FADE IN:

INT. SPENCER'S COOL CAFE'

The Year is 1946. We're in Spencer's Cool Cafe', the most happening spot in Manhattan. The music here is, has always been and will always be jazz. Teresa Hendrix and her father, the owner Spencer Hendrix are trying to conduct a conversation as the band jams up a storm. The tenor sax player is Alan Simms, who is married to Teresa. It's bop in its earliest and most raw form.

TERESA

Dad, he's kicking. You want to feel?

SPENCER

Well, whatya know? My grandson sure has some kick to him.

TERESA

Dad, we don't even know if it's a boy or a girl. That would be strange if they could predict that.

SPENCER

Yeah, and someday they'll put a man on the moon, too.

Both laugh.

TERESA

That would be funny, wouldn't it?

SPENCER

Honey, we got to talk.

Teresa knows where this is going.

TERESA

Daddy, we've been over this already. Once I have the baby I don't want to work. And besides...

SPENCER

I know. I know...He's gonna make it big. I know he's good, that's why I hired him. And the boys are good too. But for every one player like Alan, there are 20 like Tyrone over there.

CLOSE-UP

Tyrone Davis is a very unhappy waiter clearing the table. The band is playing a very hot set. Alan goes into a solo that has members of the audience and his band members shaking their heads in amazement. "How can he do that?", they seem to be saying. Various shots of the audience getting into them. The band winds up with a flourish. The interplay between the band and the audience is so heated that when it is over it is almost like an orgasm. Then everybody lights up, just like sex in the movies.

Alan and Teresa are sitting at the bar talking between sets.

ALAN

How's my baby?

TERESA

It's doing fine.

She pats her stomach. Alan smiles.

ALAN

That wasn't what I meant. (winks)

Baby.

Teresa laughs. Spencer comes up to the lovebirds.

SPENCER

Hey, you two. I have someone I want you to meet.

BEN YETNIKOFF comes into the frame. He is a well dressed man in his forties with camel's hair overcoat and a fedora.

SPENCER

Ben is a big wig over at Columbia. He runs the jazz division.

Everyone is duly impressed.

BEN

Alan, I've been coming here once a week for the last month. You're good. Real good.

ALAN

Thanks Ben. I appreciate that. You have some nice acts over there. Nice people. I only wish I could afford all their records.

Teresa smiles. Her baby's going to have his shot. She puts her arms around him and kisses him on the cheek.

ALAN

Not here baby.

BEN

Alan I was telling your father-inlaw that we got a little situation over at Columbia.

SPENCER

Listen to the man.

**TERESA** 

Daddy!!

SPENCER

Simmer down now.

ALAN

I'm with ya, Mr. Yetnikoff.

BEN

Please, Alan, "Ben". Mr. Yetnikoff is my father.

Alan and Teresa smile at each other. He seems down to earth. They trust him.

BEN

So as I was telling Spencer here we have a situation. Some yutz in scheduling booked Benny Goodman all through this week, including Thursday and Friday.

ALAN

Ben, wait a minute. Isn't that the Jewish New Year? Rosh......

Struggling with the rest of it.

TERESA

...Ha Shana.

BEN

Teresa knows her comparative religions. Anyway, Benny's not that religious but he will be out of town visiting his people in the Midwest so we have two days that are already paid for.

(MORE)

BEN (cont'd)

Alan, I make no promises but why don't you swing on down Thursday about 11 AM and we'll see what you can do.

(motions to the band with
 his eyes)

You can bring the boys or not. We have a perfectly good house band. It's your call.

(puts his coat on)

Well, some of us keep regular hours.

(smiles)

I must be moseying along.

(hands Alan his card)
Alan, take my card. Everything you need to know is on there. If you have any more questions, call my secretary.

TERESA

See daddy. I told you something would happen.

SPENCER

I guess your right punkin. I guess you're right.

INT. SPENCER'S COOL CAFE - ONE HOUR LATER

Band is winding up last set. Alan plays more inspired than ever. They end set. Alan steps up to the mike to make his usual announcement.

ALAN

Thanks for coming out tonight. Have a safe trip home.

INT. SPENCER'S COOL CAFE - TEN MINUTES LATER

The place is closing up. The band members each say by to Spencer, Alan and Teresa as they go. They are elated, as they will be joining Alan at the sessions. Alan is putting on his coat.

**TERESA** 

You did the right thing Alan. They're part of the reason you got that shot. Why don't you stay until I'm done? You know I don't like you walking home alone.

ALAN

I'll be fine. Besides I'm tired. Need my beauty rest.

The lovers embrace. Alan heads towards the door.

EXT. NEW YORK CITY STREET - NIGHT

Alan is walking down the street. He sees a group of guys in the distance. He walks closer to them but they don't disperse. As he gets closer we see the gang are all white guys different ages wearing white shirts, ties and bad fitting glasses. Alan takes out his wallet.

AT<sub>1</sub>AN

Here fellas. Take my wallet. I've got a wife and a kid on the way. Take it, it's all yours. Just don't hurt me.

The group breaks apart and a larger man wearing plaid shirt, striped pants with wild long red hair and freckles walks up to Alan. He is Wally: King of the Losers.

WALLY

They can't help you where you're going.

The gang grabs Alan and rolls up his sleeve.

CLOSE UP

Wally King of the Losers. He sprouts buckteeth. He moves down on Alan's arm as camera pans away to a view of the New York skyline. We hear a blood-curdling scream. It is Alan's.

INT. OFFICE MEMEME.COM - DAY

It is now 1999. We are in the offices of mememe.com, an Internet company concentrating on forwarding people's self interest.

WIDE SHOT

Barry Sussman, the CEO. He is a good-looking guy in his early 30's. He is wearing a well-worn polo shirt and khakis. Wide shot of company. It is a loft in the fashionable yet hip Northern Liberties section of Philadelphia.

(MORE)

WIDE SHOT (cont'd)

There are shots of people playing foosball intercut with shots of people furiously working on their computers. Music is blaring in the background.

INT. BARRY'S OFFICE - DAY

Barry is talking to Brian O'Neill from the Mayor's office. He is also joined by his partner James Biddle IV(Biff)

BARRY

So what time is this thing Brian?

BRIAN

8 o'clock, Barry.

BARRY

I'm picking up my tux later.

BRTAN

Oh, didn't they tell you?

BARRY

Tell me what?

BRIAN

Barry, the mayor thought that since it's a technology dinner and you start up guys are the focus we would dress like you guys. When in Rome.

Barry and his partner look at each other in amusement.

BRIAN

I'll tell you again what the purpose of tonight's dinner. The mayor feels that Philadelphia has the potential to be major leader in Technology.

Barry gets a phone call.

BARRY

Hold on guys. I gotta take this. It's my mom.

Split Screen showing Barry and his mom: LEE SUSSMAN. Lee is at home chopping vegetables.

LEE

Hey Mr. Big Shot. I'm making your favorite tonight, Kung Pao Shrimp. (MORE)

LEE (cont'd)

Your father and I haven't seen you and that girl for 2 weeks.

BARRY

Mom. Her name is Treyva and you know her name.

LEE

Honey as long you love her we love her but she only loves you for your money. What happened to that nice.......

BARRY

Mom I have some bad news. I can't make it tonight. I forgot to tell you but there's an important dinner at the Mayor's tonight. I have to go.

Lee is trying to hide her anger.

LEE

That's just...Oh well. The...Mayor. How nice for you. Well, we'll do it another night then.

BARRY

It's a bet Mom. My girl will call you and reschedule.

Entire shot of Lee. She shouts offstage to husband.

LEE

That's great. Just great!!! Mr. Big shot blew us off again!!!

Marvin Sussman shouts from offstage.

Marvin

What else is new!?!?

CUT TO:

INT. BARRY'S OFFICE - DAY

BRIAN

So tell me what you guys do here again?

BIFF

Brian, do you remember the movie "Wall Street" with Michael Douglas?

Greed is good Brian.

BRIAN

Excuse me?

BIFF

Brian that's what Gordon Gekko said in the movie.

BARRY

Michael Douglas.

BRIAN

Oh, yeah.

**BARRY** 

See Brian mememe.com is based on greed.

BIFF

Brian, you see when we're asked about what our values are we always say.....

BARRY

Miss America Brian....

Brian is catching on...sorta..

BRIAN

Miss America contestants always say they wish for world peace. But do you ever see them join the Peace Corps later...no!! They always marry rich husbands with millions in the bank and 3 Rolls Royces in the garage, that's what!! Guys like me who make a good buck in the civil service aren't good enough. Noooooo!!!!!

Barry and Biff are a little scared.

BRIAN

Sorry.....

BARRY

Brian...um..you got it. You see we all say we want world peace. And that's fine but we really want money. I mean can you really be at peace if you're poor? No.

(MORE)

BARRY (cont'd)

Mememe.com is based on that principal. Greed. That's why we're number one with a bullet on the stock exchange and the Peace Corps is still and will always be for losers.

CUT TO:

The exit of mememe.com Barry is saying goodbye to Brian.

BRIAN

Listen, Barry, keep it under your hat but the Mayor is considering you heading The Technology Initiative. He just wants to meet you tonight but it's a done deal.

BARRY

Biff is my partner Brian.

Biff is playing foosball with one of the employees.

BRIAN

Look at that loser Barry. Everyone knows you run the company. It's your choice...I'll see you later. Don't forget to wear your nice T-shirt.

Barry forces a laugh.

BARRY

Good one Brian. He-he-he-

Brian fidgets in his pants pocket. He produces two tickets.

BRIAN

I almost forgot. Barry, are you a
"Xenia, Warrior Princess Fan".?

BARRY

Is that show with the scantily clad women? Not really. It's for losers Brian.

BRIAN

It's my favorite show. Anyway XENACON 19999 is in town this weekend and I thought you'd like them.

Gee is my face red. That's nice of you Brian but my girlfriend and I have plans this weekend.

BRIAN

Don't sweat it Barry. I get that all the time. Well, listen, take em. You never know, you might have some use for them. Or...you can give them away....

CLOSE-UP

Brian has an ominous expression on his face.

BRIAN

To one of your employees. You do have losers here, don't you?

BARRY

They're called Web Designers Brian.

They both laugh.

INT. TREYVA ROSENBERG'S APARTMENT - EVENING

Treyva and Barry are making mad, passionate animal love.

TERESA

(screaming at the top of her lungs)

You are the sun!!! You are the moon!!! Play me!!!

BARRY

Remind me to burn your Barry Manilow albums.

TREYVA

(still screaming)

Neil Diamond!! Oh Yes!! It's Neil Diamond honey!!!! Oh yesssssss!!!!

CUT TO:

A few minutes later. Barry and Treyva are getting ready for the party. Barry is shaving and Treyva is getting dressed.

TREYVA

You should wear your blue shirt.

(offscreen)

That's too fancy. They want us to be ourselves.

TREYVA

Oh, don't tell me you're wearing a polo shirt and khakis!!! That's so (searching for a word)
WHarton.

BARRY

(offscreen)

What, are you making fun of where I went to school?

TREYVA

No, honey, I wouldn't....

BARRY

(offscreen)

I'm just kidding.

TREYVA

I knew that.

**BARRY** 

(off screen)

Anyway, I have some good news.

TREYVA

Good news is always good.

BARRY

I wanted to surprise you but I might as well tell you. At the dinner the Mayor will be announcing the formation of The Philadelphia New Technology Council. And guess who's being named as its first head.

Treyva runs into bathroom and hugs Barry.

TREYVA

Oh honey!!

BARRY

Watch you don't get any shaving cream on your dress.

TREYVA

That's great. I'm just glad they didn't pick that loser Biff.

BARRY

(a little taken aback)
Now, there's no call for that. Biff
is not only my best friend but he's
the lifeblood of his company.
You're forgetting he's the one who
drafted the mission statement in
the beginning.

TREYVA

I know he's your best friend but who are we kidding? Everyone I know thinks you run the company.

BARRY

That's not exactly true. I'm not there for days at a time and Biff keeps things together.

TREYVA

Honey, he keeps things together because there's nothing to fall apart. You made sure of that.

**BARRY** 

I still object to you're calling him a loser. I demand you take that back.

TREYVA

No I will not. It's the truth.

BARRY

Take it back I said.

TREYVA

BARRY

I'm a what? You might as well say it.

TREYVA

Never mind.

**BARRY** 

Say it!!

TREYVA

Face it buddy boy, you don't wanna go there!!

BARRY

I wanna! I wanna!

TREYVA

OK you want me to say it!? I'll say it. Maybe you're a loser too! You happy?! Huh?!

BARRY

Great!! I always knew you never approved of the company!!

TREYVA

(tries to calm down)
Barry face it. Look at Biff. He's
made millions of dollars and what
does he do with it? He builds a
skateboard park? What's up with
that?

BARRY

He built it cause the mayor closed the other one's down. He came off looking good.

TREYVA

All I'm saying is that you should run with this. Forget Biff. You're the talented one.

BARRY

Listen maybe you shouldn't go to the party tonight. I don't want you to become contaminated by all us losers.

TREYVA

We're back to that again?

BARRY

I'm afraid so.

Treyva starts packing an overnight bag.

TREYVA

Fine.

Treyva, why are you packing? This is your place.

TREYVA

I'm going to my mothers for a few days. I need to think.

**BARRY** 

What's to think about? We had a fight. So? You said something you wish you hadn't. I forgive you. Think about the make up sex we'll have later.

TREYVA

Honey?

BARRY

Yes?

TREYVA

She leaves and closes the door. Barry is sitting alone on the bed.

BARRY

(to himself)

Ain't that some shit.

INT. MAYOR'S PARTY NIGHT -

Barry and Biff walk into the Mayor's party.

BRIAN

Hey look who it is. Tweedle Dee and Tweedle Dum.

BARRY

Funny guy.

BRIAN

Seriously, I'm glad you dudes
(trying desperately to be
hip)
could make it. This party was

could make it. This party was starting to get really b-o-r-i-n-g. (MORE)

BRIAN (cont'd)

Listen, there's somebody I want you to meet.

Brian takes them over to meet SAM DAKINS

SAM DAKINS

Barry, I've heard so much about you.

BRIAN

(not correcting, just
 being inclusive)
Sam, this is Barry's partner Biff.
Biff and Barry started mememe.com.

SAM

(thrusts a perfunctory
 hand towards Biff)
Pleased to meet you.

BIFF

My name's Biff. It's Biff.

SAM

(Condescending laugh)
My Bad, Biff. Biff it is.
(turns to Barry)

Barry, you guys are the talk to the town. Greed always sells. Let me tell you geeky boys are where it's

at. First thing tomorrow I'm buying a tattered polo shirt.

(laughs a self

congratulatory laugh.

Then gets dead serious)

You know you nerds ain't the only ones with MBA's. Wharton class of 72, before you little pissants were born. (laughs then slaps Biff real hard

Sound of someone clinging a champagne glass to get everyone's attention. The camera pans to Brian and The Mayor on the dais in the front of the room.

BRIAN

Just wanted to thank everyone for coming out this evening. Now, without further a due, I give you His Honor The Mayor.

THE MAYOR

Tonight you are witnessing a historical occasion.
(MORE)

THE MAYOR (cont'd)

A meeting of the minds, if you will. Philadelphia's on the verge of a new phase. If we are to survive as a city we have to get on board this new ship called The Internet or risk drowning. That's why I have brought together the old

(pauses as camera cuts to computer programmers in their 40's and 50's)

and the new

Council.

(camera cuts the dot com guys in their faded khakis and polo shirts) But if we're going to beat The Bill Gates' of this world we're going to have to do it as a team. So as of today I am creating The Philadelphia New Technology

Forced applause from the older guys, raucous cheers from the dotcom guys.

THE MAYOR

To head this new entity I have chosen a bright new face, not only in the world of technology but in the world of commerce. Someone who understands the new but will reach out to the old. Ladies and Gentleman, I bring you the first head of The Philadelphia New Technology Council, Barry Sussman.

Thunderous applause.

BRIAN

Barry, get on up here pal.

Barry has a sheepish grin as Biff just stares at him.

INT. BARRY'S OFFICE - DAY

Barry goes into his office and sits down. Just then Bob, one of the programmers, sticks his head into Barry's office.

BOB

Barry?

BARRY

What's up Bob?

BOB

Biff asked me to tell you that he's in the break room and he'd like it if you could come over there for a sec.

BARRY

Sure thing Bob. I'll be right over there.

Bob leaves. Barry heads over there.

**BARRY** 

(muttering to himself)

Here we go.

Barry walks into the break room. Biff is sitting down nursing a cup of coffee.

BARRY

Hey Biff. How ya doing this morning? Umm..about last night.

BIFF

I'm the one who should apologize. (extends his hand)
I was out of bounds. Friends?

**BARRY** 

Of course. Always. (shakes Biff's hand.)

BIFF

Listen I was thinking. It's been a while since we've played foosball.

BARRY

Gee I don't know Biff. We both have a lot to get done.

BIFF

Afraid you've lost the touch?

**BARRY** 

(taking the bait)

You forget I'm the one who bought the table in the first place.

BIFF

Listen. How bout a friendly bet? It's been a while since we've hung out. Loser buys dinner. Ok?

You're on.

Both head towards the table and start playing. Barry hits the first ball.

BIFF

Run this by me again? So you really didn't know about this thing last night?

BARRY

I knew you were up to something! It was too good to be true.

BIFF

(twists a knob)

I just want to know what makes you think you're more qualified than me to run that council. And that's one for me.

BARRY

Damn. Listen Biff, it's not like I applied for the damn thing.

BIFF

Well you didn't exactly turn it down did you. That's 2 to nothing.

BARRY

Shit. What was I supposed to do?

BIFF

You could have said, "I'm sorry I don't do anything without my best friend and partner. That's what you could have and should have said.

(makes a great shot) And that's 3 to nothing.

**BARRY** 

Wait a sec, Biff. You're looking at this all wrong.

BIFF

And what way is that? Barry Sussman's way? Is that what you're saying?

Barry finally makes one.

That's one to three. No, that's not what I'm saying at all. Listen for a sec.

BIFF

I'm not going anywhere. This is going to be fun to hear you get out of this.

Barry makes another shot.

BIFF

Damn!! 3 to 2.

BARRY

Whenever people see my name related to the Technology Council, will it say "Barry Sussman" or "Barry Sussman from mememe.com?"

BIFF

Mememe.com of course.

BARRY

Ok. And who reads the trade magazines Biff?

Barry makes another shot. It's a tie game. 3-3.

BIFF

Nice shot. Movers and shakers read those magazines.

BARRY

Ok. So are you getting any of this?

BIFF

(face lights up)

Wait a sec? That's brilliant. You couldn't buy that kind of advertisement.

BARRY

That's what I've been trying to tell you, you yutz.

BIFF

I'm sorry. I've been selfish. So you saw an opportunity and you took it.

Now you're thinking.

BIFF

Ok but let me ask you something.

**BARRY** 

Sure.

BIFF

Why didn't you ask me first?

BARRY

(sarcastically)

Right. And let the mayor's guy think I'm not in total control.

(mimes a knock to Biff's head)

Hello? Anybody in there?

BIFF

I see what you're saying. I never thought about it that way.

Barry scores again.

BARRY

That's the game. I'll see you after work. Have you decided where we're going?

INT. DESPAIR - NIGHT

After eating dinner, Biff and Barry go to Despair, the hottest club in town. As they walk in, the place is wall to wall women.

**BARRY** 

Wow.

BIFF

Wow indeed.

**BARRY** 

There's so many of them.

A beautiful, tall blonde walks past them.

BLONDE

(obviously just to Barry)

Hi.

She walks right by.

BIFF

What!? Nothing? You're not going after that?

BARRY

What's to go after? I'm attached.

BIFF

Whoa. Did you or did you not tell me you had a fight with Treyva?

BARRY

She just needs to cool off.

BIFF

Time was, the Barry I knew would have had 5 phone numbers during the time we just had this conversation.

BARRY

That hasn't changed. The kid still has his stuff.

BTFF

(makes that whip sound)
Wha..chchhhhhh!!!

BARRY

Don't go there boyfriend.

BIFF

(takes a 20 dollar bill
 out of his wallet)

My old buddy President Jackson says you've lost your touch. Furthermore Old Hickory says you can't get more than phone numbers.

BARRY

(takes out a hundred
dollar bill)

Oh yeah Well Ben Franklin says I can get 10.

BIFF

(takes out a hundred
dollar bill)

You're on.

A two minute montage of Barry coming up to various women in the club. Occasional shot of Biff with his jaw open.

EXT. TRENDY BAR - NIGHT

Barry and Biff are walking to Barry's car.

BIFF

Wow. You're still amazing. I'm speechless.

**BARRY** 

Well when you've got it, you've got it.

BIFF

You calling them?

**BARRY** 

(Throws numbers in trash) Nah.

BIFF

So what's up for tomorrow.

**BARRY** 

Nuthin'. Just watching TV.

BIFF

Barry?

BARRY

Yes Biff.

BIFF

You were fucking amazing in there.

**BARRY** 

I know.

BIFF

And I'm sorry about getting upset earlier.

**BARRY** 

Don't sweat it.

BIFF

So what's up for this weekend with Treyva being out of the picture.

(Barry glares at him)

Well, at least for the weekend. Right?

That's better. I dunno. Remember that weird guy from the Mayors office?

BIFF

Sure. The one who went off on the Peace Corps thing. What was that about?

BARRY

I haven't a clue. Anyway, weirdest thing. He gave me free tickets to Xenacon 1999.

BIFF

No way!

BARRY

Way!

BTFF

What he do that for?

BARRY

I have not a clue.

EXT. PHILADELPHIA CONVENTION CENTER - DAY

CLOSE-UP

Barry. He is standing outside of Xenacon 1999 and he is not too happy. In front of him are dozens of people walking in. It is a madhouse. Some people are in street clothes but most are in costume. For those not in the know, "Xena Warrior Princess" was a popular syndicated show in the mid to late 90's about a Conan like female in the days of ancient Greece. Most of the people going in are in costume representing a character from the show. A guy dressed up as Ares, the god of war comes up to Barry.

ARES GEEK

Hey, who are you supposed to be? Sam Raimi?

BARRY

Huh?

Sam Raimi is the producer of the show. For the next few minutes we are treated to a montage of the convention and the various attractions as Barry walks around taking it all in.

He is actually enjoying himself on some level. One room has a symposium "Xena Warrior Princess - Building a Bridge Between Lesbian Single Moms and Their 14 Year Old Sons". There's a virtual reality stand that lets you join in on several adventures. Another stand has a meet and greet with Joe Namath. He has absolutely no connection with the show whatsoever but he always shows up at conventions. And so on. We get the feel of the hustle bustle of a real convention. People seem to be having fun.

Barry goes into the bathroom.

INT. BATHROOM

A bunch of people dressed up in costumes from "Xena-Warrior Princess" are gathering in bathroom.

ARES LOOKALIKE

Hey look at this dude, without his costume. He's more of a loser than we are.

Group laughs.

JOXER LOOKALIKE

Why don't you leave the guy alone? He's not bothering anybody?

Barry tries to ignore them and finishes his "business". Huge Xena look-alike is next to Barry doing his "business".

GABRIEL LOOKALIKE

Well, you're bothering us. How bout them apples.

"GABRIEL" shoves "JOXER". Barry finishes up. He heads towards the fracas.

BARRY

Hey fellas. C'mon. It's three of you against one of him.

CUT TO:

"XENA" turns around. It's WALLY KING OF THE LOSERS.

WALLY

Well, technically it's 5.

CUT TO:

"JOXER" grabs Barry. The other's fall suit. Wally seems like he's growing. He walks towards Barry, getting larger and larger until he sprouts buckteeth. He goes for Barry's arm.

CUT TO:

INT. XENACON - HALLWAY OUTSIDE BATHROOM

A hideous scream comes out of the bathroom. A rent-a-cop runs towards the bathroom and goes inside. There's only Barry sitting on the floor in total shock. Barry is holding his arm.

RENT-A-COP

Lemme see that arm.

Barry lifts his hand covering his arm. CLOSE-UP. Huge bite that almost looks like the letter L. It's already swelling up.

CUT TO:

NURSES STATION. Barry is getting patches up by a pretty nurse as the rent-a-cop is questioning him.

RENT-A-COP

Can you identify the perpetrator or perpetrators Mr. Er, er, ........

**BARRY** 

Sussman.

RENT-A-COP

How bout him?

He points at one of many "Joxers".

**BARRY** 

Gee, I don't know.

It's clear to audience that this is not one of them. He's middle aged and dumpy. The gang that jumped him was goofy looking but athletic at the same time. This goes on for a few times. Each person looking nothing like the people in the bathroom. The more contrast, the funnier it'll be.

CUT TO:

EXT.- CONVENTION CENTER. The rent-a-cop is holding a piece of paper.

What's this?

Barry's still in somewhat of a haze.

RENT-A-COP

It's nothing. Just something that says you won't sue...yada yada yada............

Barry signs without looking. Something's up. Usually Barry wouldn't sign a contract without going over it with a fine tooth comb. A cab pulls up.

HACK

Somebody call for a cab?

CUT TO:

INT. BARRY'S APARTMENT - DAY

Barry plays message on answering machine. Message is from Treyva. She's late. Will be coming back tomorrow.

CUT TO:

INT. BARRY'S APARTMENT-NIGHT

Barry tries to call his parents. The number is unlisted. He makes dinner. He goes to bed but has a hard time getting to sleep. He keeps tossing and turning.

DISSOLVE TO:

We see a boy about 8 years old. He is pudgy and wearing glasses with coke-bottle lenses. He is playing dodgeball. The kid is obviously Barry. The ball comes furiously at him as he dodges successfully but not without an outpouring of sweat.

THE GROUP

(offscreen)

Fatty, Fatty Bo Fatty!!

BARRY

Hey Stop!!

THE GROUP

Fatty!! Fatty, Fatty Bo Fatty!!!

Fatty!! Fatty, Fatty Bo

Fatty!!!Fatty!! Fatty, Fatty Bo

Fatty!!!Fatty!!

(MORE)

THE GROUP (cont'd)

Fatty, Fatty Bo Fatty!!!Fatty!!

Fatty, Fatty Bo Fatty!!!

BARRY

(dodges the ball)

Cmon guys. Stop.

The camera pans and we see that all the boys and the girl look like regular boys and girls of that age from the neck down but have Barry's face.

KID #1

Barry's a fatty!!

KID #2

Yeh. Barry's a big Fatty!!

**BARRY** 

Still running around. Cmon guys.

Stop.

Suddenly it looks like Barry's going to get hit the ball but he swallows the ball instead.

KID #2

Oh my God!! He ate the ball!!

KID #5

What are we gonna do?

KID #7

Throw him a sandwich.

KID #5

Good idea.

The kids start throwing their sandwiches at Barry. He eats all of them as he gets larger and larger with each bite.

KID #2

What are we going to do if we run out of food.

Kid#8 looks in his bag. It's empty. Everybody looks around.
All the food is gone.

THE GROUP

Uh oh.

Barry starts eating the kids one by one as he gets bigger and bigger. He wakes up in a cold sweat.

BARRY (to himself)
This can't be a good sign.

CUT TO:

EXT. PHILADELPHIA- DAY

Barry walking to work. His company. As he's walking in everyone's walking out. Someone is walking out past him. Looks like she's carrying all the contents from her desk. Camera pans, following Barry upstairs as he walks into office. The place is crawling with dour men with dark suits and even darker glasses packing everything up. He looks into the room as the FBI is questioning his partner

CUT TO:

INT. BIFF'S OFFICE- DAY

Biff is balling his eyes out.

BIFF

I'm so sorry. I'm so sorry.

AGENT ANDERSON

Mr. Sussman. I'll see if I can spell it out in layman's terms.

BARRY

Yes?

AGENT ANDERSON

Your partner is a motherfucking thief.

**BARRY** 

You can be a little less layman if you wish.

INT. BARRY'S CAR- DAY

He is driving to his girlfriend's house.

INT. TREYVA'S APARTMENT- DAY

Close-up of Treyva having sex with the pizza boy.

INT. BARRY'S CAR- DAY

He's driving over. She'll calm him down, he's thinking. Hoping.

BARRY

She'll know what to do

CUT TO:

INT. TREYVA'S APARTMENT- DAY

Barry walks in on Treyva having sex with the pizza boy. Barry is dumbstruck.

BARRY

Treyva!?!? You too?!?!

TREYVA

I can explain. Why aren't you at work?

Pizza boy still banging away. Doesn't even bat an eyelash.

BARRY

The company no longer exists. Biff has been skimming off the top. Feds closed us down.

Treyva's tone has suddenly changed from a really bad job of lying to total disinterest. Pizza boy's still doing his thing.

TREYVA

Oh I see. Well don't let the door hit ya where the good lord split ya. Oh yess!!! Honey!! That's it. Yessssss!!!!!!!

CUT TO:

EXT. BARRY'S APARTMENT COMPLEX- NIGHT

Barry's standing outside his apartment building wearing nothing but his boxer shorts. He's shivering. Everyone in the building is standing outside.

SUPER

Wow, dude. It seems your apartment was the only one to catch fire.
Must have been the wiring.

(MORE)

SUPER (cont'd)

We'll have that looked at first thing in the morning.

Barry looks at him. Camera pans to firemen busily trying to put out fire in Barry's apt.

CUT TO:

Shot of Barry's neighbors standing around in bathrobes and such very annoyed with him.

CUT TO:

EXT. BARRY'S APARTMENT HOUSE - DAY

Barry brings his record collection up from the basement as the super waits at the entrance. The super hands him a clipboard and points to various places on the board.

SUPER

Sign here, here and here. You'll let us know when the insurance company pays up won't you?

BARRY

No problem.

SUPER

Well, good luck to you then. I'm sure things will pick up.

BARRY

I sure hope so.

Barry gets into his car and drives off.

SUPER

Loser.

CUT TO:

EXT. NEW JERSEY- DAY

Aerial shot of a country road. Zoom in on back of Barry's car. Close-up of about 10 boxes and milk crates of records jammed into Barry's car.

CUT TO:

INT. COWTOWN MANAGER'S OFFICE- DAY

MANAGER

It's 20 bucks a day if you want to be outside. 10 bucks if you want "the field". Trust me, you don't want "the field". You got some nice merchandise there. You'll do fine.

CUT TO:

EXT. FLEA MARKET- DAY

Barry is set up. People are walking past him not even seeing him. Next to Barry is a Tarot Booth. It is owned by MADAME ROSA. She is en exotic looking African-American woman in her early 70's dressed up like a central casting Gypsy.

MADAME ROSA

You're new here aren't you?

BARRY

(sarcastically) Gee, how'd ya guess?

MADAME ROSA

(goes back to setting up booth)

I get it. Don't want to be bothered. That's OK by me.

**BARRY** 

Listen, um....

(grasping for name)

MADAME ROSA

Madame Rosa son. Madame Rosa.

BARRY

I've had a real rough couple of days.

MADAME ROSA

You're allowed. So tell me. You got any good stuff over there?

BARRY

(deadly serious)
It's all good stuff.

MADAME ROSA

Oh OK. You're not snotty.

There I go again.

MADAME ROSA

No, no. I'm all up in your business and you probably haven't had any breakfast yet. Can I buy you breakfast?

BARRY

That would be nice. I could use a nice breakfast.

EXT. BARRY'S STAND - DAY

Barry is eating a hot dog.

BARRY

Well that's not exactly what I had in mind but it'll do. Thanks.

MADAME ROSA

You're quite welcome. Now where were we?

BARRY

We were talking about music.

MADAME ROSA

So got any jazz?

BARRY

John Coltrane jazz to you?

MADAME ROSA

You know better than to ask that question.

**BARRY** 

Then I have jazz.

MADAME ROSA

Don't worry. Records are big these days. People will come. They are in good shape I hope.

BARRY

Big rough looking biker type white dude comes up to her booth.

MADAME ROSA

Well. I have a customer young man. We'll talk later.

CUT TO:

INT. MADAME ROSA'S BOOTH- DAY

MADAME ROSA

Let's see what the cards tell us.

BIKER DUDE

They better tell me something good or I ain't payin'.

BARRY

The cards know what they know. I only interpret for the uninitiated.

Madame Rosa shuffles the deck. She then places them in front of her.

MADAME ROSA

Ok you have the queen of ......

BIKER DUDE

Just get to the good stuff.

MADAME ROSA

You sure now?

BIKER DUDE

Yes, you old hag. I'm sure.

Madame Rosa smiles a devious smile.

MADAME ROSA

All righty then. I see a really stupid guy who beats his girlfriend because he smokes too much weed. She got a restraining order for you because of this. I see you spending several years in Jail.

BIKER DUDE

What the hell are you talking about you bitch.

MADAME ROSA

Like I said, the cards only see what they see.

I'm not paying for this bullshit. Adios you old witch.

Biker dude gets up and grabs her money and runs out of the tent.

CUT TO:

EXT. MADAME ROSA'S BOOTH- DAY

Outside Madame Rosa's tent. Barry tries to stop Biker dude and gets swatted down like a fly.

INT. MADAME ROSA'S TENT- DAY

Madame Rosa puts ice on Barry's eye.

MADAME ROSA

Here keep that on while I read your cards.

Madame Rosa sets up the cards. Use jump cuts to show this process.

EXT. HIGHWAY-DAY

Aerial shot. Madame Rosa's car on its way somewhere on a Jersey highway just having left

MADAME ROSA

There's something very, very strange going on here.

BARRY

What's going on?

MADAME ROSA

Not sure. The cards are telling me there's something very important that you're telling me.

BARRY

Of course I haven't told you everything. We haven't exactly talked that much.

MADAME ROSA

Did you have something traumatic happen recently?

Well, let's see. My company went under. I walked in on my fiancé fucking the pizza boy and my apartment burnt down. Does that count?

MADAME ROSA

That would do it Barry. That would do it.

BARRY

Aren't you going to do my cards?

MADAME ROSA

Don't you worry child. You're getting the whole treatment.

BARRY

I can't pay you.

MADAME ROSA

You already have.

She makes a friendly gesture towards the swollen eye. She chuckles. Continues to do the cards as she talks.

MADAME ROSA

Has anything else happened?
Anything strange before all this?

BARRY

Well, there was the ......

MADAME ROSA

Go on.

BARRY

Naaah.

MADAME ROSA

Tell me. It might be important.

Barry shows her his wound. She gets up from the chair and inspects it very closely.

MADAME ROSA

This changes everything.

BARRY

What do you mean?

MADAME ROSA

Barry, do you mean in fate? Destiny?

BARRY

I believe in very few things these days.

MADAME ROSA

Barry, I have some good news and bad news.

BARRY

What do you mean?

MADAME ROSA

What I mean is that you were sent to me. I help people like you. I can help.

BARRY

You've been taking that new medication haven't you. The one that starts with P and rhymes with Braniac.

Madam Rosa seems to get larger, like Gandalf in "Lord of the Rings" when Bilbo challenges him.

MADAME ROSA

This is very serious son. Very serious indeed.

Barry simmers down like a puppy that's been hit with a balled up newspaper.

BARRY

Ok. Please help me. What's the bad news?

MADAME ROSA

The bad news is that you in grave danger child.

She looks at her watch. Gets up from the chair.

MADAME ROSA

The Place is about to close. Help me get packed. You got anywhere to sleep other than that car of yours?

**BARRY** 

No.

MADAME ROSA

You're gonna stay with me for a little while. No arguments. You'll help me set up in the morning, pack up at night in return for room and board and of course me helping you with your problem.

BARRY

Yeh. I'm still waiting to hear about that.

MADAME ROSA

Barry, do you like creamed chipped beef?

**BARRY** 

How'd ya know?

MADAME ROSA

You'd be surprised at what I know. Surprised.

INT. DINER- EVENING

WAITRESS

Who had the salad?

MADAME ROSA

That would be me.

BARRY

And I had the crea......

WAITRESS

I know sweet cheeks. I may not be Sherlock fucking Holmes but there's only one other entrée in this here party. You get my meaning Einstein?

Miss Congeniality slams down the creamed chipped in front of Barry.

MADAME ROSA

Barry have you ever had a waitress talk to you like that before?

BARRY

Matter of fact I haven't. She's one rude witch.

MADAME ROSA

She's the nicest one here. Matter of fact she was featured in Philadelphia magazine as being the nicest waitress in the tri-county area. You got it alright.

BARRY

Got what!?!?! You're driving me crazy already with that!

MADAME ROSA

Don't you raise your voice at me!!!

BARRY

Sorry. But what do you have.

CLOSE-UP on Madame Rosa. Suddenly everything is quiet and the lights get dimmer.

WAITRESS

Sorry about that folks. Minor power outage.

Lights go back up.

MINOR CHARACTER

There we go.

Back to CLOSE-UP of Madame Rosa, only this time with the lights on.

MADAME ROSA

Barry you have the ..........

EVERYONE IN THE DINER

Da-duh!!!!!

MADAME ROSA

The Mark of the Loser!!!!

Everybody gasps.

THE ENTIRE DINER

Gasp.!!!!!

MADAME ROSA

Whosoever has the mark of the loser must overcome all their fears within 72 hours. If this is not achieved you will be a loser for all eternity.

(MORE)

MADAME ROSA (cont'd)

All losers spend their lives in "The Valley of the Losers" except for once a year when they can visit their families. Nobody knows when that'll be. They just show up.

BARRY

How do I know you're not just some crazy woman?

MADAME ROSA

You don't.

WATTRESS

Will there be anything else?

BARRY

Let me get this.

WAITRESS

Son, let the lady pay. You don't look like you can afford the toast here, much less two meals.

**BARRY** 

(to Madame Rosa)
I'm ready to accept your help.

INT. MADAME ROSA'S BASEMENT - NIGHT

The place is done up in early fortune teller. There are many vials and weird plants and lots of red velvet. There is also a state of art computer.

**BARRY** 

What do I do?

MADAME ROSA

First write down all your fears.

Barry writes down stuff while Madame Rosa mixes a potion. He finishes.

**BARRY** 

Now, what do I do?

MADAME ROSA

Feed it into the scanner.

BARRY

Is that necessary?

MADAME ROSA

Do you want my help or what?

Barry feeds the list into scanner. As he does this the computer turns on. A beautiful African woman comes up on the screen. She has the look of a woman from a time long past.

MADAME ROSA

Barry, meet the queen of Sheba.

BARRY

(playing along) Hi Queen.

The Queen of Sheba

Hi Barry.

BARRY

Wow, what they're able to do with computer graphics these days.

MADAME ROSA

Look into her eyes and let her see her soul.

Barry complies.

The Queen of Sheba

(to Madame Rosa) He has it bad doesn't he?

Madame Rosa Nods. The Queen rolls her eyes and goes into a trance. The whole room shakes and the room changes several colors. A gold colored envelope comes out of the printer. Madame Rosa takes it and hands it to Barry.

MADAME ROSA

This is your revised list. You must show this to nobody. Not even me. It is now 12 midnight. You have two more days to do everything on that list.

THE QUEEN OF SHEBA

Good Luck. Barry.

They go to leave.

BARRY

Don't you want to turn it off?

MADAME ROSA

It's on a timer. Let's go, you have to get up.

As they walk up there is a close-up of the back of the computer. It's not plugged in.

INT. MADAME ROSA'S KITCHEN- DAY

Barry walks into Madame Rosa's kitchen. A very attractive black woman in her late 20's and a young boy are having breakfast. The woman is Madame Rosa's granddaughter MAVIS and the boy is Mavis' son MALCOM.

MADAME ROSA

Barry this is my Granddaughter Mavis and this is her son Malcolm.

MAVIS

Pleased to be of your acquaintance Barry.

MALCOM

I'm her great-grandson.

**BARRY** 

I'm sure you are Malcolm. I'm sure you are.

Mavis smiles.

MAVIS

Barry. Your one of Grandma's, um, projects. Aren't you?

MADAME ROSA

Child!!

MAVIS

Now c'mon Nana. I know you own this house and don't think Malcolm and I aren't grateful but let's call it what it is. Barry's a ...

MALCOM

(with no malice whatsoever) a loser.

MADAME ROSA

That'll be enough. Now Mavis, Barry's coming with me to the Flea Market today.

(MORE)

MADAME ROSA (cont'd)

They're closed tomorrow so he'll be going to New York to do some things. Can you take him to the train station?

MAVIS

Sure Nana. Barry seems harmless enough.

BARRY

Gee, thanks.

MAVIS

Maybe he'll have a sense of humor when he has some breakfast in him.

EXT. MADAME ROSA'S HOUSE-DAY

Mavis and Malcolm are seeing Madame Rosa and Barry off as they leave for the flea market.

MAVIS

By Nana. See ya tomorrow Barry. Don't let her lift anything heavy. She's got arthritis you know.

MADAME ROSA

Girl what do you know about no heavy lifting. Sheeat.

MAVIS

(points to Malcolm)
I lifted this one for 9 months.
That's all the heavy lifting I need, thank you very much.

EXT. FLEA MARKET- DAY

Madame Rosa and Barry are setting up at the flea market.

BARRY

Can I ask you a question?

MADAME ROSA

Sure, I can't promise I'll answer.

BARRY

What made you start helping people like me?

MADAME ROSA

Maybe I'll tell you another day.

BARRY

There is no other day. Or did you forget?

MADAME ROSA

(amused)

So you are right child. So you are right.

BARRY

So, will I hear or not?

MADAME ROSA

You really want to hear this?

BARRY

Yes.

MADAME ROSA

I grew up in New York. My father owned a Jazz club. You might have heard of it. It was called Spencer's Cool Cafe.

BARRY

Only one of the premiere Jazz clubs of New York just after World War II.

MADAME ROSA

I forgot. You do know you're music. Anyway my husband was Alan Simms, a promising horn player.

BARRY

There's been stories of the legendary Alan Simms. Some say he was better than Miles. Then he disappeared. There's no recording of him anywhere.

MADAME ROSA

Miles was great. I don't really know if my baby was better but he was as good. As I was saying.

DISSOLVE TO:

EXT. MANHATTEN - NIGHT

We return to the scene from beginning of the movie. Now the gang is gone and Alan is lying on the sidewalk holding his arm. He's got a huge bite mark on his arm.

CUT TO:

INT. TERESA AND ALAN'S APT. - NIGHT

Alan stumbles in holding his arm.

TERESA

What happened!!!!

ALAN

It's nothing. I just got mugged.

TERESA

(running over to her man)
That don't look like no mugging.
We're getting you to a hospital.

ALAN

No. I'm not going to no hospital.

MADAME ROSA

His life fell part over the next three days. The next day he had a recording session. Ben Yetnikoff, a bigwig from Columbia, saw my Alan at my father's club. He invited him to fill in for Benny Goodman, who was going home for the Jewish High Holidays. It was a disaster.

A recording studio at Columbia. Alan is picking up his trumpet.

BEN

Ok, Alan, whenever you're ready.

Alan tries to blow but a pitiful noise comes out.

BEN

Relax Al. Do what you did the other night at the club.

Alan picks up the horn again and the same thing happens.

MADAME ROSA

(voice-over)

Mr. Yetnikoff was very nice. He told Alan to come back the next day. Unfortunately he never made it.

CUT TO:

EXT. CAR ACCIDENT - DAY

Alan is sitting in a car that has crashed into a car full of nuns. Both parties are dazed but nobody seems to be badly hurt.

MADAME ROSA

(voice-over)

That morning on the drive to the studio he swerved to avoid a mother and a baby carriage and hit a car full of nuns. Nobody was hurt but by the time the matter was cleared up Alan was 2 hours late to the session.

INT. COLUMBIA RECORDS - DAY

BEN

Get the hell out of here loser!! You'll never blow trumpet in this town again!!!

INT. SPENCER'S COOL CAFE - NIGHT

Alan is playing with his band.

MADAME ROSA

(voice-over)

That night Alan had his best set ever. The joint was jumpin'. Even Ben Yetnikoff was there. I don't know why but he cooled off and was willing to give my baby one more shot.

BEN

Al, that was something. `
(takes a piece of paper
out of his coat pocket)
(MORE)

BEN (cont'd)

Just in case you plan on getting into anymore car accidents I'm signing you to a one year exclusive contract.

Alan and Teresa embrace.

TERESA

I told you he'd make something of himself Daddy.

SPENCER

Yeah, yeah.

MADAME ROSA

(voice-over)

He went back on stage and did even better than ever. I heard Ben Yetnikoff on NPR a few years ago say Alan's last set was one of the most memorable moments in his whole career in music.

BARRY

(off-screen)

So what happened next.

MADAME ROSA

(voice-over)

He went out for a cigarette and never came back. That's the last I ever saw of him.

INT. SPENCER'S COOL CAFE - DAY

Spencer and Teresa are in his office talking. He has strong box on his desk.

MADAME ROSA

(voice-over)

The next day my dad called me into his office. I never saw him so serious.

TERESA

(crying)

What do want Daddy? Is it Alan? Do you know something?

SPENCER

I think I do. But not what you want to hear.

TERESA

(crying harder)

He's dead!! That's it isn't it.

SPENCER

I don't think he's dead.

TERESA

Oh thank God!

SPENCER

Honey, it's doubtful you'll ever see your husband again.

**TERESA** 

Daddy I'm confused.

SPENCER

Teresa. I'm pretty sure whatever happened to Alan is not something modern science can explain.

TERESA

What do you mean?

Spencer takes some pictures out of the strongbox.

SPENCER

You've been through a lot already.

TERESA

Daddy. Just tell me what you want to tell me. I'm a grown woman and I'm not in the mood for games.

Spencer shows her a picture of a beautiful white woman with black hair.

TERESA

Who's that woman?

SPENCER

That's your mother Teresa.

MADAME ROSA

(voice-over)

Daddy was right. I was through a lot. I wasn't in the mood to hear that everything I was told was wrong. My mom wasn't from South Carolina and she didn't die in childbirth. And she wasn't exactly white. She was a gypsy.

(MORE)

MADAME ROSA (cont'd)

They met when he was in France during WWII Daddy went on to tell me that if anyone could help me sort things out it was my mother. That night I was on a plane to Paris.

## EXT. FLEA MARKET- DAY

BARRY

So what happened next? Did you're mom teach you about The Mark of the Loser?

MADAME ROSA

That's enough about me today. Don't you have some work to do?

BARRY

(looks at his list)

Yes I do.

MADAME ROSA

Well then you better get to your business. Just be back by 5 to help me set up.

**BARRY** 

What if I'm in the middle of something?

MADAME ROSA

You forget you wouldn't be in the middle of nothin' if it weren't for me.

**BARRY** 

Point taken. See you at 5.

Barry hops in his car and speeds off.

EXT. NEW JERSEY- DAY

Barry looks at his list as he drives. First item says "fear of confrontation"

CUT TO:

EXT. PHILADELPHIA COUNTY JAIL - DAY

Barry pulls up in front of The County Jail.

CUT TO:

THE WAITING ROOM OF THE COUNTY JAIL

Biff walks in. He's not exactly happy to see Barry.

BIFF

Oh, it's you. I thought it was my lawyer.

**BARRY** 

Is that all you have to say for yourself?

BIFF

I don't have to say anything to you.

BARRY

No you don't but it would be nice.

BIFF

It would be nice if the tooth fairy came every night but it doesn't happen.

BARRY

So why? Why did you do it?

BIFF

Why does anyone do anything Mr. Sussman? Why did Hannibal cross the Alps? Why did Sir Alexander Fleming discover Penicillin?

**BARRY** 

I'll bite. Why?

BIFF

(stands up)

I'll tell you why, you arrogant bastard. Because no matter how hard I worked the company was always your company. So I thought it was time to get mine. That's why. You satisfied.

BARRY

(getting up to leave) Treyva was right.

BIFF

About what ?

**BARRY** 

You are a big loser. See ya Biff.
I'll send you some KY.
(gets up to leave)

BIFF

I hear you're not doing that well yourself.

**BARRY** 

Whatever do you mean?

BIFF

I know all about that mark on your arm.

**BARRY** 

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

BIFF

Who's the loser now? Huh? Who's the loser now!!!!

**GUARD** 

I think that's about enough.

(to Barry)

You'll have to leave. You're getting him excited.

**BARRY** 

But I didn't do anything.

GUARD

Did I ask you what you did?

BIFF

(calms down for a second) He's right. You better leave.

CUT TO:

INT. I. GOLDBERG'S - DAY

Barry is buying rock climbing equipment.

CUT TO:

EXT. HIGHWAY-DAY

Barry looks at his list. The next item is "fear of heights"

EXT. RALPH STOVER STATE PARK - DAY

Barry is rock climbing at Ralph Stover State Park. He's doing pretty good too. He's elated that he's actually conquering his fear of heights.

**BARRY** 

Whooooooooooooooo!!!!!

Suddenly the rope starts to fall.

BARRY

What the?????

Wally King of the Losers appears on the cliff looking down holding the thing that holds the rope.

WALLY

Looking for this.

At this point Barry is holding on for dear life on a ledge. We hear a loud "clang!!" and Wally falls off the Cliff.

WALLY

Oh noooooooooooo!!!!!!!!!

Madame Rosa swoops down with mountain gear and all and picks us Barry.

**BARRY** 

You're full of surprises.

MADAME ROSA

That's the same rascal who got my Alan. I've been wanting to do that for many, many years.

They reach the top.

BARRY

The police are going to want to ask you questions. I'll cover for you.

MADAME ROSA

Cover for who? Do you see a body? (points to ground)

Wally is nowhere to be seen.

BARRY

That's odd.

They start walking to car.

MADAME ROSA

(matter of factly)
Oh he'll be back. You'll be seeing
his sorry ass again. I can
guarantee you that.

EXT. HIGHWAY-DAY

Madame Rosa is driving back.

MADAME ROSA

You can get your car after all this is over.

BARRY

What if

(hesitates)

You know?

MADAME ROSA

You become a loser for all eternity?

BARRY

Well I wouldn't put it that way.

MADAME ROSA

Then I'll give it to Mavis.

BARRY

I still don't get the mountain climbing thing.

MADAME ROSA

You still want to hear what happened when I met my mother?

BARRY

Sure.

EXT. GYPSY VILLAGE - DAY

It's 1945. A young Teresa shows up in the village with her suitcases. A big man with a huge moustache comes up to her.

MADAME ROSA

(voice-over)

When I showed up in the little gypsy village of St. Francois I was met by my Uncle Albert.

ALBERT

You must be Teresa.

TERESA

And who the hell are you?

ALBERT

(lets off a jovial laugh)
Ah yes. Very much your mother's
daughter. Quite the sparkplug.
You'll fit in no problem.

TERESA

Where's my mother?

ALBERT

She's about 4 hours from here by mule. Then another 2 on foot. Gimme those.

TERESA

My high heels?

ALBERT

Yes.

She hands him her high heeled shoes. He hurls them into the field.

TERESA

What are you doing!!??!!??

ALBERT

Saving you from a broken leg that's what. You don't need them here. Now let's go.

She hops on the mule with Albert.

MADAME ROSA

(off-screen)

He wasn't lying. It was that long. My mother lived on the just at the base of the French Alps. Over the next year I learned everything there was to learn about the Gypsy way in general and The Mark of the Loser. And about mountain climbing too.

INT. MADAME ROSA'S CAR - DAY

BARRY

You never cease to amaze me.

CUT TO:

EXT. MADAME ROSA'S HOUSE - EVENING

Barry, Mavis, Malcom, Barry and Mavis' Boyfriend Michael are sitting down at the table.

MAVIS

Barry you are an honored guest tonight.

MICHAEL

(whispers to Mavis)
I thought I was an honored guest.

What makes him special?

MAVIS

(whispers)

Can we talk about this later?

MICHAEL

I'd like to talk now.

Mavis gets up and drags Michael to the porch.

MAVIS

What's wrong with you? You never complained before.

MICHAEL

Well, it's just that we've been dating for 3 years. Your grandma has never treated me that well.

MAVIS

Now Michael you know that's not true. She's always treated you like family.

MICHAEL

Yeah, right. She's got like 6 different courses in there.

MAVIS

Now you know she always does that with...with her projects.

(touches Michael)

Sweetie. What's really wrong?

MICHAEL

You know.

MAVIS

We've been through this a thousand times. You know UCLA is the perfect place for me.

MICHAEL

What about Malcom? Have you thought about him?

MAVIS

Don't even go there.

MICHAEL

Well then what about this? Have you thought about me? I'm about to make partner. And you want me to move to strange city and start all over?

MAVIS

That'a different. You're one of the best lawyers in the city. And you even said the L.A. district attorney's office wants you. What's the problem.

MICHAEL

Partner. I'm being made partner? Did you even hear a word I said?

MAVIS

I heard every word. It's obvious your partnership is more important than me.

MICHAEL

Nobody's more important than you honey.

MAVIS

Then prove it. Come with us to California.

MICHAEL

(kisses Mavis on the forehead) Goodbye Mavis. You'll make a great doctor.

MAVIS

I'll see you in a couple of weeks when you come out for the law seminar, right?

MICHAEL

I don't think so.

(heads towards car)
Gary Weinbloom's been wanting to
go in a bad way. Good luck. Say
goodbye to Malcom for me.

MAVIS

A lot of people have bi-coastal relationships. We can make this work.

MICHAEL

There's one big difference between those people.

MAVIS

(defiantly)

What's that?

MICHAEL

They both want it. We don't.

MAVIS

I do.

MICHAEL

I know.

(gets in car and drives
 off)

MAVIS

Great be that way!! We don't need you!!! Keep on driving. Loser!!

CUT TO:

MADAME ROSA'S HOUSE - NIGHT

It is several moments later. Everyone is done eating except Malcom.

BARRY

Where'd Michael go?

MAVIS

Can we talk about something else?

MALCOM

Mommy, thank Michael for his food for me.

MAVIS

I don't think I'll be seeing him anytime soon.

(Barry looks concerned)

MALCOM

But he said he was gonna take me to the zoo.

MAVIS

Honey, next week we can drive down to the San Diego zoo next week after we get settled. It's only an hours drive from where we'll be. How's that?

MALCOM

Ok.

(goes back to dinner. He knows what's important)

Madame Rosa comes out of the kitchen holding the biggest, most scrumptious sweet potato pie you've ever seen.

MADAME ROSA

Who wants pie?

Mavis and Barry look at each other and laugh.

CUT TO:

# INT. MADAME ROSA'S LIVING ROOM - LATER

Mavis is sitting down watching TV. Barry comes out of the kitchen with a piece of pie.

BARRY

Hey. Mind if I join you?

MAVIS

It's a free country.

BARRY

(getting up to leave)

I better leave. You look like you want to be alone.

MAVIS

Nana would kill you if she found you eating upstairs.

BARRY

That would be one way to escape the curse?

Mavis laughs.

MAVIS

You silly.

BARRY

Are those tears I see.

MAVIS

Men.

BARRY

Tell me about it.

MAVIS

You're one.

BARRY

So how can I help?

MAVTS

I don't believe I asked.

BARRY

I'll be right be back.

Barry leaves room.

CUT TO:

MADAME ROSA'S HOUSE - MOMENTS LATER

Barry comes back inside with a piece of cardboard. It is a sign that says "Psychiatric Help - 5 cents." Mavis laughs some more.

MAVIS

How did you know I like Peanuts?

BARRY

Who doesn't? The doctor is in. What's troubling you my child. (in a mock serious tone)

MAVIS

Michael and I broke up tonight.

BARRY

I sorta got that.

MAVIS

He said he was ok with me going out there. I thought we talked it over. We could have made it work.

**BARRY** 

I zee.

MAVIS

Now I'm serious. You want to listen or not?

BARRY

I'm sorry.

MAVIS

So tonight I find out he's been keeping it all in. He was never ok with me moving out there.

BARRY

Sounds like he loves you.

MAVIS

And I loved him.

**BARRY** 

You don't anymore?

MAVIS

I do. That's what makes it so hard.

BARRY

Cheer up. There's other fish in the sea. You're going to L.A.. They have the best clubs out there.

MAVIS

I'm not much of a club girl.

BARRY

Oh.

MAVIS

So what's your story?

BARRY

You basically know my story.

MAVIS

Well all I know is you're one of Nana's projects.

BARRY

All I know is one second I was on top now this.

MAVIS

Maybe you weren't as on top as all that.

**BARRY** 

What do you mean?

MAVIS

You ever think that all this is a gift. Not a curse?

BARRY

I'm still not getting you.

MAVIS

Barry, you ever been to Wall Street?

BARRY

Sure tons of times. I interned there for a semester.

MAVIS

I forgot you went to Wharton.

BARRY

Lot of good that's doing me now.

MAVIS

You'll get out of this. You just have to believe in yourself.

BARRY

Thanks.

MAVIS

Anyway, as I was saying, do you remember seeing many happy people there?

BARRY

All I remember is I was learning lots of stuff during the day and getting laid and night.

MAVIS

I'm serious. Do you see me smiling?

BARRY

Sorry. No. I think you're right. I don't remember a lot of happy people there. I saw smiling but they weren't happy smiles were they?

MAVIS

No they weren't. Don't you see Barry. You've been given a second chance. You were one of the walking dead.

BARRY

You know it's weird but I haven't been able to put my finger on it before. I do feel more alive than ever.

MAVIS

You see.

Mavis and Barry look at each other for a few seconds and to towards each other like they might kiss. Suddenly a loud noise disturbs the mood.

BARRY

What the hell was that?

MAVIS

Probably Nana doing some more of her mumbo-jumbo.

BARRY

Maybe I should go see.

MAVIS

Maybe you shouldn't. It's probably about you in one way or another. You know her. She's not shy. If she wanted you down there she would have told you.

**BARRY** 

I guess you're right.
(moves towards Mavis)
Now where were we?

MAVIS

(gently putting up a hand to stop him)

Barry, you're a nice guy. But it would have been a mistake.

(gets up)

I'll wake you up at 6 so you can make the 7 o'clock train.

**BARRY** 

No breakfast?

MAVIS

You ain't never heard of McDonalds?

**BARRY** 

(sighs)

I guess you're right.

MAVIS

About what?

**BARRY** 

About everything. Goodnight.

MAVIS

Goodnight Barry.

They both go upstairs.

### INT. MADAME ROSA'S BASEMENT - NIGHT

The lights are dimmed. There's about 20 sticks of incense going. Barry Whit is on the CD player. In the middle of the room is a table with candles on it. On the table is a small stand with two photographs on it. One is a picture of Barry, the other is out of view. Madame Rosa stands up and The Queen of Sheba goes into a trance on the computer monitor. The two interplay in what is obviously intended to be a popular spell.

MADAME ROSA

Rulers of Antiquity!

THE QUEEN OF SHEBA Hear her plea! Hear her plea!

MADAME ROSA

A loser needs your help tonight!

THE QUEEN OF SHEBA Ain't that right! Ain't that right!

MADAME ROSA

Love is strong enough by on its own!

THE QUEEN OF SHEBA

You can't be alone. You can't be alone.

MADAME ROSA

But love is stronger when it's unrequited!

THE QUEEN OF SHEBA

Ain't no use fightin' it! Ain't no use fightin' it.

MADAME ROSA

But love is what this lost soul needs.

THE QUEEN OF SHEBA

Sea of Reeds! Sea of Reeds!

MADAME ROSA

To rid himself of that old curse!!

THE OUEEN OF SHEBA

So ends this verse! So ends this verse!

Madame Rosa raises her arms. The sounds of thunder and lightning permeate the air.

BOTH WOMEN

Rulers of antiquity!! Hear our plea!! Hear our plea!!!

At that precise moment the stand with the photos rises into the air and the two photos spin around in the air. We finally see that the other photo is of Mavis. Both photos disappear into the vortex and the room is calm again.

INT. MADAME ROSA'S KITCHEN-DAY

MADAME ROSA

Well son. You done good. You got till midnight tonight. Can you do this? You must have it done by tonight. And no matter what you must make it back here by no later than 10 PM. There's a herb I must give you but I can only give it to you then. Do you understand how crucial this is?

**BARRY** 

Yes.

MAVIS

Gee, I'm starting to believe this mumbo jumbo.

INT. Mavis' Car on the Way to Train Station.

MAVIS

I want to do my residency in Psychiatry but I hear it's pretty hard.

BARRY

You'll figure out what to do.

MAVIS

Thanks. Barry. I hope it works out. Stop by and say goodbye to me tonight.

BARRY

If I make it back.

MAVIS

You will. Don't even think that way. Stay positive.

Mavis' car pulls up at 30th street station.

MAVIS

You'll do fine.

**BARRY** 

Mavis?

MAVTS

Yes?

BARRY

Thanks.

Mavis looks like she thought he was going to say something else.

MAVIS

Good luck.

She drives away.

INT. TRAIN- DAY

Barry is pensive

EXT. PENN STATION-DAY

Barry is holding a guide called "Where to Find the Stars in Manhattan". CLOSE-UP of the page he's on.

OFF-SCREEN VOICE

Robert De Niro can often be found at his favorite hangout, his very own restaurant. The (name not known)

INT. NAME TBD-DAY

We see a very uncomfortable Barry dining by himself.

ARTSY WAITRESS

Have you decided what you're getting yet?

BARRY

I'm deciding between the lobster ravioli and the stir-fry shrimp.

ARTSY WAITRESS

You're looking for Mr. De Niro, aren't you?

BARRY

Me? No. Why do you say that.

ARTSY WAITRESS

(amused more than anything). Hey, relax. It's OK. Most people that come in are trying to get a glimpse of him. Even the newly famous. Simon from "American Idol" was here for 5 hours the other night. Never showed up. Listen do yourself a favor. You don't want to eat here. It's way too expensive.

(she writes down

something)

You don't look like press and you seem like a nice guy.

(she hands him a note)
I can tell this is important to
you. He's making a movie in
midtown. It's wrapping up today. If
you leave now you might be able to
catch him.

Barry gets up to go. He goes to tip her.

ARTSY WAITRESS

Forget about it. You look like you need it more than I do.

**BARRY** 

Thanks.

(mutters under breath
 while walking away.)
I can't wait until the curse is
gone.

EXT. TIMES SQUARE-DAY

Barry comes out of subway stop just as film crew is wrapping up.

**BARRY** 

Damn!!

Limo drives right by him. Barry looks to see if De Niro is in it. Can't tell. Looks at watch.

BARRY

Better get to club.

INT. NEW YORK COMEDY CLUB- DAY

Barry waits around with a bunch of other people.

MALE COMIC #1

Didn't I see you at the Strip the other night with Boz and Mojo?

CLUB OWNER

Ok here's the list. Remember everybody gets 5 minutes.

UNSEEN ASSHOLE

Unless of course you're blowing the owner.

Mostly laughter from comics.

**BARRY** 

(to owner)

Aw, man. I came all the way from Philly. Hey can you cut me a break. I really have to go on tonight.

(makes up story)

My girlfriend's coming.

CLUB OWNER

Sorry Barry. Rules are rules. Tell ya what. Bring your girlfriend next week and I'll make sure ya get a spot. Give your name to Phil over there in a few minutes when the show starts. How's that?

UNSEEN ASSHOLE

Great. Number one again. That's the worst slot.

BARRY

Why is that the worst slot?

CLUB OWNER

You see .... umm

(struggles with name)

BARRY

Barry.

CLUB OWNER

Barry. You'd guess the last 5 slots would be bad and they are cause everybody leaves when their set is done.

UNSEEN ASSHOLE

Or to blow the owner.

CLUB OWNER

You. Get new material fast. Anyway Barry. The problem is the first 3 or 4 slots or murder in an open mike cause the audience isn't warmed up.

UNSEEN ASSHOLE

That's cause most of them are washing the taste of club owner out of their mouth.

CLUB OWNER

(grabs the chart and crosses a name off)
Ok Barry, today's your lucky day.
Don't worry about it. Just have
fun. Come early next time and we'll

fun. Come early next time and we'll give you a better slot.

INT. NEW YORK COMEDY CLUB'S SHOWROOM - NIGHT

M.C.

....and that was just the women.
 (some meager laughter from
 the comics)

Ok let's give it up for our next comics. All the way from Philly, Barry Sussman.

(obligatory applause from audience)

**BARRY** 

Hi I'm Barry Sussman. Just got here from Philly. So a homeless guy comes up to me and says "I haven't had a bite to eat in 6 days. So I bit him.

(dead fucking silence)
Ok. Let's see.

/MODE

(MORE)

BARRY (cont'd)

What's a Jewish American Princess' favorite position?

UNSEEN ASSHOLE

Facing Bloomingdales. What didja do, buy a joke book on the way up? Get off the stage loser.

FEMALE COMIC

(offscreen)

Don't worry about him. He's an asshole. Keep on going.

BARRY

I grew up so poor that we paid the rats rent.

UNSEEN ASSHOLE

Somebody shoot him. I can't stand to see an animal suffer.

BARRY

Fuck you. I don't come to your job at McDonald and bug you. Don't come to my job and bug me. Schmuck.

Tremendous applause from audience.

BARRY

No he's right. I don't belong here. And I did buy a joke book. He's right.

(takes book out of jacket)
See.

(audience laughs)

Ah, what the fuck. Here's the truth. The fact is. I am a loser. No a real loser. You see 3 days ago I had my own dotcom. You've heard of mememe.com?

MALE COMIC #3

(offscreen)

Didn't they go belly up a few days a go?

BARRY

Yes. Give this man a gold star.

(audience roars)

I was the CEO and partner. I'll tell you what happened. This past weekend I went to a XENA WARRIOR PRINCESS convention in Philly and I got bitten by some losers.

Laughter.

## BARRY

That's just the beginning. It turns out that by being bitten by a loser I became one. So the next day my whole life falls apart. The next day my company goes out of business, I catch my fiancé with the pizza boy and my apartment catches fire. Out of a 20 story apartment complex my apartment is the only one on fire.

Audience is roaring by now.

## **BARRY**

So next day I meet this crazy lady who tells me I have the MARK OF THE LOSER and I must overcome all my fears. Yesterday I did most of them. Today I had to overcome my fear of public speaking, hence my appearance here. After I leave her I must find Robert De Niro, get his autograph, then get back to Philly by 10 tonight so Madame Rosa..that's the crazy lady..can do some mumbo jumbo. Then I have one more fear and hopefully that's it. If I succeed my life goes back to normal. If not I get to be a loser for all eternity. Well that's my set. You've been great.

Barry walks off to thunderous applause. Everyone's chanting "Barry! Barry!"

INT. COMEDY CLUB LOBBY - DAY

CLUB OWNER

Nice job Barry. Best of luck to you.

(shakes Barry's hands)

#### BARRY

Thanks but stand-up is not my passion. I have other goals.

CLUB OWNER

I wasn't talking about comedy.

(hands Barry piece of

paper)

Listen Barry, here's some information that might be useful to you.

(He rolls up his sleeve to reveal a scar that looks like the letter L)

BARRY

You?

CLUB OWNER

There's a lot of us Barry. Now I suggest you get going. It's 6 PM now. There's a train at 8 that should get you back to Philly by 9:30. I wouldn't miss that last ceremony. It's important.

BARRY

(a little dumbstruck)

Thanks.

# EXT. NEW YORK COMEDY CLUB- NIGHT

Barry walks down the stairs and opens the piece of paper. It reads "Wong's midtown dim sum. Corner of 7th avenue and 33rd. He's often there when he can't be found anywhere else. As Barry reads this the Unseen asshole walks right by him. Camera pans to show it is Wally King of the Losers as he walks away.

CUT TO:

CLOSE-UP OF WALLY

WALLY

This guy's tougher than I thought.

INT. SUBWAY- NIGHT

Crazy, homeless, Black man comes up to Barry in the subway. He says "Do you what you gotta do and go home." Barry takes this as a sign that he's on the right track.

EXT. MIDTOWN- NIGHT

As Barry walks towards Wong's he sees Robert De Niro walking into it with a huge white guy and an elegant black woman in her 30's. Barry walks to up to them.

HUGE WHITE GUY

What the fuck do you think you're doing?

BARRY

Mr. De Niro. I don't want to intrude but I just want an autograph.

De Niro looks at Huge White Guy like he should be doing his job.

HUGE WHITE GUY

(hands Barry a card)

Here. Send a self addressed stamped envelope to Mr. De Niro's publicist. You'll get a nice signed glossy and a thank you note in 4 to six weeks. Have a nice day.

The party starts to enter Wong's.

BARRY

You don't understand!! I have to get Mr. De Niro's autograph or risk spending eternity as a loser.

DE NIRO

Why didn't you tell me you had The Mark of the Loser? C'mon, join us. I don't like to give autographs on an empty stomach. You've already met Clem, my bodyguard. This nice lady is Monique, my, er, "friend".

MONIQUE

(smiles a Mona Lisa smile) Pleased to meet you.

INT. WONG'S - NIGHT

The group has obviously started eating, since the food is filled with exotic dim sum unavailable mostly outside of China.

DE NIRO

Barry, what I'm about to tell you goes no further than this table. Is that understood?

BARRY

I wouldn't tell a soul.

HUGE WHITE GUY

(pounds his fist into his other hand)

You better not.

DE NIRO

Alright Clem. Cool it with the Clemenza bullshit.

(hands Huge White Guy a
 plate of dim sum)
Here tried the deep fried shrimp
eyes. They're delicious.

CLEM

(smacks his lips)

Yummy.

DE NIRO

(rolls up sleeve)

Let me show you something Barry.

BARRY

Somebody showed me that tonight. That's an l. I don't get it.

DE NIRO

This is a scar left over from The Mark of the Loser.

BARRY

What happens if you don't make it. Does it stay?

DE NIRO

It doesn't need to. How's Madame Rosa?

BARRY

You know her?

DE NIRO

Know her? I owe her my life. Barry, everybody who's ever beat this thing either knows Madame Rosa or knows someone she trained.

(MORE)

DE NIRO (cont'd)

She's an angel.

(to Huge White Guy)

Clem. I'll see you later. Why don't you see our friend gets home? We're OK from here.

HUGE WHITE GUY

(nodding in the affirmative while still working on his dim sum)

Sure bosh.mmmmm.smack,slurp.

MONIQUE

(rolls her eyes at Huge
White Guy)

Call me, Bobby.

DE NIRO

(smiles and kisses her hand)

But of course. But of course. (Monique giggles)

DeNiro gets up and Barry follows him out of the restaurant

EXT. MANHATTEN - NIGHT

Barry and De Niro are walking.

**BARRY** 

Where are we going? I need to get to the train station.

DE NIRO

Do you trust me Barry?

BARRY

Do I have a choice?

DE NIRO

If you learn anything from tonight I hope you learn you always have a choice.

INT. SUPERMARKET- NIGHT

De Niro and Barry go to the frozen foods section.

BARRY

Umm. We just ate.

DE NIRO

This is not going to work if you don't trust me.

BARRY

Sorry.

DE NIRO

When I escaped my fate so many years ago I made a pact as you will if you survive the night. I promised to one day take someone who had the mark to show them what they had to look forward to. We're going to the Valley of the Losers.

BARRY

And we get there from the Supermarket?

Barry and De Niro are in front of The Meals for One section.

DE NIRO

More specifically the meals for one section.

INT. HALL OF THE LOSERS- NIGHT

Barry and De Niro walk down The Hall of the Losers before getting to the entrance of the valley. In the Hall of the losers are portraits of famous losers in history. De Niro doesn't explain this to Barry but he stops by several of them and reads the inscription beneath.

EXTREME CLOSE-UP: Irving Christ (picture of a contemporary of Jesus' in horn rimmed glasses on a cross). Caption: He change water into prune juice. Was crucified by both sides of the family before the Romans could get there.

EXTREME CLOSE-UP: Melvin Caesar (guy in a toga with olive branch, buckteeth and horn rimmed glasses) Caption: The only thing he ever conquered was his fear of heights. Killed by his men because they wanted to.

Denier and Barry walk by some more paintings, finally getting to a Mahogany door. On the door is burnt the words.

Entyre Ye Must Losres Be

And Remain So For Eternity

If The Mark Ye Have Discarded

Entyre But Be So Guarded

### EXT. VALLEY OF THE LOSERS- NIGHT

Montage of various shots of The Valley of the Losers as Barry takes it all in. The look should be halfway between "Bladerunner" and "The Lord of the Rings" version of Hobbiton. The local Cineplex is showing "Heaven's Gate"....on all 12 screens. Shot of local arena with the marquee "Air Guitar Contest Finals Tonight". And so on. More visual gags. De Niro explains that this is what he can look forward to if he doesn't make it. Barry asks him if this is such a horrible fate why do most seem to be having a good time. De Niro uses the analogy of a cancer patient. "If a man is dying of cancer should he shut himself off from life" De Niro assures Barry that these people are miserable but that there is a kind of loser that is even in more pain. The whole valley seems to stop when De Niro says this.

Wally King of the Losers rides up to De Niro on a moped. There are about 30 other losers with him. I guess you could call it a gang.

WALLY

Well fellas. Lookie what we have here.

DE NIRO

You know you can't touch him. He's not "official" yet. He's just here for the official warning visit. Rules are rules.

WATITIY

Ask your friend if he'd like to come to a show.

(sarcastically)

Or is that against the ru-ules?? Huh?

THE GROUP

(parroting their leader)
Against the ru-ules. Against ruules. Nah nah nah nah.

DE NIRO

Nah nah nah nah?

### INT. LOSER'S STADIUM - NIGHT

Barry and DeNiro are in a large stadium. It's packed with losers. Men, women of all ages and eras. There's caveman losers, Roman centurion losers and such. An announcer comes on stage. He looks like the same guy you see in every apocalyptic movie ever made. He's got Elvis sideburns and a bad suit.

### ANNOUNCER

Ladies and Gentleman. Losers of all ages.

(crowd roars)
Are you ready to rumble?!?!?!

(crowd roars some more)

That's not a roar.

(real roar this time)

I welcome you one and all to the 25th annual air-band championships of The Valley of the Losers. First band up is Bob Dweeble and the Dweebies.

The Dweebies does a fairly lip sync to "Jumping Jack Flash". The crowd boos.

# ANNOUNCER

Don't quit your day job fellas. (crowd laughs) You ready for the next act? (crowd roars again)

This time a group comes on and lip syncs to Paul Anka's having my baby. The whole crowd just sits there with their jaws open. De Niro and Barry are amused.

### ANNOUNCER

Well that was fun wasn't it? Ok next is the group you've all been waiting for. Wally and the Losers!!!! (crowd doesn't roar. It

crowd doesn't roar. It
goes apeshit)

Wally and the losers do one of the most amazing lip syncs to "Slow Ride" that Barry has ever seen.

BARRY

These guys are good.

DE NIRO

Yeh but do you want to look forward to doing this every year?

BARRY

(looks at watch)
Oh my god. It's 7:45? How am I going to get back to Philly.

CUT TO:

INT. BATHROOM OF LOSER'S STADIUM - NIGHT

Barry walks into a utility closet.

DE NIRO

Good luck Barry.

INT. MADAME ROSA'S HOUSE- NIGHT

Barry materializes out of thin air into Madame Rosa's basement. It's like he falls.

CUT TO:

INT. MADAME ROSA'S KITCHEN- NIGHT

Barry and Madame Rosa are in her kitchen.

MADAME ROSA

How much you got on that list of yours?

BARRY

One left. A cab's coming to take me downtown where I should where I will go into Tower Records and return my CD's. That should be it. It seems easy compared to what I've been through. But you know, Madame Rosa, when I was a kid my biggest fear apart from talking to girls was returning a record to the store. They always gave you a hard time at Sam Goodies.

### MADAME ROSA

Don't I know. I ain't even gonna tell you bout the time I tried to take "Four and More" back to Lit Brothers many, many years ago child.

#### BARRY

Great record. And that personnel? Forget about it.

(Madame Rosa nods in appreciation)

Herbie Hancock, George Coleman, Tony Williams and Ron Carter. What a band he had.

# MADAME ROSA

Yes indeedie. Child you sure know your music. That I can say without a doubt.

### BARRY

Cab should be here any second.
(heads up stairs)
Just want to say goodbye to Mavis.

# MADAME ROSA

Forgot to tell you. She left earlier. They're calling for snow tomorrow so she got them to reschedule her flight. She said to wish you good luck.

### BARRY

(Livid, starts to yell)
Why didn't you tell me !?!?! You
know I wanted to say goodbye!!!
There's something I needed to tell
her.

### MADAME ROSA

Oh no you did not just raise your voice in my house!!! No you didn't!!! And besides, in case you forgot: you have more important things to do. Like keeping from being a lost soul(pauses and looks at fourth wall for effect)....for all eternity!!!

BARRY

(bringing down his tone)
Madame Rosa, I'm truly grateful for all you've done for me. Really I am. But you know the rules. No contact for a year with the family that helps you. In a year she will have forgotten who I am. I need to tell her how I feel now. It's my only chance to be with her.

(Madame Rosa is touched.

(Madame Rosa is touched. She knows all too well of lost love)

EXT. MADAME ROSA'S HOUSE - NIGHT

Cab is blaring.

INT. Madame Rosa's House - Day

MADAME ROSA

Well that's your cab. You better go. There's work yet to be done.

**BARRY** 

I better go. Thanks for all you've done.

(kisses Madame Rosa)

MADAME ROSA

(as Barry is leaving) You're never gonna make it in time.

**BARRY** 

(Thinks he's being slick) Whatever do you mean?

MADAME ROSA

I just want you to realize what you're risking. All you have to do is go down to Tower, exchange the CD's and you're home free. If you go out to the airport now, you have a slim to none chance of making it downtown in time.

BARRY

Sorry, I gotta do this. (turns to go out door)

MADAME ROSA

(gives Barry the pendant

from her necklace)

Here, take this. May god be with

INT. Night - Cab

BARRY

The airport, hurry.

Cabdriver

Yes sah. God bless Ameedica.

INT. AIRPORT-DAY

Mavis is in terminal waiting in line with Malcolm for boarding pass.

MALCOM

Mommy will they have Spongebob Squarepants in California?

MAVIS

Sweetie, Spongebob is made in California.

MALCOM

(looking confused)

Mommy, I thought Spongebob's Mommy and Daddy made him.

Mavis looks a little put out but loving.

MAVIS

We'll talk about that when we get there, ok?

MALCOM

Promise?

MAVTS

Scout's honor.

P.A. SYSTEM

Passengers taking Pan Am flight 132 please take terminal C.

Different shots of people walking in airport doing their business.

One family is saying goodbye to their daughter who's going away to college. A businessman is furiously typing in his Powerbook for a morning meeting.

P.A. SYSTEM

EL AL flight 405 for Tel Aviv has been delayed one hour.

A Chasidic Jew and an Arab are sitting next to each other. The Jew is reading Spin. The Arab is reading Penthouse. When the news comes over the P.A. system both men put their magazines in their respective briefcases and get up at the same time.

CHASTD

The first round's on me.

The Arab nods in consent.

WIDE SHOT OF BOARDING AREA FOR U.S. AIR NON STOP FLIGHT FOR L.A.

P.A. SYSTEM

The first time I saw you I knew there was something different about you. Sure you were pretty but you were smart too.

Mavis realizes who it is and covers her face in embarrassment.

MAVIS

Dear Lord.

MALCOM

Barry!!!

WIDE SHOT OF ENTIRE TERMINAL OF THE L.A. FLIGHT ANGLING THEIR HEADS UP AT EXACTLY THE SAME TIME.

INT. Day- Another Part of Terminal

Barry has commandeered a microphone at an empty boarding area.

BARRY

BARRY (cont'd)

I only hope you can find it in your heart to give me a chance.

MAVIS

Fool. I better hear you completed your list.

Barry turns around to find out that Mavis is standing right next to him with Malcolm.

BARRY

I could be the most successful man in the whole world. But I'm still a loser if I don't get what I really want.

MADAME ROSA

Barry I'm going to tell you a secret that Nana never told you.

**BARRY** 

Ok.

MAVIS

The secret of success is not getting what you want Barry. It's learning to live with and appreciate what you already have.

Malcolm cringes. He's heard Mama's platitudes before.

MAVIS

Now let's get out of here before you get arrested.

INT. DAY - AIRPORT BAR

The Chasidic Jew and the Arab are drinking German beer.

AVRAM

I hope he gets the girl.

ABDULLAH

(raises his beer)

L'Chaim!!!!!

Chasid and Arab click their glasses together.

REAL P.A. SYSTEM

Last call for Flight 122 to Los Angeles.

Barry is saying goodbye to Malcolm and Mavis.

MAVIS

Barry, I don't know what to say. Nobody told you to come out here. I'm touched that you risked it all to get your feelings out but I have plans. Wow, nobody's ever done that for me before. You took a big risk.

BARRY

I know. But I had to try. I understand. Come here Malcolm, give me a hug.

Malcolm goes to Barry. Hugs him warmly and with all his might.

MALCOM

Goodbye Barry.

P.A. System

Now boarding, Delta Flight 122 to Los Angeles.

MAVIS

Well, Barry. It was nice knowing you. Hang in there. Maybe you'll still get a break. Stranger things have been known to happen.

She hugs Barry. Just as she breaks away she impulsively kisses him on the cheek. It is chaste but nearly passionate in its intensity.

Malcolm seems to be looking at something. He tugs at his mommy's coat.

MALCOM

Mommy, you got to see this.

MAVIS

Not now sweetie. We have a plane to catch.

 ${\tt MALCOM}$ 

But Mommy.

MAVIS

You really don't want to see my angry face. Do you?

MALCOM

(resigned to defeat)

No mommy.

Malcolm and Mavis are walking down the corridor to the entrance of the plane.

INT. JET - NIGHT

MAVIS

(as she's putting her bag
 in the compartment)
Now what did you want to tell me?

INT. AIRPORT - NIGHT

Barry is watching the jet with everybody else out in the observation deck. He looks like he's trying to decipher something. Mavis is banging on the window of the jet. She is pointing furiously to her arm.

INT. JET - NIGHT

There is a commotion caused by Mavis' banging. A flamboyantly gay flight attendant starts yelling at Mavis.

**SERGE** 

Myth. I'm afraid you'll have to sit down! You're disturbing the other passengers!

MALCOM

But mister, you don't understand. He had The Mark of the Loser and now it's gone.

A knowing look comes over Serge's face slowly but surely.

SERGE

I see.

After pausing for a second, Serge gets an "I'll fix this look" on his face. He heads towards the cockpit, which is favorite place by the way.

INT. AIRPORT - NIGHT

PA SYSTEM

Final boarding for Pan Am flight 122 for L.A. Barry Sussman, please check your arm. The Mark is gone. I repeat, the Mark is gone.

Barry checks his arm the find The Mark of the Loser is indeed gone. He jumps up and down and starts kissing total strangers.

INT. JET - NIGHT

Mavis and Serge hug with Malcolm caught deliriously somewhere in between, jumping up and down.

INT. AIRPORT BAR - NIGHT

Avram and Abdul are still drinking.

AVRAM

Well he didn't get the girl but he escaped being a loser for all eternity. Overall not a bad day. Nu?

(both men do the glass clicking thing again)

INT. JET - NIGHT

MALCOM

Mommy, is Barry going to be all right?

MAVIS

Yes Malcolm, he's going to be all right. He's going to be all right.

INT. MADAME ROSA'S HOUSE - REALLY LATE

MADAME ROSA

Here take this tea. It's Chamomile. It'll calm your nerves. You've been through a spell this evening.

BARRY

So what happened? I'm assuming this means I beat it. I'm not a loser anymore. Is that so?

MADAME ROSA

Yes, child you beat it. You aren't a loser any longer.

BARRY

I must confess I'm somewhere between ecstatic and confused. I mean I didn't do my last task. I didn't go to Tower. So why am I here. Why is that, ugh, thing gone?

MADAME ROSA

You see Barry. That's just one way to get rid of The Mark. I chose the way I thought best for you.

BARRY

I see. So why didn't you tell me when I went out to the airport?

MADAME ROSA

That's simple. If you didn't know you were going lose it all then it's not a big deal. Where's the fear in that? Barry you risked it all for love. Don't matter if it

(gets a little verklempt)
was never yours in the first place.
Son, if you ain't a winner then
I've never met one.

(she gets up, reaches over the table and snatches the pendant from Barry's nec)

You won't be needing this anymore.

**BARRY** 

Hey!!!!

FADE TO BLACK: LEGEND ON SCREEN READS, "SIX MONTHS LATER"

INT. OFFICE - DAY

We are in a brightly lit conference room in the middle of a meeting. There are about 15 people in the room, including Barry Sussman.

Barry is much more relaxed since the last time we saw him and has even put on some weight. It looks good on him.

BARRY

Ok. Let's see if we have everything. Sean, you were going to do that article for our site on Wanda Jackson?

SEAN

I'm on it Boss.

BARRY

Cheese it with the Boss crap or I'll fire your sorry ass.
 (smiles a good natured smile. Sean smiles back)
Now there's the issue of the Billie Holiday CD's and instead got Smashing Pumpkins. Not good.

ELAINE

We'll get right on it, Chief.

**BARRY** 

Well I'm off to my 4 o'clock. Megan, have you called the freelancer? We need that Lavern Baker story tomorrow. The box set comes out in two days. Get on it.

# INT. COMPANY HALLWAY - DAY

Barry is still talking and walking, discussing the rest of the day's agenda with Cheryl, his personal assistant. As they briskly walk and talk Barry acknowledges everyone as he moves past them. That is his style.

**BARRY** 

(to Cheryl)

What's my 3:30? Hey Marsha. Sup Raheem. Salaam Alekum Muhammed.

CHERYL

Your 3:30 is Jeff Bezos from amazon.com. He wants to know if you decided yet.

BARRY

BARRY (cont'd)

Hi Skippy, Hey Tamika, whassuuuup?!?! Did you lose weight Paul? Looookin' good.

CHERYL

At 4 you have racquetball with your brother. Then 6 is The Mayor's dinner. The tux is on its way as we speak.

**BARRY** 

Check. Hey Steve, good afternoon Marylin. How's your daughter? Let Cheryl know if she needs anything.

(aside to Cheryl)
Send flowers to Carol's daughter at
the hospital. And candy. Poor
thing, she's very sick.

(more walking)
Hey Mavis.

Barry does a classic double take.

BARRY

Mavis?

MAVIS

Hi Barry, they told me I'd find you here.

Barry's totally speechless.

BARRY

But, the rules...I don't understand.

MAVTS

Barry, they're just guidelines. The heart trumps everything.

BARRY

You look great. Medical school agrees with you.

MAVIS

Thanks. I had an interview at Penn this morning for an internship starting this summer.

BARRY

How's Malcolm? Madame Rosa?

MAVIS

Why don't we discuss it over dinner?

BARRY

I'd love to but I have to go to the Mayor's dinner toni....

CHERYL

(playing up her role to impress Mavis for Barry's sake)

Sir the Mayor's secretary just called. He has the flu. It's been rescheduled.

BARRY

But I thought

(Cheryl gives him "the

look")

Mavis, I'd love to. Oh yeh, I remember.

(Cheryl gives him the
 "right move, buddy" look)
Cheryl will you look after...
 (Cheryl cuts him off)

CHERYL

(good naturedly)
Get the hell out of here before I
kick your ass up and down Broad
Street.

INT. Lobby - Day

Barry and Mavis are in the elevator as the doors just begin to close.

MAVIS

(obviously impressed)
The Mayor, huh?

The doors of the elevator close and we hear both parties giggling.

FADE TO BLACK

THE END