

Yeah?

PETE

I was workin' the adolescent ward the last time they let him out.

SMITTY

What happened?

PETE

He got into a fight with his foster father, somethin' about drinkin', I think...anyway, he was back in here in a week, kickin' and screamin'.

SMITTY

Tony?

PETE

I don't know if he did somethin' to the old man, or if the old man did somethin' to him, but his head was sure fucked up when they brought him back.

SMITTY

That's too bad.

PETE

Then Newcomb let him have it with a few volts.



SMITTY

He would.

PETE

(Rising)

Come on, let's go do those pill charts  
before the rest of the nuts wake up.

SMITTY

Okay.

They exit to hall.

INT. WARD "A" SECTION

The SECTION is divided into two rooms. In the first room is a row of basins and opposite them is an open shower with six showerheads. A doorway to the right of the basins leads to the toilets. Another door leads to the clothing room.

TONY finishes his shower, dries and walks into the clothing room, returning immediately with clean clothes. He dresses, then takes cleanser and a rag from a shelf and starts cleaning the basins.

INT. WARD "A" HALLWAY

We see from the hall that PETE and SMITTY are working in the MEDICATION ROOM. ALAN walks out of his room and down the hall to the section. He is wearing pajamas.

INT. WARD "A" SECTION

TONY is cleaning as ALAN enters.

ALAN

Hi Tony. What are you doing up so early?

TONY

I've got to clean these sinks before I can go to the studio.

ALAN

You're lucky. My assignment is washing dishes three times a day.

TONY

Don't let them hear you complain.

ALAN

Why not?

TONY

They'll have you in here every morning with your head in the toilets.

ALAN

You're probably right.

TONY

I know I am; they did it to me once.

Alan exits to toilet area.

ALAN

(Off camera)

Hey! I think I might be getting out of here next month!

TONY

That's great! When will you know for sure?

ALAN

(Off camera)

Not for a couple of weeks! Dr. Newcomb wants me to take some more tests!

HEAR toilet flush.

TONY

Well, good luck!

ALAN enters, goes to wash his hands.

ALAN

Thanks. (PAUSE) Hey Tony?

TONY

Yeah?

ALAN

Do you ever jack off?

TONY

What?

ALAN

You heard me?

TONY

You mean masturbate?

ALAN

Yeah, masturbate. You know: jerk off,  
beat your meat.

TONY

I know what it means.

ALAN

Do you?

TONY

No, not really.

ALAN

Either you do or you don't.

TONY

I don't. (PAUSE) Do you?

ALAN

Shit, I jack off every night in this  
goddam place.

TONY

You're kidding. Every night?

ALAN

Wouldn't miss it for the world.

TONY

Jesus.

ALAN

I thought they were supposed to put  
saltpeter in the food in these places  
so the guys won't rape each other or  
anything.

TONY

I don't know.

ALAN

Well, they sure as hell don't put it  
in my food.

TONY

Maybe that's just in prisons.

ALAN

Yeah, I guess so. But Harrison could  
sure use some. Did you see him doing  
it at dinner the other night?

TONY

I've seen a lot worse on this ward.

Alan takes a rag and starts cleaning a sink.

ALAN

Have you really been in this place for twenty years?

TONY

About that.

ALAN

Jesus, how do you stand it?

TONY

It's not so bad.

ALAN

I've only been in here for two months and I'm going out of my mind.

TONY

Relax, you'll be out in another month.

ALAN

If I don't flip out first. When are you getting out?

TONY

Probably never.

ALAN

Never?!

TONY

I went out once. It didn't work.

Tony's face shows pain.

INT. FOSTER HOME KITCHEN

FOSTER FATHER and FOSTER MOTHER argue. There is a bottle of whisky on the table. He is drunk. He slaps her across the face as TONY AT 15 enters. She backs away, sobbing and raising her forearms to protect her face.

Tony grabs the man by the shirt and slams him against the wall repeatedly. The man's head bleeds.

OFF CAMERA, WE HEAR:

ALAN

But you have to leave here sometime.

TONY

I grew up here.

ALAN

You could be making money with that clown thing you do.

TONY

This is the only home I know.

ALAN

I know that...but...

TONY

I wouldn't know how to live anyplace else.

TONY AT 15 stops hitting the older man.

TONY AT 15

I told you to leave her alone!!!

The words ECHO.

INT. WARD "A" SECTION

TONY has stopped work, stares ahead. ALAN looks at him.

ALAN

That's crazy.

TONY

(clears his head)  
Well?

ALAN

I didn't mean it that way.

Tony returns the rag and cleanser to the shelf.

TONY

I've got to get to the studio.

ALAN

Okay, I'll mind my own business.

TONY

No, I like talking to you.  
I really do have a lot of work to do.

ALAN

I believe you.

Several PATIENTS enter. Tony and Alan exit.

INT. WARD "A" HALLWAY

TONY and ALAN enter from section. Other PATIENTS are lining up in front of the dining room. PETE walks by them and into the dining room. ROY, another attendant, enters from the exercise yard and goes into the office. The last two patients in line are WATSON, age 40, and RAMSEY, age 50. Alan gets in line.

Tony walks past the line on his way to the other end of the hall, looks at REDFACED MAN staring at the sun.

WATSON

Hey Ramsey, look who's here. It's Joey, the clown!

RAMSEY

Hey Joey, why don't you teach us a game?

WATSON

Naw, he only plays with his reetard friends.

RAMSEY

Yeah, takes one to know one.

They laugh. Tony continues walking. Roy leans out of office door.

ROY

Hey you guys! Knock it off!

WATSON

Oh, we was only talking to our good friend, Joey, the clown.

ROY

I said, knock it off!

SMITTY is putting pills and water cups on a table outside the medication room. Tony approaches.

TONY

Okay if I skip breakfast today, Smitty?

SMITTY

Yeah, but you still gotta take your pills.

TONY

Wouldn't miss it for the world.

Tony recalls Alan's use of the phrase, smiles.

SMITTY

Here.

TONY  
(Taking pill)  
Thanks.

SMITTY  
Don't let those guys get to you. They're  
in a lot worse shape than you.

TONY  
I won't.

They walk to main door. Smitty opens it and Tony exits.

INT. TV STUDIO - AFTERNOON

TONY is in costume and makeup. He is just saying goodbye to MARIANNE, EDDIE and GEORGE as they exit to hall. Tony walks to the dressing table and removes his costume. He is naked. He sits, begins taking off makeup.

GENE enters from control room, lights a cigarette and stands for a moment, looking at Tony. He crosses, watching Tony as he walks. Tony looks up at him in the mirror.

TONY  
Gene, I'm glad you're here. You can help  
me with the set.

GENE  
For Christ's sake, what are you doing  
running around here without any clothes on?

TONY  
There's nobody here.

GENE  
Well I'm here now. Put something on!

TONY  
(Putting on cutoff jeans)  
Okay, okay. Now will you help me?

GENE  
I wouldn't spend too much time on that  
set, if I were you.

TONY  
Why?

GENE  
Because Newcomb is going to get Dr. Ellis  
to stop the show.

TONY

What?

GENE

It's a waste of time, anyway.

TONY

It is not.

GENE

A bunch of reetards wetting their pants and fighting.

TONY

They get a lot out of the Birthday Club.

GENE

What? A stupid little flute they throw away the minute they leave here.

TONY

They don't. But that's not the point.

GENE

Oh? What's the point?

TONY

They get special attention. They play games and sing...and make their own music. That's worth something.

GENE

It's not worth what we spend on it.

TONY

It doesn't cost that much.

GENE

The Birthday Club is the most expensive thing on our budget.

TONY

What else would you do with the money?

GENE

I'd buy some decent equipment.

TONY

To show old travelogues?

GENE

Things were just fine before you and your Birthday Club.

Gene lights a cigarette.



TONY

I think what I do is better therapy for them than a bunch of silly cartoons.

GENE

What the hell do you know about therapy? You're a goddam mental patient!

TONY

Gene...

GENE

You've been in here since you were five!

TONY

Why are you attacking me?

GENE

I'm not attacking you!

TONY

We created the show together. Don't you remember?

Gene gets louder. Tony stares, silently.

GENE

You created this show! Not me! And you did it just so you could hide behind Joey! You're afraid to live in the real world with the rest of us! Face it, Tony, you're sick! You can't live without that stupid clown!

Tony's stare becomes more intense. Gene is hysterical.

GENE (CONT'D)

Say something! Don't just stare at me! Oh hell, I don't have time to argue with a stupid clown! I've got things I have to do!

Gene runs out. Tony stares after him for a moment, then finishes dressing and exits to hall.

EXT. GROUNDS - OUTSIDE ADMINISTRATION BLDG.

LOUISE is standing on the sidewalk. She looks at her watch, straightens her hair. TONY approaches.

TONY

Hi, Doc.

LOUISE

Hi Tony, how was the show?

TONY

Good. At least there were no wet pants today.

LOUISE

Ah, progress.

TONY

So why the special session today?

They enter the administration building.

INT. ADMINISTRATION BUILDING HALLWAY

LOUISE and TONY walk down the hall to Louise's office.

LOUISE

The hospital's medical director wants to talk to you.

TONY

Ellis? That's okay. I can handle him.

LOUISE

Yes, I know you can. But he's bringing Dr. Newcomb with him.

TONY

Why does he have to bring that idiot?

LOUISE

He is not an idiot. And Dr. Ellis wants him on your review panel.

They stop in front of door marked: LOUISE DAVIS, M.D.

TONY

But you're my doctor now, not him.

LOUISE

Yes, but...

TONY

Do you know what he's like to the patients on the ward?

Louise unlocks the door and they enter.

INT. LOUISE'S OFFICE

LOUISE walks to the desk. TONY closes the door.

The office is similar to Dr. Ellis's but is smaller and has no antiques. There are plants near the window and fresh flowers on the desk.

LOUISE

Dr. Newcomb is a qualified psychiatrist.

TONY

He's still an idiot.

Louise sits, dials phone. Tony examines plants.

LOUISE

I hope you'll refrain from telling him so.

TONY

Don't worry. I don't want to go back to being locked on the ward.

LOUISE

(into phone)

Myrna, this is Louise. Tell Dr. Ellis we're ready for him. Thanks.

TONY

What about Newcomb?

LOUISE

He'll be here. Now, about this session: Dr. Ellis wants a first hand view of your progress.

TONY (AS "JOEY")

(sitting)

Boys and girls, I promise I'll be so normal, they'll never know I'm still crazy.

LOUISE

That's another thing. He's worried that you're relying too much on Joey.

TONY

Yeah, and I know where he got it too. From the idiot.

LOUISE

It doesn't matter where he got the idea. Just don't convince him that it's true.

TONY

We just won't let Joey talk to them.

HEAR a knock.

LOUISE

Remember, no Joey.

TONY (AS "JOEY")  
 Okay, boys and girls, Joey has to hide now.  
 Don't tell the big doctors where I am.

LOUISE  
 Very funny. Come in!

DRS. ELLIS and NEWCOMB enter.

ELLIS  
 Good afternoon, Louise, Tony..

LOUISE  
 Good afternoon, please have a chair.

ELLIS  
 (Sitting)  
 Thank you. Did you explain to Tony why  
 we're here.

LOUISE  
 Yes.

INT. WARD "A" HALLWAY

ALAN finishes reading a letter, folds it and puts it  
 in his pocket. He is upset. He walks along the hallway,  
 looking into rooms. He walks into Tony's room, then out  
 and to the medication room, where SMITTY is working.

ALAN  
 Have you seen Tony?

SMITTY  
 I think he's getting reviewed.

ALAN  
 Shit.

Alan runs to his room, enters, and slams the door.

INT. LOUISE'S OFFICE

The three DOCTORS sit facing TONY.

ELLIS  
 Do you think the show is helping you?

TONY  
 Yes, I think so.

ELLIS

Can you tell us in what way?

TONY

I'm not sure.

ELLIS

Please try.

TONY

Well...uh...working with the other patients-- you know, getting the show ready and everything--has made it easier for me to talk to people.

ELLIS

Excellent. Anything else?

TONY

Yes. It makes me feel really good to try to help the patients that come on the show, teaching them how to play games and make music and that sort of thing.

NEWCOMB

Tony, don't you think maybe you're depending just a little too much on Joey?

TONY

(Innocently)

I'm sorry, Dr. Newcomb, I don't understand what you mean.

Louise smiles. Newcomb stands.

NEWCOMB

The hell you don't.

ELLIS

Tom.

NEWCOMB

Sorry. Tony, what I mean is that possibly you are using Joey as a...uh...crutch, so that you don't have to face reality.

TONY

(Teasing)

I'm afraid that's too complicated for me.

Louise laughs. Newcomb sits, grumbling.

LOUISE

Go on, Tony, tell him what you think.

TONY

Dr. Newcomb, even if I am using Joey as a crutch, it's helping me talk to other people. I don't see how that can be so bad.

ELLIS

Very nice, Tony.

NEWCOMB

You don't know. Well then, I'll tell...

ELLIS

Uh, Tony, do you think you're about ready to be discharged?

TONY

What?

INT. FOSTER HOME KITCHEN

From TONY'S POV, we see FOSTER FATHER'S head slamming against the wall, blood running down his neck. We HEAR:

ELLIS

(Off camera)

How would you feel about leaving the hospital?

INT. LOUISE'S OFFICE

TONY shakes his head to clear the image.

TONY

Oh, I...uh...don't...I don't know.

ELLIS

That's all right. We can discuss that later. You may go. Thank you for coming.

TONY

(rising)

Thank you, Dr. Ellis.

LOUISE

I'll talk to you later, Tony.

TONY

Goodbye.

Tony exits.

INT. ADMINISTRATION BUILDING HALLWAY

TONY walks out of Louise's office and down the hall.  
His pace increases as he nears the exit.

EXT. OUTSIDE ADMINISTRATION BLDG.

TONY leaves the building and runs toward maximum  
security building.

INT. LOUISE'S OFFICE

LOUISE, NEWCOMB and ELLIS are all standing.

NEWCOMB

I don't care what he says, he's too involved  
in that damned clown character!

LOUISE

Well, I do care what Tony says. And I  
happen to think he's right.

ELLIS

But is he progressing sufficiently?

LOUISE

Before I got him, he had resisted every  
form of therapy...

NEWCOMB

Every?

LOUISE

Every.. And you damned near killed him  
with drugs and shock treatments!

NEWCOMB

(on the defensive)

Is he any better off now, hiding behind  
that stupid clown?!

LOUISE

You're goddamn right he's better off!!  
This is ridiculous. I'm getting out  
of here.

Louise starts out the door, Newcomb follows.

EXT. OUTSIDE MAXIMUM SECURITY WARD

We HEAR keys rattle from behind the large steel door. It opens and three men come out. Two are uniformed ATTENDANTS. Between them is FRANK STEVENS. He is graying, slightly stooped and thin. He seems older than his 50 years. He appears drugged.

The three men follow the sidewalk away from the building and toward another, larger building on the other side of the hospital grounds. They come to a road, pause for several cars and trucks to pass, then cross to another sidewalk, lined with trees.

As they walk along this path, we see TONY following them. He stays behind them and beyond the trees.

Frank and the attendants walk up the steps of the ward and enter.

Tony walks around to the side of the building and stands, partially hidden by a tree. He leans against the tree, waiting, looking up at the row of windows on the side of the ward.

Through a window, we see Frank being led into one of the rooms. Frank walks close to the window and looks out. His expression changes from a blank stare to a smile.

EXT. OUTSIDE ADMINISTRATION BLDG.

LOUISE and NEWCOMB walk away from the building.

NEWCOMB

I just don't think it's a good idea.

LOUISE

But it would be a party for the whole hospital...on television.

NEWCOMB

It's too expensive.

LOUISE

Tony always pays for any extra costs. And you know it.

NEWCOMB

Yes, and I also know that Tony has been spending too much money out of his account.



LOUISE

It's his money. He should be able to spend it any way he wants.

NEWCOMB

I suppose you think he should be able to spend as much as he wants, too?

LOUISE

I do...within reason. His grandmother left him that money to use as he pleases.

NEWCOMB

But he's a mental patient.

LOUISE

And because he's a mental patient, the state limits how much he can spend. We don't have to.

NEWCOMB

The state's too lenient.

LOUISE

You're impossible.

NEWCOMB

Sometimes I wonder if your interest in Tony is strictly professional, if you know what I mean.

LOUISE

(after a slight pause)

Fuck you.

Louise walks away.

#### INT. TONY'S ROOM - NIGHT

TONY is asleep, tossing and turning, sweat running down his face.

#### LIMBO

CHILDREN are playing LONDON BRIDGE. Near them is a table with party decorations and a large cake. A FACELESS WOMAN cuts a piece of cake and hands it to a LITTLE BOY. A FACELESS MAN appears suddenly.

INT. TONY'S ROOM

TONY jumps out of bed, runs to the window, clutching the heavy screen wire. He gasps for air.

FADE OUT.

FADE IN.

TNT. WARD "A" DINING ROOM - MORNING

The room is small, with only five or six tables, each with benches on either side. The door to the hallway is at one end; serving tables and the kitchen are at the other.

ALAN is sitting alone at one of the tables. The tray in front of him has not been touched.

A dozen other PATIENTS, including WATSON and RAMSEY, are scattered among the other tables.

TONY enters, walks to the serving tables and takes a tray. PETE and two PATIENTS serve the food.

WATSON

Well, the great clown, Joey, is going to eat with us peons today.

RAMSEY

Yeah, I wonder if the reetards threw him out.

PETE

That's enough, you two.

Tony walks to Alan's table, sits opposite.

TONY

Good morning.

ALAN

(quietly)  
Hi.

WATSON

There they are: together again.

RAMSEY

Yeah, I think maybe they're sweet on each other.

ALAN  
Shut up, you assholes!

PETE  
If you don't shut up, I'm gonna knock  
your heads together.

WATSON  
Okay, okay. Big man.

ALAN  
Damn, they piss me off.

TONY  
Just ignore them.

ALAN  
Sure.

TONY  
You're not eating. What's the matter?

ALAN  
(holding up letter)  
This.

TONY  
Debbie?

ALAN  
She says she never wants to see me again.

TONY  
Oh shit.

ALAN  
I looked for you last night. You didn't  
come back to the ward for dinner.

TONY  
I was working. I'm sorry.

ALAN  
(getting loud)  
Why did she have to do it now?

TONY  
Take it easy or you'll screw up your  
discharge.

ALAN  
I can't help it! I love her!

TONY  
I know.

ALAN  
What am I going to do?

TONY  
You're going to hang on until you get out of here. You can go see her, talk to her.

ALAN  
I don't think I can wait that long.

TONY  
You have to.

ALAN  
I think I'm going to be sick.

Alan jumps up, runs out. Tony follows.

WATSON  
Look, they want to be alone.

RAMSEY  
Ain't that sweet.

WATSON  
(shouting with heavy lisp)  
Listen, boys, have a swell time in fairyland!

They laugh, pound the table.

INT. WARD "A" SECTION

TONY enters. ALAN is leaning over a basin, vomiting. Tony walks to him, wets a towel and puts it in Alan's hand. Alan stands upright, wiping his face.

ALAN  
I've gotta get out of here!

TONY  
Come on, settle down.

ALAN  
Tony, get me out of here!

TONY  
There's nowhere for you to go.

ALAN  
Tony, help me. I can't stay here!

TONY

You just have to wait it out!

ALAN

I won't! You can't make me!

Alan runs around the room, throwing himself against the walls. He jumps up at the window, holding on to the screen. Tony pulls him down and into the shower area. Alan fights to get away as Tony turns on a shower, pulling Alan under it.

TONY

Alan, please!

ALAN

Let go of me! I'm getting out!

TONY

Alan, listen to me! They'll lock you up again!

ALAN

No they won't! Because I'm getting out of this fucking place!

TONY

You're not going anywhere!

Alan struggles harder. Tony tries to get a better grip on him and they fall to the floor of the shower. PETE and DR. NEWCOMB enter.

ALAN

You're crazy, just like the rest of them.

TONY

Alan, don't...

ALAN

Just because you want to stay here doesn't mean I do!

TONY

I...

ALAN

Let go of me!!

NEWCOMB

Let him go, Tony.

Tony releases him. Alan tries to run out the door, but is stopped by the doctor.

NEWCOMB (CONT'D)

Alan, how do you expect to be discharged if you do things like this? Pete, lock him up.

Pete drags Alan out into the hall. Newcomb takes a paper towel and wipes his hands and clothes as though it were dirt instead of water.

TONY

Why'd you do that? He would've been all right.

NEWCOMB

Tony, I thought you knew better than to get involved in other patient's problems.

TONY

But, he was...

NEWCOMB

I suggest you go put on some dry clothes. You've done enough damage for one day.

TONY

Doctor, I didn't...

NEWCOMB

I said, go get dressed!

Tony exits angrily. Newcomb gets another paper towel and continues wiping himself. The shower is still running. Newcomb exits without turning it off.

INT. WARD "A" HALLWAY/DAY ROOM

Most of the PATIENTS are seated in the day room. ROY sits facing them with an empty chair next to him. PETE comes out of Alan's room, locks the door and walks toward day room. TONY passes him going to other end of hall. His clothes are still wet.

NEWCOMB enters from section, sees Tony.

NEWCOMB

(shouting)

Mister Stevens, I don't remember excusing you from the meeting!

PETE

Aw, let him go.

NEWCOMB

Very well.

Pete waves to SMITTY at the other end of the hall to let Tony out. Smitty opens the door and Tony exits.

Newcomb sits next to Roy in front of the patients.

NEWCOMB

Well now, men, what shall we discuss this morning?

INT. WARD 104 - LATE MORNING

This ward resembles a large dormitory in that many of the beds are in a large room. It also includes the day room and a screened office. Beyond the office are the lock-up rooms.

Several PATIENTS are watching television in one corner, some are reading, while others pace. FRANK STEVENS is sitting in a large chair in front of a window. There is an open magazine on his lap. He is not reading. He is staring at nothing.

Through the window, out on the lawn, we see TONY run up to a tree and stop. He leans against the tree and looks up at the window. After a few moments, he sits at the base of the tree and leans back. He picks a large blade of grass and begins to tear thin strands from it.

EXT. OUTSIDE ADMINISTRATION BUILDING - AFTERNOON

TONY and LOUISE are walking together, silently. TONY is visibly worried. As they walk, he picks up stones and throws them across the lawn.

LOUISE

It's a beautiful day, isn't it, Tony?

TONY

Uh.

LOUISE

I just love it when the flowers are in bloom. Look at those roses over by the building. Aren't they beautiful?

TONY

Yeah.

LOUISE

Tony, what's wrong?

TONY  
Nothing. Come on, let's walk.

LOUISE  
All right, I'll shut up.

EXT. NEAR GERIATRICS BUILDING

TONY and LOUISE walk to the drinking fountain near the old women's exercise yard. Tony pulls out a pack of cigarettes and opens it.

LOUISE  
Are you taking up smoking now?

TONY  
No.

Tony walks to the fence. Louise follows. The OLD WOMEN stretch out their hands to Tony as he passes each a cigarette.

TONY (AS "JOEY")  
Dr. Davis, I want you to meet some very special friends of mine. Girls, this is the eminent Dr. Louise Davis.

Some of the old women giggle. Louise reaches out with both hands to take the hand of one of the women.

LOUISE  
I'm very pleased to meet you.

The old woman is shy and backs away.

TONY  
We have to be running along, now. See you all tomorrow.

They walk away. Several "goodbyes" are HEARD.

LOUISE  
How long have you been visiting them?

TONY  
I don't know. Years.

LOUISE  
I guess there's still a lot I have to learn about you.



TONY

I suppose I feel sorry for them. They don't have families, or anything.

LOUISE

It would seem they have a loving son in you.

EXT. GROUNDS: OUTSIDE MAIN KITCHEN

Several trucks are parked at the loading dock. Food containers are taken off and into the building. TONY and LOUISE walk by.

TONY

Do you know Alan Warren?

LOUISE

Yes. I was on his last review panel. Why? Is something wrong?

TONY

His girlfriend broke up with him.

LOUISE

How is he taking it?

TONY

He was really depressed and I tried to talk to him, but he got all panicked and started throwing himself at the walls.

LOUISE

Do you want me to talk to Dr. Newcomb?

TONY

He was there.

LOUISE

What did he say?

TONY

He said I shouldn't have gotten involved in Alan's problems. Maybe he's right.

LOUISE

Well, I don't know about that.

TONY

Will you take Alan as your patient?

LOUISE

My program is for long-term patients.

TONY

If you don't get him away from Newcomb,  
he will be a long-term patient.

LOUISE

Tony, I don't know...

TONY

Please.

LOUISE

Okay, I'll try.

TONY

Thank you.

EXT. GROUNDS: NEAR EMPLOYEES CAFETERIA

TONY and LOUISE continue walking.

LOUISE

That's enough about Alan. Can we talk  
about Tony Stevens now?

TONY

Yeah. I guess I owe you one.

LOUISE

This is for you, not me.

TONY

I know. It's just that sometimes it's  
very hard to talk.

LOUISE

That's why we have our meetings out here.  
You said it made it easier.

TONY

It makes it easier...not easy.

LOUISE

Let's sit down. Over there, under that  
tree.

They sit under the tree, silently for some time.  
Tony stretches out, his head resting against the  
tree trunk. Louise takes off her shoes and watches  
a bird hopping from limb to limb in a nearby tree.

INT. WARD "A" HALLWAY

PETE and ROY are working in the office as we HEAR pounding from down the hall. They both rise and walk out into hall.

ROY

I'd better get the cuffs.

PETE

All right.

Roy unlocks a closet next to the office and removes a set of leather cuffs. He and Pete walk down the hall, stop in front of Alan's room. ALAN is beating on the door with his fists and throwing his body against the door. Pete unlocks the door and opens it very slowly. Alan bolts through the door, but the attendants grab him and drag him back inside.

INT. ALAN'S ROOM

PETE and ROY throw ALAN down on the cot. There is no other furniture in the room.

ALAN

Let me out of here!

PETE

Settle down, Alan.

Roy holds Alan down while Pete begins to cuff his wrists and ankles.

ALAN

Don't tie me down. I won't do it anymore. I promise!

ROY

You sure won't. Not in these.

Pete attaches the cuffs to the bed frame.

ALAN

No, please! Please don't leave me in here like this.

PETE

You'll be all right, kid. You gotta try and relax.

ALAN

Please...

Pete and Roy exit.

EXT. GROUNDS: NEAR EMPLOYEES CAFETERIA

TONY is lying flat on the ground, staring at the sky.  
LOUISE sits facing him, studying his face.

LOUISE

Tony, you know that Dr. Newcomb thinks  
you're depending too much on Joey?

TONY

Yeah.

LOUISE

I think Dr. Ellis is beginning to agree.

TONY

That's what Gene said.

LOUISE

(cautiously)  
Sometimes I think he may be right.

TONY

Not you, too?

LOUISE

You have become much stronger lately...

TONY

I know, but...

LOUISE

This just may be the right time for you  
to give up Joey and strike out on your own.

TONY

That sounds pretty scary.

Louise reaches out her hand to touch his forehead.  
He moves away, slightly.

LOUISE

I know it does. I'll be here to help,  
if you need it.

TONY

(confused)  
Oh wow.

He gets up and walks slowly. Louise follows.

INT. ALAN'S ROOM

ALAN is struggling with the restraints, his head thrashes on the pillow.

ALAN  
Debbie! Debbie!

PETE and ROY appear at the door, throwing it open. Roy is carrying a hypodermic needle.

PETE  
Damn it, Alan, I told you to keep quiet.

ALAN  
Please let me up. I won't do it anymore.

ROY  
That's what you said last time, kid.  
Now I gotta give you a shot.

ALAN  
Oh no, please. Please!

Pete unbuckles Alan's belt, unbuttons and unzips his pants. He turns Alan on his side and holds him.

Roy pulls down the back of Alan's pants, swabs the hip with cotton and gives him the shot.

ROY  
There, that'll fix you right up.

ALAN  
(starting to cry)  
Shit, why'd you have to give me that.  
It makes me feel so bad.

ROY  
Should've thought of that before.  
Huh, Pete?

PETE  
(sadly)  
Yeah.

Alan squirms as Pete and Roy slam the door.

ALAN  
Please don't leave me alone. I'm sorry.  
Come back. Please!!

EXT. GROUNDS: NEAR STAFF LIVING QUARTERS - LATE AFTERNOON

LOUISE and TONY walk up a small road posted: RESTRICTED AREA/STAFF ONLY. A row of small cottages is nestled among a large group of trees.

LOUISE

Well, that was some walk today.

TONY

(almost cheerful)

The exercise is good for you.

LOUISE

I surely can use it. See that little house next to end, there?

TONY

The yellow one?

LOUISE

Yes. That's where I live.

TONY

(smiles)

I know.

LOUISE

(looks at him, puzzled)

Come on, I want to show you something.

They walk to the yellow cottage and onto the porch. Louise unlocks the door. They enter.

INT. LOUISE'S ROOM

The cottage is one large room, with a large closet and the bathroom off one wall. The kitchen area is separated by an open counter. In one corner is a sitting area with two chairs, a small table and several filled bookcases. Next to them is a small writing desk. The bed sits under two large windows in another corner. The room is filled with house plants. The late afternoon sun shines through the windows over the bed.

LOUISE and TONY enter. She goes to the bathroom door and lets the cat out. It runs to the bed.

TONY

How long have you lived here?

Louise goes into the kitchen and puts water on the stove. Tony wanders around the room. He is nervous. Whenever he hears the cat, it moves to a new spot.

LOUISE

About three years. But you probably knew that already.

TONY

(laughing)

No.

LOUISE

I was spending most of my time at the hospital anyway, so I decided to save some money.

TONY

Cheap rent?

LOUISE

Very.

TONY (AS "JOEY")

Well, boys and girls, what game shall we play today?

LOUISE

Tony, no.

"JOEY"

Did you hear that, boys and girls? The doctor doesn't want to play a game.

LOUISE

You don't need Joey here.

TONY

Maybe it's Joey that doesn't need Tony.

LOUISE

That's not funny.

TONY

How come you never asked me here before?

LOUISE

It's against the rules.

TONY

Oh.

The teakettle WHISTLES

LOUISE

Coffee or tea?

Louise walks to stove.

TONY

Coffee. Black.

Tony picks up a photo from the bookcase. It is of Louise and a soldier in uniform. He looks at Louise, then returns the picture to the bookcase.

LOUISE

One black coffee, coming up.

TONY

Louise?

LOUISE

Yes?

TONY

Did you mean what you said earlier about me giving up Joey?

LOUISE

Yes, but only when you think you're ready.

TONY

I think I might be ready after the live birthday party. I still want to do that very much.

LOUISE

Then you should do it.

TONY

Will you help me?

LOUISE

I'll do what I can.

Louise returns from kitchen with two cups and places them on the table between the two chairs. She sits.

TONY (AS "JOEY")

That's great! Wait 'til you see it!  
I'll have dozens of guests, and I'll  
completely redo the set...and have Joey  
printed on all the balloons...

LOUISE

Tony, you're doing it again.

TONY

(Sitting)

I'm sorry. I really can't help it.  
He just takes over.



LOUISE

I know. But that's why we have to work so hard on it...so that he doesn't just take over.

TONY

(sipping coffee)  
It's all so confusing.

INT. WARD "A" HALLWAY

Through the window in his door, we see that ALAN is still struggling with the cuffs, trying to fight off the drug. He moans. PETE looks through the window, turns and walks to the office.

HARRISON enters from the section and walks toward Pete. He is wearing loose-fitting pants and we can see that he has an erection.

PETE

Harrison, either sit down somewhere or go back to the section. No one wants to see that thing!

PETE walks into the office, but comes out almost immediately followed by DR. NEWCOMB. Harrison sits at a table in the middle of the hallway and opens a copy of the National Geographic. Newcomb and Pete walk to Alan's room.

NEWCOMB

He's still fighting it?

PETE

Yeah, the kid's really strong.

Newcomb looks through the window at Alan squirming. Harrison is looking at a bare-breasted native woman in the magazine and is "humping" the underside of the table.

NEWCOMB

Put him on the schedule for tomorrow morning.

PETE

If you say so.

We HEAR a pounding noise.

NEWCOMB

I say so! (PAUSE) Jesus Christ!

Newcomb is staring at Harrison, who is now furiously attacking the underside of the table, bouncing it off the floor. Pete runs toward him.

PETE

You crazy sonofabitch! Get the hell outa here!

Harrison runs toward the section, holding his groin. Pete starts to run after him, but is laughing so hard, he can't run. PATIENTS, who have been watching the scene from the day room are laughing hysterically, cheering Harrison.

Newcomb smiles, but then gets a worried expression on his face and turns to look at Alan again through the small window.

INT. LOUISE'S ROOM

TONY and LOUISE are still sitting, drinking coffee. He picks up family picture from table.

TONY

Is this your family? .

LOUISE

Yes. That's what I wanted to show you. This is my mother. That's father. And, believe it or not, that's me, when I was ten.

TONY

Do you see them very much?

LOUISE

They're both dead, now.

TONY

I'm sorry.

LOUISE

(Cautiously)  
Tony...you know we haven't talked about your mother and father in a long time.

TONY

(Jumping up)  
Why'd you have to bring that up?!!

Tony smashes the picture to the floor.

LOUISE

Tony!

TONY  
(Walking away)  
You shouldn't have said that.

LOUISE  
(picking up pieces)  
That's no excuse for breaking things.

Tony stands for a moment with his back to Louise, then turns to her.

TONY  
I'm sorry I broke your picture.

LOUISE  
That's all right; the picture's not hurt,  
just the frame.

TONY  
Well, I'm sorry anyway.

LOUISE  
You know we're going to have to deal with  
your parents sometime.

TONY  
I don't see why.

LOUISE  
Because they're part of your problem.

TONY  
They are not part of my problem! They  
don't even exist!!

LOUISE  
Tony...

TONY  
Now, will you please drop it!!

LOUISE  
I'm sorry. We'll let it go for awhile.

TONY  
Let it go forever! I don't want to think  
about them!

LOUISE  
Tony, please don't shout at me.

TONY  
I'm sorry. I'm so confused.

Tony sits on the bed, puts his hands to his face, sobs. Louise moves to him and puts her arms around him. He buries his face in her chest.

LOUISE

Please, Tony, don't cry.

Tony moves his head so that his mouth is on her breast. His knee moves between her legs.

LOUISE (CONT'D)

I know we can work it out.

Louise caresses his head and shoulders. He looks up at her (there are no tears in his eyes) and pulls her head closer. They kiss.

She unbuttons his shirt and rubs his chest. They fall back into the bright sunlight that streaks the bed. She removes her blouse and bra; Tony takes off his shirt.

They lie there silently, touching each other gently. Louise runs her finger along the edge of the sun-pattern on his chest, following the pattern down onto his stomach and around his belly button.

TONY (AS "JOEY")

Look, boys and girls, the doctor and Joey are playing a new game.

LOUISE

Tony!

TONY

Just kidding...I'm not playing.

LOUISE

Neither am I.

Louise unbuttons and unzips his pants. He slips out of them and helps her get out of her skirt and under-clothes.

TONY

Do you always wear this much stuff?

LOUISE

(Kissing him)

Yes.

Tony kisses her wrist, the inside of her elbow and her breasts. He rolls on top of her, kissing her temples.

TONY

You won't let them stop the show, will you?

LOUISE

I won't. Just stop interrupting.

Tony smiles, kisses her.

LOUISE (CONT'D)

God, I love you.

The sun gets brighter on the bed as they make love.

LIMBO

A dozen CHILDREN are seated at the party table. A FACELESS WOMAN is passing around pieces of cake. She hands one to a small BOY. Suddenly, a FACELESS MAN appears and grabs the cake out of the boy's hands.

INT. LOUISE'S ROOM - LATE AFTERNOON

TONY is asleep under a sheet in Louise's bed. He sits up quickly, screaming:

TONY

Mama! Mama!

LOUISE stops folding his clothes and runs to him.

LOUISE

Tony!

TONY

Mama, there was a man!

She puts her arms around him. He holds tightly.

LOUISE

There, there, it's all right now. It was just a dream.

TONY

He tried to hurt me, mama.

LOUISE

(Rocking him)

Go back to sleep...mama's here.

No one's going to hurt you...mama's here.

TONY

I'll get him, mama. I'll get him.

Louise looks at him, worried. She pulls him closer, still rocking him.

FADE OUT.

FADE IN.

INT. WARD "A" HALLWAY - MORNING

TONY enters from dining room, scrapes food from his tray into garbage can and puts the tray on the stack. The door opens at the other end of the hallway and PETE enters, followed by five PATIENTS and SMITTY.

The patients are in a stupor; their actions are zombie-like. The last patient to enter is ALAN.

Tony lifts his hands to his head, his face shows pain.

INT. SHOCK TREATMENT ROOM

From TONY'S POV, we see: a room with five or six cots along one wall. Each cot has a PATIENT lying on it, some groaning. In the center of the room is a gurney, with a DOCTOR and NURSE on one side, two ATTENDANTS on the other.

We enter the room. The door closes behind us with a slam. Tony lies down on the gurney and the four people look down on him.

We SEE a needle entering his forearm and the picture becomes slightly blurry. The nurse squeezes lubricant from a tube and applies it to his temples. One attendant puts in the mouthpiece. The doctor puts the electrodes in place. Someone says, "ready."

We HEAR Tony's scream as we cut to black.

INT. WARD "A" HALLWAY

TONY runs down the hall to ALAN.

TONY

Alan! What have they done to you?  
You were supposed to be getting out of  
this goddam place!

SMITTY

He got really depressed and the doctor  
was afraid he might kill himself.

TONY

So the doctor did it for him.

SMITTY

They usually come out of it in a couple  
days.

TONY

Yeah, and sometimes they don't.

Tony puts his arms around Alan.

TONY (CONT'D)

I'm sorry, Alan. I'm sorry. I promise you they'll never do that again. Where's Newcomb?

SMITTY

I think he was going to meet Ellis.

TONY

Will you let me out of here?

SMITTY

Okay. But I wouldn't bother Newcomb, if I were you.

TONY

I don't know what I'm going to do.

Tony helps Alan to a chair.

TONY (CONT'D)

Watch out for him, will you?

SMITTY

Sure.

Smitty opens the main door. Tony runs out.

# EXT. GROUNDS - OUTSIDE WARD "A"

TONY runs down the steps of the ward and across the hospital grounds. He runs by the old buildings, the trees and lawns that we saw before, but this time he runs as fast as he can.

As he passes the OLD WOMEN in the yard, they reach out to him through the fence, but he runs on by.

# INT. DR. ELLIS'S OFFICE

As LOUISE enters, FRANK STEVENS exits with ATTENDANT. ELLIS is seated at his desk, NEWCOMB sits across from him. Louise closes the door. The men rise until she sits.

ELLIS

Thank you for coming, Louise.

LOUISE  
Wasn't that Frank Stevens?

ELLIS  
Yes. His birthday is coming up and he has asked for permission to attend Joey's Birthday Club.

LOUISE  
Of course you told him it was impossible.

NEWCOMB  
No. As a matter of fact, he will be going.

LOUISE  
Dr. Ellis?!

ELLIS  
That is correct.

LOUISE  
But, you can't do that!!

NEWCOMB  
Louise, if you'll stop shouting, we can talk about it.

LOUISE  
I'll shout all I want! This is the most asinine thing I've ever heard of!

ELLIS  
Louise, I think we can discuss this without raising our voices.

LOUISE  
(calming herself)  
All right.

ELLIS  
That's better.

LOUISE  
Now, will someone please explain to me how you could even think of letting Frank attend that show.

NEWCOMB  
He's responding beautifully to therapy and he's getting along fine with the other patients on the ward.

LOUISE  
So?



EXT. GROUNDS - OUTSIDE ADMINISTRATION BLDG.

TONY runs to the lawn near the building and falls to the grass, out of breath. He rolls over on his back, staring at the sky.

Just above him is the window to Dr. Ellis's office. We see the DOCTORS through the window. We HEAR:

NEWCOMB

There's no reason not to let him go.

LOUISE

Oh, no reason at all! You could just destroy both of them, that's all.

Tony sits up, moves to face the sun. He stares at it.

INT. DR. ELLIS'S OFFICE

LOUISE and NEWCOMB are face to face. ELLIS sits.

ELLIS

We agreed that they couldn't recognize each other after all these years.

LOUISE

You may have agreed; I didn't.

NEWCOMB

Louise...

LOUISE

People in agitated states are sometimes capable of spiritual recognition.

NEWCOMB

It is exactly their agitation, and their confusion, that will prevent them from knowing one another.

LOUISE

But why tempt fate? Why not just keep Tony and his father apart?

EXT. OUTSIDE ADMINISTRATION BLDG.

A tear forms in the corner of TONY'S eye. We HEAR:

NEWCOMB

If I keep him from going without a good reason, it may undo all we've accomplished.

LOUISE

Well, give him a reason.

NEWCOMB

I suppose I could tell him that Joey, the clown, is his son and that we're afraid they might kill each other.

LOUISE

That's not funny!

Sun-tears run down Tony's face.

INT. DR. ELLIS'S OFFICE

LOUISE turns her back to NEWCOMB. ELLIS stands.

ELLIS

Doctors, please! The decision is made.

LOUISE

Dr. Ellis?

ELLIS

And it's final. Is that clear?

LOUISE

Quite.

EXT. GROUNDS - OUTSIDE ADMINISTRATION BLDG.

TONY jumps up and runs away. He runs to the OLD WOMEN'S yard and throws himself up against the fence. The women clutch at his arms and clothing. One woman strokes his hair. He stares blankly.

LIMBO.

The CHILDREN are seated at the party table. The FACELESS WOMAN gives cake to the little boy. The FACELESS MAN appears and grabs the cake away from the boy. The man picks up a knife and chops the cake into little pieces.

EXT. OLD WOMEN'S YARD

TONY is against the fence, the OLD WOMEN grabbing him. He shouts and tries to turn away, but they hold him. He falls to his knees. One woman licks his face, another sucks his fingers.

FADE OUT.

FADE IN.

INT. LOUISE'S ROOM

LOUISE removes a teabag from a cup, takes the cup and walks to the table, sits. She opens Tony's medical folder and begins to look through it.

As she turns each page, we see pictures of Tony at different ages, growing older as she turns pages. When she gets to the current picture, she takes a deep breath, sighs, and runs her fingers over it.

Her hand jerks away from the picture, spilling the hot tea over the papers and off the table onto the cat, who spits and runs away.

LOUISE

Goddammit!

She grabs a napkin and tries to quickly wipe the tea from the papers, pushing several of them onto the floor. Angrily, she sweeps the rest of the papers onto the floor, sits and cries. We see that on one piece of paper, she has written: "I'LL GET HIM!!"

INT. TV STUDIO - AFTERNOON

TONY is working around the set. GENE enters from the control room and walks over to the set, looking at Tony as he walks. The only light is from a worklight.

TONY

Hi, Gene.

GENE

Hi. I...

TONY

Want to help with the balloons?

GENE

(lighting a cigarette)  
Sure.

TONY

I...I'm sorry about that fight we had.

GENE

You didn't do anything. I'm the one that was acting like a jackass.

TONY

I still don't know why you were so mad.

GENE

I'm not sure I do either.

TONY

Want some coffee?

GENE

I guess so.

They walk to the coffee machine, pour coffee and sit at the small table.

TONY

Remember the hours we used to sit here drinking coffee and making plans?

GENE

We did have big plans in those days.

TONY

Well, we've done most of them, including the Birthday Club.

GENE

And we didn't think we could pull it off.

TONY

(After PAUSE)

Why are you trying to stop it now?

GENE

I...uh...I just...it's just not good for you.

TONY

You never thought it was bad for me before.

GENE

Well, that was before.

TONY

Gene, I thought we were friends, but now you're trying to destroy me.

GENE

I wouldn't do that. I could never do that.

TONY

Then tell me what's wrong.

GENE

(With difficulty)

I've been thinking about what I said to you.

TONY

And?

GENE

And...well...everyone is saying that...  
the only reason the studio is a success  
is because of you and your Birthday Club.

TONY

That's ridiculous.

GENE

And...that I might as well not even be here.

TONY

You know that I couldn't do the show without  
you. It's our show.

GENE

(confused)  
I don't know.

Tony reaches across the table and puts his hand on  
Gene's. Gene pulls his hand away, lights a cigarette.

TONY

Gene...

GENE

That's not the only problem.

TONY

I'm listening.

GENE

I, uh, don't know exactly how to say it.

TONY

Just say it.

Gene stands, walks a few feet away, his back to Tony.

GENE

What I want to say is...that...I...uh...  
think...I..love you.

TONY

I love you, too.

GENE

No, I mean that I, uh, want to...make...  
love...to you.

TONY

Oh.

GENE

But, I would never do...anything.

TONY

If you love me, why do you want to hurt me?

GENE

I don't want to hurt you. I just thought  
if the show ended, that you'd go away.  
Then I wouldn't have to see you anymore.

TONY

Huh?

GENE

I know nothing could happen between us...  
and I was afraid I might do something...  
stupid...and you'd hate me.

TONY

I couldn't hate you.

GENE

Tony, I'm really sorry.

Tony walks to Gene.

TONY

Don't be, it's all right.

Tony puts his arms around Gene. Gene holds tightly,  
almost sobbing.

GENE

Oh, Jesus Christ.

Tony takes Gene's chin in his hand, turning it upward.  
He kisses Gene on the mouth. Gene responds.

EXT. GROUNDS - OUTSIDE CAFETERIA - NOON

LOUISE walks along sidewalk to entrance of cafeteria  
and enters.

INT. CAFETERIA

LOUISE enters, takes a tray and walks through serving  
line. She takes a salad, bread and coffee and walks  
to seating area. NEWCOMB sits alone at a table.  
The sun makes the room very bright. Normal noises  
seem amplified, slightly echoed.

NEWCOMB

Louise, please join me!

Louise walks to his table, sits, without speaking.

NEWCOMB (CONT'D)

We don't see you here very often. Slow day?

LOUISE

A little.

NEWCOMB

Well, I'm glad you're here...

LOUISE

Thanks.

NEWCOMB

...I want to talk to you about Tony.

LOUISE

Please, Tom, I'm not up to another fight right now.

NEWCOMB

(teasing)

If I promise not to get hostile?

LOUISE

(smiling weakly)

All right.

NEWCOMB

Louise...I would like to suggest to Dr. Ellis that we discharge Tony.

LOUISE

(Too quickly)

He's not ready yet.

NEWCOMB

He's not violent, not withdrawn. You said yourself that he's dealing quite well with other people.

LOUISE

Yes, and that's what you said the last time you discharged him.

Louise pushes her food away, sips coffee.

NEWCOMB

He's more mature now, better able to handle himself.

We HEAR a tray of dishes hit the floor. Louise winces.

LOUISE

Until he's able to face the reality of his mother's death, we can't put him out there to fend for himself.

NEWCOMB

He may never remember what happened.

LOUISE

Yes he will. And soon.

NEWCOMB

How can you be so sure?

LOUISE

His dreams are running parallel to what happened that day.

NEWCOMB

(Interested)  
Really?

LOUISE

The minute those faces in his dreams become real, he's going to need us more than ever.

NEWCOMB

You may be right.

LOUISE

I think I am.

NEWCOMB

At any rate, he is your patient. I suppose you can do what you want.

LOUISE

Yes, he is. And yes, I will.

NEWCOMB

It's just that I'm afraid you may be too close to Tony to see what's best for him.

LOUISE

You made that quite clear before.

NEWCOMB

I do want to apologize for that. I was out of line...on many things, I guess.

LOUISE

(finishing coffee)  
Apology accepted.



NEWCOMB

I feel I should atone. Is there any way  
I can help?

LOUISE

You could forget the discharge for awhile.

NEWCOMB

Done.

LOUISE

The live show?

NEWCOMB

(Smiling)

I'll talk to Dr. Ellis right after lunch.

LOUISE

(Rising)

Good.

Newcomb stands and takes her hand. His chair scrapes  
the floor loudly. Louise touches her temple.

NEWCOMB

I wish you luck, Louise. Sincerely.

LOUISE

Thank you, Tom. Tom, you don't suppose  
Tony would...

NEWCOMB

Would what?

LOUISE

Oh, never mind. It's nothing.

Louise walks away. Newcomb watches her, resumes eating.

INT. TV STUDIO - AFTERNOON

TONY is in costume, sitting at the dressing table.  
He is just completing his makeup. He picks up his  
recorder, turns the mouthpiece and pulls it apart  
to reveal a long, narrow knife blade.

The control room DOOR OPENS and Tony quickly puts  
the recorder back together. GENE enters and walks  
over to Tony, who smiles at him in the mirror.

TONY

Good afternoon.

GENE

Tony, I want to, uh, apologize for what...  
uh...for the other day.

TONY

I told you not to worry about it.

GENE

I know, but...

TONY

Forget it.

GENE

I don't think I can.

TONY

Look, Gene, we've been friends for a long  
time. Haven't we?

GENE

Yes.

TONY

One little thing isn't going to change that.

GENE

I guess you're right.

TONY

Now relax. We're still friends.

GENE

Okay.

TONY

Come on, let's have some coffee to celebrate  
Joey's Birthday Club.

GENE

I don't know, Tony.

TONY

What?

GENE

I still think Dr. Newcomb may be right:  
that you're depending too much on Joey.

TONY

You don't mean that.

GENE

I'm not sure we should go on with the show.

TONY

I don't think you'll ever try to stop the show again.

GENE

I just said I wasn't sure.

TONY

I heard you. But, I think you wouldn't want Ellis or Newcomb to know that you seduced one of the patients.

GENE

Tony! You couldn't!

TONY

I could.

GENE

I told you I didn't mean for that to happen!

TONY

I know. Still, it wouldn't look very good to your superiors.

GENE

How can you do this?

TONY

I have to.

GENE

But...I thought you felt something for me too.

TONY

I don't know what I feel. I only know that I have to do the show on my birthday. And no one is going to stand in my way.

GENE

I don't believe this.

TONY

You'd better believe it. Now go back to the control room; it's almost time to tape.

Gene exits. Tony finishes makeup and walks to the set. MARIANNE, GEORGE, and EDDIE enter. Marianne crosses to Tony. George and Eddie go to their cameras.

MARIANNE

Hi, handsome.

TONY

Is everything all set?

Marianne leans against Tony, rubbing her breasts against his side.

MARIANNE

Everything but me, honey. How about a game of hide-the-weenie?

TONY

Don't you ever give up?

MARIANNE

Nope.

TONY

I want you to do the name tags and seat the guests.

MARIANNE

Oh, all right.

Marianne crosses to George, puts her arms around his waist and whispers in his ear. He laughs. Six GUESTS, including FRANK STEVENS enter. Marianne sees them.

MARIANNE (CONT'D)

Later, huh?

GEORGE

You bet.

LOUISE enters behind the guests. Marianne escorts the guests to the set. Louise looks for Tony. She is a little manic.

LOUISE

Tony!

TONY

Hiya Doc!

They cross to each other, meet near the dressing table.

LOUISE

Dr. Ellis has approved the live show on your birthday.

TONY

Terrific! Now I can start expanding the set.

LOUISE

Tony?

TONY

Yeah?

LOUISE

Now that it's definite, do you still think that will be Joey's final performance?

TONY

Yes, I think it will be.

LOUISE

Good. I always liked Tony better than Joey, anyway.

TONY

Why don't you stay for today's show?

LOUISE

I'd love to.

TONY

You want to watch from the control room or out here?

LOUISE

The control room.

TONY

Okay. I'll see you after the show.

Tony walks to the set. The guests are seated, with Frank on the end chair.

Louise exits to control room. We see her and Gene through the window.

#### INT. CONTROL ROOM

GENE stands at the switcher console, setting up for the show. We see a tape machine against the back wall. LOUISE stands at the side, looking out into the studio. She is visibly worried.

GENE

(into headset)

George, Eddie, stand by. George, get the title card.

The monitor reads: Joey's Birthday Club. Gene starts a RECORD, leans into microphone.

GENE (CONT'D)

Boys and girls, here comes Joey, the Clown!  
It's time for Joey's Birthday Club!

INT. TV STUDIO

TONY (as "JOEY") dances out onto set, singing:

"JOEY"

Joey, the clown  
Is coming around  
To make this a special day.  
This is your chance  
To come and dance--  
It's time to play.

We'll play some games,  
With some funny names...

INT. CONTROL ROOM

On the monitor, we see "JOEY" dancing around the set. GENE watches the monitor, pushes buttons. The sound is low and we HEAR Joey finish the opening song and begin to greet the guests. LOUISE shifts her weight, then paces slowly.

GENE

(Into headset)

George, try to get in a little closer.

Through the window, we see GEORGE move with camera.

GENE (CONT'D)

That's good.

LOUISE

Gene?

GENE

Just a second. Eddie, you can move back now. Good.

LOUISE

Gene?

GENE

(impatiently)

Yes, Louise.

LOUISE

I want to talk to you about Tony's birthday special.

Gene finds it difficult to speak and does not look at her.

GENE

There's nothing to discuss.

Louise sees in the monitor that "Joey" is now introducing FRANK, who stands when "Joey" says his name. Louise stares at the monitor.

GENE (CONT'D)

Louise?

We HEAR "Happy Birthday" being sung in the studio.

LOUISE

Sorry. I want to know why you're opposing Tony's birthday show.

GENE

I'm not.

LOUISE

You changed your mind?

GENE

Yes.

The "Joey Says" game starts in the studio.

LOUISE

Does Tony know?

GENE

He knows. Now, if you don't mind, I have a show to do.

LOUISE

Of course. Uh, I'll watch the rest from the studio.

GENE

Fine.

LOUISE

(Lost in thought)

Thank you, Gene.

Louise exits to studio. Gene turns up the sound until it is very loud. He hits the console with his fist.

GENE

Damn!!

Gene hits the console.

INT. TV STUDIO

JOEY gives each GUEST a recorder as LOUISE walks to a chair at the back of the studio and sits.

"JOEY"

Put this end in your mouth and put your fingers over the holes. Then, while you're blowing, move your fingers up and down.

JIMMY drops his recorder.

JIMMY

Oh fuck.

Joey picks up the recorder, hands it to Jimmy.

"JOEY"

Jimmy, that's not nice. Here, now try again.

Joey goes to each guest as they try playing. He corrects anything they are doing wrong. FRANK is the last in line. Joey moves in front of him and stands for a moment, looking at Frank's face. Frank smiles.

Joey lifts his recorder over his head with both hands, in a stabbing position. Louise stands, moves toward them.

Joey stares into Frank's eyes.

FRANK

Hi. My name is Frank.

LIMBO

The CHILDREN are seated at the party table. HELEN STEVENS gives a piece of chocolate cake to YOUNG TONY. FRANK STEVENS runs up to Tony, grabs the cake from him and picks up a knife. He cuts the cake into small pieces, takes them in his hands, and smears the cake down his face.

INT. TV STUDIO

JOEY lowers the recorder to his mouth and plays the theme song, loudly. His face is expressionless. LOUISE, at the edge of the set, relaxes and watches Joey play. FRANK begins to laugh.



INT. WARD "A" DINING ROOM - MORNING

A dozen PATIENTS are finishing breakfast. At a table by themselves are TONY and ALAN. HARRISON stands at the edge of the table, staring at Alan.

Tony is feeding Alan, who is still unable to function. The food falls out of his mouth.

TONY

Aw, Alan, stop spitting out the food.  
Harrison, get the hell away from here!

PETE enters.

PETE

Come on, you guys, time for the meeting.

Other patients exit to hall. Tony takes the tray out and returns to help Alan. They walk out into hall.

INT. WARD "A" HALL AND DAY ROOM

The PATIENTS sit in the day room in two half-circles, one behind the other. NEWCOMB and PETE sit facing them.

TONY puts ALAN in a chair in the hall and walks to the day room and sits in the back row.

NEWCOMB

Very well, let's get the meeting started.  
Who wants to begin?

Silence.

PETE

What's the point of having the doctor meet with us, if you're not going to talk to him?

WATSON

Okay, I've got a gripe.

PETE

Let's hear it.

WATSON

How come we don't have more parties on the ward?

RAMSEY

Yeah!

NEWCOMB

I believe you just had a party last weekend, didn't you?

WATSON

Yeah, but that was the only one this month.

RAMSEY

We should have a party every week.

NEWCOMB

Well, gentlemen, I'm not opposed to your having more parties...

Patients cheer.

NEWCOMB (CONT'D)

...but, we'll have to see what the women have to say about it.

WATSON

Oh, they'll want to.

PETE

There must be something besides parties you guys can complain about.

HARRISON stands.

HARRISON

I want to know why I can't leave.

Patients laugh.

NEWCOMB

Mr. Harrison, we discussed this just the other day. We can't let you leave until you're better able to care for yourself.

WATSON

What he means is that you've got to stop jacking off in public.

Patients laugh. Pete controls a laugh.

NEWCOMB

Mr. Watson, you know we don't discuss specifics unless the patient, himself, brings it up.

WATSON

Okay, I won't be "specific." How come certain people, who thinks he's a big television star, gets special treatment on this ward?

NEWCOMB

Assuming you mean Tony Stephens, perhaps we should let him answer that. Tony?

TONY

No.

NEWCOMB

Well, that's that.

WATSON

What do you mean, "that's that?" The guy does what he wants, when he wants. How 'bout some some of those privileges for the rest of us?

RAMSEY

(Leading others)

Yeah! Yeah!

PETE

Keep it down!

NEWCOMB

We have to follow the rules...

WATSON

Then how come he doesn't have to?!

NEWCOMB

In the first place, Mr. Stevens is not my patient. He is part of a special program run by Dr. Davis and...

Alan walks into the area. Everyone turns to watch him. He walks over to Tony and lies face-down across Tony's lap. Patients laugh.

WATSON

Looks like Joey is teaching the kid how to play his skin flute.

Patients laugh.

RAMSEY

Seconds!

PETE

Shutup, you two!

NEWCOMB

Mr. Warren, that's no way to act.

TONY

He can't hear you.

NEWCOMB

Of course he can hear me.

TONY

Not after what you did to him, he can't.  
He can't do anything.

NEWCOMB

We all know how patients can be after  
shock treatments.

TONY

It's been three weeks since you burned him  
and he still isn't coming out of it.  
Look at him!

Tony lifts Alan upright on his lap, like a puppet.

NEWCOMB

Tony, this is unnecessary.

TONY

Show him, Alan. Come on, do something  
for the doctor. Talk! Clap your hands!  
Anything!

Alan sits, staring.

NEWCOMB

Mr. Warren is not your concern.

TONY

You're goddam right he's not my concern.  
He's yours! You made him a vegetable;  
you're the one who should be taking care  
of him!

Tony picks up Alan in his arms, walks to Newcomb.  
Patients laugh.

NEWCOMB

What the hell do you think you're doing?!

Tony lays Alan across Newcomb's lap. Newcomb struggles  
to keep Alan from falling to the floor.

TONY

Now you can be his mother! You can feed  
him, dress him and tuck him in at night!

NEWCOMB

Tony!

TONY

You should have let him kill himself, if that's what he wanted! But no, you had to save him! Well, you saved his body, anyway! So now you can take care of it!

Tony walks away. Patients applaud, cheer.

NEWCOMB

Get him off me!

TONY

No! He's your's now!

Tony runs down the hall toward main door. SMITTY is putting out medication. Pete helps Newcomb pick up Alan.

NEWCOMB

Put him in his room.

TONY

Smitty, let me out of this crazy fucking place!

Pete carries Alan into hallway. Smitty yells to him.

SMITTY

Pete?

PETE

Yeah, let him out!

Smitty opens door, Tony runs out. Smitty closes door.

# INT. TV STUDIO - MORNING

The set has been expanded to accomodate 40 chairs. A banner over the set reads: Happy Birthday, Joey. There is a four-foot cake in the center of the set, with a doll on top that looks like Joey. The doll stands in the middle of the words: Happy Birthday.

LOUISE is walking around the set, looking at the decorations. She is nervous, lost in thought.

TONY enters from the hall, carrying a large box with Japanese lettering on the sides.

TONY

Good morning!

LOUISE

(startled)

Oh, Tony. I was just admiring your set.

TONY

I just finished it last night.

LOUISE

It's beautiful.

TONY

(putting box down)

And here we have flutes for our forty guests.

LOUISE

This is really nice. And the cake! Where did you get that cake?

TONY

Believe it or not, they made it in the hospital bakery.

LOUISE

I don't believe it.

TONY

Are you coming to the show this afternoon?

LOUISE

Yes. And I'm bringing a friend.

TONY

Who?

LOUISE

Alan.

TONY

Alan?

LOUISE

He's my patient now and guess what? Today is his birthday, too.

TONY

Really?

LOUISE

I thought it would make you happy.

TONY

But he's feeling so bad.

LOUISE

It will be good for him.

TONY

Of course it will. Thank you, it does make me happy.

LOUISE  
Good. Now, I really should be going.

TONY  
Before you go, I have something for you.

LOUISE  
What?

TONY  
It's a poem I wrote for you.

LOUISE  
A poem?

TONY  
Would you like to hear it?

LOUISE  
Yes.

TONY  
Louise.  
She was my first love  
and love we did make.  
She came down from heaven  
on a big chocolate cake.

They both smile.

TONY (CONT'D)  
We played together  
and learned a new game.  
But then it was over  
and nothing was the same.  
  
For my life was such,  
and hers another.  
I'll miss her so much  
when...I go...to meet..my...mother.

LOUISE  
Oh, Tony!

Louise throws her arms around him, then breaks away,  
kissing him.

LOUISE (CONT'D)  
Tony, I have to go now. What time is the  
show?

TONY  
One.

LOUISE

I'll be back by then. And after the show,  
we must talk.

TONY

(preoccupied)

Okay.

Louise exits. Tony locks the hall door and walks to control room door, locks it and turns off the overhead lights, leaving only the worklight by the dressing table.

Tony walks to the table, puts the box on it and quickly examines the recorders. He places the box back on the floor, opens the middle drawer and takes out his own recorder. He pulls the mouthpiece off and sits, staring at the glistening knife blade.

MARIANNE walks out from behind the set.

MARIANNE

They all have knives in them, don't they?

Tony jumps up, dropping the knife.

TONY

What are you doing here?

MARIANNE

Watching you.

Tony picks up the knife, slips the mouthpiece back on, and places it on the table.

TONY

Marianne...this...uh...isn't what you...  
think. I just...

MARIANNE

Now, don't get flustered, beautiful.  
I'm not going to tell anybody what's going  
on.

TONY

There's nothing going on.

Marianne crosses to Tony, starts rubbing his arms and chest. She unbuttons his shirt.

MARIANNE

Uh huh, sure, baby. Nothing going on.  
Just a bunch of knives all over the place,  
that's all.



TONY

You don't understand.

MARIANNE

I told you: I won't say anything.

She slips his shirt down over his shoulders.

TONY

What are you doing?

MARIANNE

That is, I won't say anything if we can, you know, mess around a little. Whataya say, stud?

TONY

I...uh...

Marianne reaches down and cups her hand over his crotch, rubbing up and down.

MARIANNE

Oh, come on! I saw you and the doctor smoochin' over here. So, I know you like it.

TONY

All right.

Tony unbuttons and unzips his jeans. Marianne drops to her knees in front of him. He is sweating.

TONY (CONT'D)

You know, Marianne, it really wasn't very nice of you to spy on me like that. I mean, I've made a lot of plans. It's taken me a long time to do all this. It just isn't right for someone to come along and spoil everything.

Tony reaches for the knife on the table. He holds it for a second, then drops it.

TONY (CONT'D)

Oh, I know you said you wouldn't tell anybody, but I don't know if it's worth taking a risk like that.

Marianne isn't listening, but does manage a muffled:

MARIANNE

Uh huh.

Tony puts his hands together, making a double fist, and raises them high over his head.

TONY

I mean, you might change your mind after you thought about it. And if you told anyone, they would try to stop me. You understand, don't you, Marianne?

Tony smashes his fists down on the back of Mariannes neck and she falls to the floor. He zips up his pants, walks to the supply cabinet and returns with a rope and several rags.

He ties her hands and feet, gags her, and drags her into the cabinet. He covers her with a dropcloth, closes the door, and padlocks it.

He walks back to the dressing table, sits and stares blankly into the mirror.

TONY

Oh, mama...

He closes his eyes tightly, clenching his teeth and gasping for air. He moves his hands slowly, firmly along the inside of his thighs, finally stopping on his crotch. He puts one hand on top of the other and massages himself, firmly.

FADE OUT.

FADE IN.

INSERT:

Full-screen camera card reads: JOEY'S BIRTHDAY CLUB.  
MUSIC begins up full, then under for:

GENE

(off camera)

Joey's Birthday Club now presents:  
"Joey's Biggest-Ever Birthday Party!"  
Live for two hours! With forty birthday  
guests! Now, here's your favorite TV  
clown, Joey!!

INT. TV STUDIO

JOEY dances onto the set, singing. GUESTS cheer.

"JOEY"

Joey, the clown  
Is coming around  
To make this a special day.  
This is your chance  
To come and dance.  
It's time to play.

We'll play some games,  
With some funny names.  
It's your special day--  
There's no day like today--  
It's your very own  
Birthday, today.

MUSIC continues and Joey dances around the set, stopping in front of the guests to ask them to dance with him.

INT. WARD 1

Several PATIENTS, including BILLY, MIKE and CHESTER are sitting in a day room in front of the TV. Some are clapping, others dancing. ATTENDANTS stand at the back of the room.

INT. TV STUDIO

JOEY takes a handful of balloons, with his picture on them, and gives them to the guests.

INT. WARD 2

A dozen or more PATIENTS, including DENISE, BONNIE and GRETCHEN, are sitting watching TV. They all are holding flutes. ATTENDANTS stand at the side.

INT. TV STUDIO

JOEY dances with another GUEST. Another GUEST stares intently at the cake, starts drooling. Joey walks to him and wipes off his chin with a tissue.

The guest starts to walk toward the cake, but Joey stops him and puts him back in his seat.

INT. WARD 3

More PATIENTS, including FRANK STEVENS, are watching TV and holding flutes. ATTENDANTS sit with them.

INT. TV STUDIO

JOEY completes his dance, ends up center stage.

"JOEY"

Boys and girls, welcome to Joey's Birthday Club! We've got a wonderful two-hour show for you today! And, we're going to have lots of games, music and cartoons!

GUESTS

Yaaaay!

"JOEY"

But first, I want to tell you all that today is Joey's birthday, too!

GUESTS

Yaaaay!

"JOEY"

So you get to sing Happy Birthday to me!

GUESTS

Yaaaay!

"JOEY"

(singing)  
Happy...

INT. WARD 2

We HEAR rest of song as GRETCHEN, watching television, puts her finger in her nose, takes it out, and puts it in her mouth.

GUESTS

(singing, off camera)  
...Birthday to you.  
Happy Birthday to you.  
Happy Birthday, dear Joey.  
Happy Birthday to you.

INT. TV STUDIO

JOEY and studio GUESTS applaud.

"JOEY"

Thank you, boys and girls. Happy Birthday to you, too! Now, let's play "Joey Says!"

GUESTS

Yaaaay!

"JOEY"

I'll say "Joey Says" and then tell you to do something. And you do it! Then, everybody gets a prize! Ready?

GUESTS

Yes!

"JOEY"

Okay, here we go. Joey says: stand up!  
Joey says: put your hands over your head.

INT. WARD 1

BILLY, MIKE, CHESTER and other PATIENTS follow along.

INT. TV STUDIO

JOEY walks in front of ALAN, speaking directly to him. Alan does not respond.

"JOEY"

Joey says: put your hands down. Joey says: shake hands with the person next to you.

INT. WARD 2

DENISE, BONNIE, GRETCHEN and other PATIENTS turn in different directions, trying to shake hands with each other.

INT. TV STUDIO

GUESTS are still turning and shaking hands.

"JOEY"

Joey says touch your toes!

INT. WARD 3

On the black-and-white television, we see JOEY.

"JOEY"

Joey says: jump up and down.

FRANK STEVENS sits quietly in his chair, holding his flute and staring at the TV.

INT. TV STUDIO

GUESTS are jumping up and down. JOEY stops.

"JOEY"

You're all terrific! Now, Joey says:  
follow me and make two big circles out here  
in the middle of the floor.

The guests follow Joey to front center stage and form two circles, one inside the other. Joey is in the outside circle.

"JOEY" (CONT'D)

Music, please.

MUSIC begins.

"JOEY" (CONT'D)

All right, now everybody start walking  
around, slowly. We'll go this way and those  
in the center circle, go that way.

The two circles move slowly in opposite directions.  
CAMERA follows Joey. They go around several times.

INT. STEVENS'S DINING ROOM

HELEN STEVENS inserts knife into cake.

INT. TV STUDIO

JOEY moves faster. MUSIC is louder, speeds up.

INT. STEVENS'S DINING ROOM

FRANK STEVENS screams at HELEN.

INT. TV STUDIO

JOEY moves faster. MUSIC gets louder, faster.

INT. STEVENS'S DINING ROOM

FRANK slaps HELEN.

INT. TV STUDIO

JOEY moves faster. MUSIC: louder, faster.

INT. STEVENS'S DINING ROOM

FRANK stabs HELEN with the cake-covered knife.

INT. TV STUDIO

JOEY moves even faster. MUSIC gets louder.

INT. STEVENS'S DINING ROOM

FRANK smears blood down his face.

INT. TV STUDIO

JOEY stops, screams:

"JOEY"

Stop!!!

MUSIC stops. GUESTS stop, look at Joey. He recovers.

"JOEY" (CONT'D)

It's time for your prizes!

GUESTS

Yaaaay!

The guests run to their seats.

Joey takes recorders from box and hands them to several of the guests, indicating they should pass them around.

"JOEY"

Now, boys and girls, we're all going to make some music!

GUESTS

Yaaaay!

"JOEY"

If you're watching on television, you get your flutes ready, too!

Guests start blowing on the recorders.

"JOEY" (CONT'D)

Come on, let's all play together!

Joey starts playing the opening theme song. He plays slowly, showing them which finger to move for each note. His voice is shakey...a lump in his throat.

"JOEY" (CONT'D)

Now, I have another surprise for you! Watch me very closely. Take your flute in both hands, like this. Now, turn the mouth part this way. Then, pull hard on both ends until it comes apart.

Joey pulls his flute apart, revealing the knife blade.

#### CLOSE-UPS

Several very quick close-ups showing PATIENTS pulling their recorders apart, revealing knives.

#### INT. TV STUDIO

JOEY puts the knife against his stomach. He is crying.

"JOEY"

Now, hold this part against your stomach... and push hard!

Joey shoves the knife into his stomach. LOUISE and GENE run toward the set from the control room.

The following shots are very quick:



INT. WARD 1

BILLY pushes knife into his stomach.

INT. WARD 2

BONNIE stabs herself.

INT. TV STUDIO

SLOW MOTION: JOEY starts to fall.

INT. WARD 1

MIKE stabs himself.

INT. WARD 2

DENISE stabs herself.

INT. TV STUDIO

SLOW MOTION: JOEY falls. ALAN moves toward him.

ALAN  
Tony, I didn't mean it!

INT. WARD 1

ATTENDANTS scream and run to PATIENTS.

INT. WARD 2

GRETCHEN sits, staring at the knife.

INT. TV STUDIO

SLOW MOTION: JOEY falls. ALAN reaches him. GENE and LOUISE run toward the set. She screams.

INT. WARD 3

FRANK plunges knife into his stomach, gasps:

FRANK

Tony...

INT. WARD 2

ATTENDANTS fall over chairs, grabbing for knives.

INT. TV STUDIO

SLOW MOTION: ALAN holds JOEY, who is bleeding from the mouth. LOUISE runs for Joey, but GENE holds her.

INT. WARD 1

CHESTER stabs himself in the chest, blade springs back.

INT. WARD 2

ATTENDANT takes knife out of GRETCHEN'S hand, discovers it is a plastic, retractable toy.

INT. TV STUDIO

SLOW MOTION: ALAN loses his grip on JOEY, who falls.

INT. WARD 1

BILLY discovers knife is a toy, laughs and stabs his knee, head and arms.

INT. WARD 3

ATTENDANT leans over FRANK, sees a real knife sticking in his stomach, feels for pulse, calls other ATTENDANT.

INT. TV STUDIO

GUESTS are laughing and stabbing themselves and each other.

LOUISE is hysterical; GENE holds her. He is crying. ALAN tries to regain his hold on JOEY, but fails. He stares as Joey falls into the cake, murmuring:

"JOEY"

Mama. Mama. Mama.

Joey falls slowly off the side of the cake to the floor, taking part of the cake with him. The JOEY DOLL falls beside him.

CAMERA MOVES IN on the doll, FREEZE for CLOSING CREDITS.

FADE OUT.

THE END