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INT. APARTMENT DINING ROOM-DAY

A modest four room downtown Chicago apartment of BETTY SMITH, a thirty two year old, attractive woman. She has just finished eating a home cooked meal with her thirty three year old average looking boy friend, TOM WHITE.

TOM WHITE

I'm full. That was good Honey.

BETTY

Thanks.

Betty smiles and gets up and goes to the kitchen to clean up.

INT. KITCHEN-DAY

She glances over at Tom to see if he will help with the cleaning.

INT. LIVING ROOM-DAY

Tom has already made his way into the living room.

INT. KITCHEN-DAY

As Betty starts to clean. She gazes at some pictures on her wall of the two of them helping each other with all different chores.

BETTY SMITH

(raises her voice)

I was thinking, for a change that you could help me with the dishes. It would be fun, like when we first started dating.

INT. LIVING ROOM-DAY

Tom is already comfortable on the couch channel surfing on the TV.

TOM WHITE

Honey, this is a new shirt. You remember, you brought it for me last Tuesday. I'm surprised you didn't notice. You wouldn't want me to get it dirty. That's like a sin, isn't it?

INT. KITCHEN-DAY

Betty picks up one of the cutting knives to clean.

BETTY SMITH
(to herself)
No but what I'm thinking of right
now is.

Then she puts down the knife.

BETTY SMITH
You're right Honey just relax.

TOM WHITE (V.O.)
You have to start being more
observant Honey. It's a necessary
instinct one must have in order to
survive.

BETTY SMITH
(to herself)
Observant. I cut my hair three
inches and put on a new dress and
Mr. Observant doesn't say a word.

TOM WHITE (V.O.)
Honey, hurry up, the North American
Bowling Championships are starting.

BETTY SMITH
(sarcastically to herself)
Bowling, you want to see someone
throw something down an alley. I'll
throw you ass down an alley, right
now.

Betty looks up at the clock and notices it is time. She stops
cleaning up and rushes into the living room.

INT. LIVING ROOM-DAY

Tom thinks she is rushing over to be with her and smiles at
her.

TOM WHITE
There's my baby.

Betty grabs the remote control and changes the channel to her
show.

TOM WHITE

Woo, woo, woo, he was going for a seven ten split.

BETTY SMITH

(with an attitude)

I cooked the meal. Cleaned the dishes. Got my hair cut. All for you

Tom stares at her hair for a few seconds.

TOM WHITE

You cut your hair?

BETTY SMITH

Now we are going to spend a romantic evening watching my favorite romantic show. So sit back and shut up. El Graves is starting and for the first time in our seven years together, you are going to sit your ass next to me and watch it.

Tom sheepishly moves next to Betty as the show begins.

FADE IN:

EL GRAVES

Chapter 1,411

Looks Like Trouble, Trouble, Trouble.

FADE TO BLACK.

The show opens with GENERAL HORTE, a sixty year old actor dressed in a cheesy blue and white uniform with one hundred of his men, most of them cardboard cut outs, pointing their guns at EL GRAVES, a just as old Mexican actor, in an open field.

GENERAL HORTE

El Graves, there is no way out. It looks like trouble, trouble, trouble for you.

EL GRAVES

You are the one in trouble, trouble, trouble mi amigo.

El Graves slowly goes for his pistol but is stopped by the haunting voice of his dead wife.

DEAD WIFE (V.O.)
Promise, promise me you will never
use your pistol to kill another man
for as long as you live. Do this
for me, my love.

El Graves stops reaching for his pistol and lowers his head in defeat.

GENERAL HORTE
El Graves, you are wise to
surrender.

El Graves slowly lifts his head up to reveal a rejuvenated spirit.

EL GRAVES
Maybe I'm not as wise as you think.

A pissed off General Horte, now starts to count to three before giving the order to fire.

GENERAL HORTE
On the count of three fire. One

El Graves' hand get closer to his trusty whip.

GENERAL HORTE
Two. Three.

El Graves grabs his whip and starts lashing out at the men. After a few frantic seconds of cutting back and forth only El Graves and General Horte are alive.

EL GRAVES
Who is in trouble, trouble, trouble
now amigo?

FADE TO BLACK.

FADE IN:

NEXT WEEK

El Graves

Chapter 1,412

Looks Like More Trouble, Trouble, Trouble.

FADE TO BLACK.

TV ANNOUNCER (V.O.)
El Graves is brought to you by Chia
Heads. Remember, if it doesn't say
Chia Head, its not a Chia Head.

Betty clicks off the TV. She turns to Tom with a tear in her
eye. Tom looks confused.

TOM WHITE
That was the stupidest show I have
ever seen. One man with a whip
against one hundred armed men only
ten feet away. Granted most of
those men were cardboard. What kind
of a moron watches a show like.

Tom stops himself short as he looks over into the teary but
steel eyes of a pissed off Betty.

TOM WHITE (CONT'D)
That's one hell of a whip he has,
don't you think Honey?

BETTY SMITH
Don't say another word.

Tom freezes.

BETTY SMITH (CONT'D)
You have no clue. The show is not
about whips and fighting. It's
about romance. He didn't use his
gun out of respect for his dead
wife. Her last dying words. El
Graves is the most romantic man
alive.

TOM WHITE
Romance, you want romance. I'm the
total package.

BETTY SMITH
OK, do you know what is in two
days?

TOM WHITE
Friday.

BETTY SMITH
Aaaaaaant! Valentine's Day.

TOM WHITE
 (voice in his head)
 OH SHIT!

BETTY SMITH
 And for forgetting last year, you said and I quote, "Next year I promise we'll have dinner at La Shire". They normally have a waiting list of twelve weeks.

TOM WHITE
 (voice in his head)
 DOUBLE SHIT!

BETTY SMITH
 You are so lucky I can't read your mind.

TOM WHITE
 (voice in his head)
 Lucky dog. Lucky dog. I'm a lucky dog.

BETTY SMITH
 Say something.

TOM WHITE
 Aren't you getting a little too old for Valentine's Day.

BETTY SMITH
 Aaaaaant! Wrong answer.

TOM WHITE
 OK, maybe I'm not the most romantic man in the world but we still have a great relationship.

BETTY SMITH
 Don't get me wrong, I love you but if this is as romantic as it's going to get, I have to reevaluate our relationship.

TOM WHITE
 But Honey.

Betty cuts Tom off before he can say another word.

BETTY SMITH
 Att, att, please don't say anything another word. I believe actions speak stronger than words.
 (MORE)

BETTY SMITH (cont'd)

I'm not a quitter and neither are you. So I'm giving you two days to shape up and rediscover romance. That means this Valentine's Day could be our last or the start of better days ahead.

TOM WHITE

Two days, no problem. For you, I'll do it.

BETTY SMITH

I'm not looking for a quick fix but a change in direction. The way you use to be when we first started dating.

Tom heads for the door.

TOM WHITE

In two days this caterpillar will turn into a butterfly.

Tom kisses her hand and walks away. She closes the door behind him.

INT. HALLWAY-DAY

Tom is leaning up against the wall with his hands over his head breathing heavily.

TOM WHITE

I'm screwed.

Tom continues walking down the stairs and out the building.

INT. LOCAL COMMUNITY TV STATION-DAY

BOB WILLIAMS, an older Mexican man about thirty pounds overweight, who plays EL Graves, is still dressed in his costume as he walks down the hallway of the TV station whistling the theme to "COPS". TED SULLIVAN, a stuff, slightly younger businessman and station manager sees Bob walk by his office and calls him in.

TED SULLIVAN (V.O.)

Say Bob, can I see you for a minute?

BOB WILLIAMS

Sure thing Ted.

Bob walks into Ted's office.

INT. TED'S OFFICE-DAY

Ted has the basic office with no extravagant items at all.

BOB WILLIAMS

Hell of a show today. Live TV is the only TV. It keeps you on your toes.

TED SULLIVAN

Profitable TV is the only TV.

BOB WILLIAMS

As long as we have Chia Head as a sponsor, things are going to be just fine.

TED SULLIVAN

After forty years, Chia Head is reviewing their contract with us.

BOB WILLIAMS

Chi, Chi, Chi, Chia is dropping us.

TED SULLIVAN

No, they want to reach a younger audience. Meet, Son of El Graves.

MIGUEL RODRIQUEZ, a young, handsome Mexican man appears from behind a wall panel wearing the same El Graves costume as Bob.

TED SULLIVAN (CONT'D)

Actors are like detergents, every few years you have to introduce a new and improved, stronger one.

Bob is gently escorted out of Ted's office by SECURITY GUARDS and into the back alley.

EXT. BACK ALLEY TV STATION-DAY

Bob is dazed as he slowly walks down the alley.

BOB WILLIAMS

He's too young. He knows nothing of romance or maybe I'm too old for this world.

As Bob turns the corner he hears someone coming and dashes out of sight. It's Tom but he's not alone. THREE MUGGERS surprise him.

MUGGER #1

What's with the long face buddy?

TOM WHITE

I'm having a bad day.

MUGGER #2

It looks like it aint getting any better.

MUGGER # 3

Just drop the wallet and walk away.

Tom takes off his jacket and prepares to fight.

TOM WHITE

Three against one doesn't seem too fare.

MUGGER #1

Nobody said life was fare.

The Three Muggers approach Tom and trap him against a wall. Then Bob accidentally knocks over a garbage can and the muggers look his way.

MUGGER #2

Who's there?

Bob realizes he's caught and decides to try and scare the muggers. He pops up as his character El Graves.

BOB WILLIAMS

It looks like trouble, trouble, trouble for you.

Tom and the Three Muggers look confused.

TOM WHITE

(surprised)

EL GRAVES!

ALL THREE MUGGERS

El Who?

BOB WILLIAMS

On your way my little trouble makers or you will feel the lash of El Graves.

Bob puts his hand on his whip and the muggers all take a step back.

TOM WHITE

Gentlemen, sometimes life is not
fare.

Bob whips his whip into the air, but instead of making a cracking sound, it whips him in the back and unsnaps his pants button. His pants fall down and the muggers all start to laugh.

MUGGER #1

I Don't know about the lash of El
Graves but I've seen the ass of El
Graves.

This is when Tom makes his move. He knocks two of the mugger's heads together and they fall to the ground. Then he head butts the third mugger as he turns around and he too falls to the ground.

TOM WHITE

As I was saying, I'm having a bad
day.

Tom walks over to Bob, who is looking for his button.

TOM WHITE (CONT'D)

You are El Graves aren't you?

BOB WILLIAMS

Actually, it's Bob, Bob Williams.

TOM WHITE

My girlfriend is your biggest fan.
She loves your show.

BOB WILLIAMS

You mean my ex-show. I was replaced
by a younger actor today. Well,
anyway I'm impressed with your
bravery young man but unless you
have the need for an old actor like
me, I must be going.

Tom hesitates for a second, then it hits him.

TOM WHITE

Say Bob, can I ask you a favor.

Bob stares deeply into Tom's eyes.

BOB WILLIAMS

You have woman problems and you want me to teach you the ways of romance and you need it before Valentine's Day? The day all men fear.

TOM WHITE

How did you know that?

BOB WILLIAMS

Look at you. You look pathetic.

TOM WHITE

So can you help me and maybe someday I can return the favor?

BOB WILLIAMS

I will help you for El Graves never turns his back on a broken heart. We'll start tomorrow.

They shake hands and walk away.

INT. APARTMENT-DAY

Betty is sitting on the couch telling her best friend KAREN MARSHALL, a nice young woman not as pretty as Betty, what happened.

BETTY SMITH

I can't live without it can you?

KAREN MARSHALL

No, it's impossible. No woman can.

BETTY SMITH

So it's not just me. I'm not crazy? This is no mood swing.

KAREN MARSHALL

Now don't get me wrong, Tom is a great guy, but he's not perfect.

BETTY SMITH

I'm not asking for a lot, just a little. Open the door for me every now and then. Say excuse me when he burps. On special occasions, birthdays, holidays and Friday nights, a kiss on the neck when I least expect it.

(MORE)

BETTY SMITH (cont'd)

Five minutes of snuggling on Saturday and Sunday mornings. It's not like I'm high maintenance.

KAREN MARSHALL

He's like most men, afraid to open up to his feminine side and tell you as well as show you how he feels.

BETTY SMITH

You're so right. He keeps his feelings bottled up inside. He has never really showed me that he loves me in a heroic way. I just want to see a romantic gesture of some sort from him that I will remember forever.

KAREN MARSHALL

What about taking a bullet for you.

BETTY SMITH

He won't even take the trash out.

KAREN MARSHALL

Did he ever read a poem to you and cry at the end?

BETTY

He didn't even cry at the end of Titanic.

KAREN MARSHALL

What about when Leo died?

Betty just shakes her head no.

BETTY SMITH

This isn't just coming out of the blue. We've discussed this thing before.

KAREN MARSHALL

Don't tell me, he says things are going to be different. Maybe he tells you how much he needs you and can't live without you. For a while things are better but within two weeks, he's back to his old selfish self.

BETTY SMITH

He always has the same excuse, your needs, what about my needs. As if I don't bend over backwards for him already.

Betty hesitates for a few seconds then gives Karen a concerned look.

KAREN MARSHALL

Girl, you bend over any further and you'll be smelling your feet.

BETTY SMITH

I don't want him to change to much. I just want him to do something memorable that I tell our kids about later. Something like El Graves would do.

KAREN MARSHALL

Do you think he has a chance?

BETTY SMITH

I hope so. I don't want to lose him. I do love him.

KAREN MARSHALL

Maybe he's not the one and Mr. Right is still out there, just around the next corner. Some gorgeous hunk waiting to sweep you off your feet.

BETTY SMITH

I don't know. Seems like I've invested so much time and effort into this relationship. I'd hate to throw it all away.

KAREN MARSHALL

You can't teach an old dog new tricks.

BETTY SMITH

I don't want to teach him any new tricks. I just want him to remember the old tricks and stop licking himself in public.

Betty takes a moment to remember.

BETTY SMITH (CONT'D)

Well enough worrying. You want to go for a food shop?

KAREN MARSHALL

Sure, they say the grocery store is the best place to meet men and who knows, Mr. Right could be waiting in the cereal aisle.

They grab their purses and leave.

INT. GROCERY STORE-EVENING

Karen and Betty arrive in the local grocery store. Betty notices a National Enquirer like magazine and starts to read it.

BETTY SMITH

Look at this, Elvis saves bus load of blind children on the way to an ABBA reunion concert.

Karen grabs the paper from her.

KAREN MARSHALL

Here's a story about your idle, El Graves.

Betty grabs the paper back and pulls it up close to her face to read.

BETTY SMITH

Chi, Chi, Chi, Chia Head says good-bye to the old El Graves and hello to the Son of El Graves.

KAREN MARSHALL

How could they do that? That's age discrimination. Pictures on page twenty two.

BETTY SMITH

El Graves doesn't deserve to be treated like that. I'm going to write to the TV station.

They turn to page twenty two and see a full page photo of the Son of El Graves.

KAREN MARSHALL

Look at those abs.

BETTY SMITH

Dam he's good looking but I can't think of that right now. I have to keep my focus on Tom.

Betty lowers the magazine and finds Miguel Rodriquez, Son of El Graves, right in front of her. The girls just stare in awe.

MIGUEL RODRIQUEZ

Ladies, how are you this evening?

They just keep staring.

MIGUEL RODRIQUEZ (CONT'D)

I am new in the neighborhood. Do either of you know which isle the Captain Crunch is?

BETTY SMITH

Isle three, at the end bottom left, next to Count Chocula.

MIGUEL RODRIQUEZ

Thank you.

Just then a LOCAL CAMERAMAN pops out of nowhere and starts filming them. Suddenly other YOUNG SEXY WOMEN appear and start screaming.

MIGUEL RODRIQUEZ

Till we meet again, Senorita.

Miguel kisses Betty on the hand and leaves. The Cameraman follows him with the group of screaming women. Karen notices that Betty is still in shock at Miguel's charm.

KAREN MARSHALL

Tom's got his work cut of for him.

BETTY SMITH

That's for dam sure.

EXT. GROCERY STORE-EVENING

Once outside and in an area where no one else can see them, the girls stop screaming. Miguel hands them some money and they thank him. They all leave but one. Then he hands the cameraman a fist full of money.

CAMERAMAN

Thanks, this should be ready for tomorrow's news.

MIGUEL RODRIQUEZ

I need all the publicity I can get and love.

Miguel kisses the hand of the Girl that stayed behind then leaves with her.

EXT. BOB'S APARTMENT BUILDING-DAY

A ten story building in a middle class neighborhood. Bob and Tom walk in.

INT. BOB'S APARTMENT BUILDING-DAY

Bob's apartment is like a shrine to his acting career. The walls are lined with pictures of all the, now famous, actors that started with him.

BOB WILLIAMS

Sit down and relax a minute. Do you want something to drink?

Tom is looking at all the old pictures on the wall as Bob enters the kitchen.

TOM WHITE

No, no thank you. Robert Ne Niro was on your show?

Bob comes back with his drink.

BOB WILLIAMS

Episode two hundred and three, El Graves Verses The Man With Three Arms. I believe he was only nineteen at the time and do you know who directed that episode?

Tom shakes his head no as he walks around the room looking at the other pictures.

BOB WILLIAMS (CONT'D)

Martin Scorsese. That was his first job as a director. They seemed like two nice kids so I gave them a break.

TOM WHITE

This kind of looks like Elvis.

BOB WILLIAMS

Episode thirty four, If It Moves Kill It. His real name was Charlie Epstein. I was the one that suggested he change it to Elvis.

TOM WHITE

How long have you been acting?

BOB WILLIAMS

Sixty years.

TOM WHITE

You must really love it.

BOB WILLIAMS

It's my passion. It is my reason for living.

TOM WHITE

I know how you feel. I feel that same way about Betty. I just can't express it.

BOB WILLIAMS

Some guys aren't the poetic type. They depend on their actions to express themselves.

Bob's cat, Silver, enters the room. Bob turns his head to find a place to put his drink down as Tom grabs a hand full of cereal from an old Captain Crunch box on the table to feed the cat.

BOB WILLIAMS (CONT'D)

That's Silver. She's OK, just don't give her any Captain Crunch. Sea food gives her gas.

Bob takes one of his old tapes and puts it in the VCR.

BOB WILLIAMS (CONT'D)

To understand romance one must first understand El Graves.

They sit back as the tape begins. Clips of old scenes from his show roll by as Bob comments.

BOB WILLIAMS (CONT'D)
We'll first start with etiquette.
Just listen and absorb, like a
sponge.

CUT TO:

VIDEO

In each scene El Graves is escorting a different WOMAN into a restaurant. The background and the woman's cloths change but El Graves' costume doesn't.

When he arrives at the table he pulls the lady's chair out every time.

BOB WILLIAMS (V.O.)
Notice my hand gently placed on the
lower back of the woman. This
leaves the other hand free to pull
the chair out for her.

El Graves pulls out a rose from his jacket pocket to give to the lady. A couple of scenes later the real rose is replaced with a cardboard one.

BOB WILLIAMS (V.O.)
A rose at the beginning of dinner
will set the mood for the rest of
the night.

In the background we can see other SEXIER WOMEN walking around trying to catch the attention of El Graves.

BOB WILLIAMS (V.O.)
The most important thing, eye
contact. Never and I repeat never
look at anything or anyone else,
especially another woman. It
doesn't matter if the other woman
is prettier. The only time your
eyes may leave hers is when you
compliment her shoes.

As the tape ends we see El Graves saying good-bye to all the different women.

BACK TO:

TOM AND BOB SITTING ON COUCH

BOB WILLIAMS

Saying good night, this is where the majority of men make their mistakes. Trust me on this, never sleep with them on the first date, no matter how much they might seem to want that. For good things come to those who wait. Respect is gained and a sense of mystery is in the air.

TOM WHITE

Wouldn't they think you were gay?

BOB WILLIAMS

Are you that unsure of your sexuality?

TOM WHITE

Not me, but you know other men might be.

CUT TO:

VIDEO

Another part of the tape appears. It is about ten clips from the show showing scenes with all the now famous actors, except we can't see their faces, we only hear their voices.

General Horte and an ASSISTANT are questioning a PRISONER, who is tied up in a chair with his back to the camera.

GENERAL HORTE

Donde esta El Graves?

PRISONER #1

El Graves no esta aque.

General Horte slaps the prisoner's face. This goes on with at least five other different prisoners.

BACK TO:

TOM AND BOB SITTING ON COUCH

Bob looks at his watch.

BOB WILLIAMS

It's time to go.

TOM WHITE

Go where?

BOB WILLIAMS

We are going to lunch where you can meet some of my other pupils.

TOM WHITE

Sure, I'm starving but I don't want to cramp your entire day. You probably have someone special you'd rather be with.

BOB WILLIAMS

There is someone and her name is acting and since I'm no longer acting I will spend it with you.

They leave the apartment and head over to the local diner. As they approach the front door Bob stops Tom.

BOB WILLIAMS

I have an idea. Lets role play and see what you've learned from the tape. Lets pretend I am your girlfriend and you are escorting me to a romantic evening. So open the door for me and then lock your arm through mine.

TOM WHITE

In public.

BOB WILLIAMS

Unless you are insecure about your sexuality.

TOM WHITE

No, I'm very secure. I just don't want other people to get the wrong idea.

BOB WILLIAMS

That is where your problem lies. When it comes to romance be guided by your heart not public opinion. Don't be afraid to hug her or even give her a little kiss on the cheek in broad daylight.

TOM WHITE

OK, but no kissing today. I want to pace myself.

Tom opens the door for Bob as they leave the building.

EXT. BOB'S APARTMENT-DAY

BOB WILLIAMS
(in a female voice)
Why thank you, that was very
gentlemanly of you my dear.

TOM WHITE
You're welcome.

Bob extends his bent arm out, hinting to Tom to entwine it with his. Tom looks around to make sure no one is watching before doing so.

BOB WILLIAMS
(in a female voice)
I like a man that's not afraid to
show his affections in public.

TOM WHITE
As long as it's tastefully done. We
wouldn't want to frighten the
neighbors.

Bob smiles at Tom as they walk away.

EXT. RESTAURANT-DAY

Bob and Tom arrive just outside the diner. Tom looks inside and sees a place with a nineteen fifties theme. Sitting at a small table are ED DRAKE, ED LEWIS and BILLY LONG, three old friends of Bob.

BOB WILLIAMS
There they are. Forty years the
same restaurant. The same table.
The same friends. You know why?

TOM WHITE
You guys are boring.

They walk inside to meet Bob's friends, who finally see them and wave hello.

INT. RESTAURANT-DAY

BOB WILLIAMS

My boys, my boys, my boys. I would like you to meet my latest pupil, Tom White.

They all say hello.

TOM WHITE

Hi.

Bob introduces Billy Long first. A sixty year old somewhat thin Mexican looking man.

BOB WILLIAMS (CONT'D)

I'm sure you recognize this fine specimen of a man.

Tom looks confused. Bob leans in and whispers his name to help Tom.

BOB WILLIAMS

(whispers to Tom)

Netty the Ninja. Defender of all mankind.

TOM WHITE

Netty the Ninja. Defender of all mankind.

BILLY LONG

Next to El Graves and the Masked Wrestler, I'm the most recognized super hero in Mexico.

TOM WHITE

What about that guy in the giant bee suit?

BOB WILLIAMS

He's good. Very good but he's Brazilian not Mexican.

Billy stands up next to Tom in a karate stance.

BILLY LONG

Try to hit me.

Tom doesn't know what to do so he looks over at Bob.

BOB WILLIAMS

(whispers to Tom)

In slow motion.

Tom cocks his hand back and in slow motion he swings at Billy. Billy counters in the same slow motion and blocks his punch.

Then he lets out a silent ninja warrior cry. Everyone at the table claps and nods their heads in approval.

BILLY LONG

That comes from years of training
and studying the martial arts.

BOB WILLIAMS

(whispers to Tom)
All his action scenes were shot in
slow motion.

Tom has a fake smile on his face.

BOB WILLIAMS (CONT'D)

Next we have Ed Drake aka Mack the
Mimic.

Ed is actually a very good mimic and imitates a train heading towards Tom. Tom ducks under the table as the others laugh at his expense.

ED DRAKE

I can also throw my voice.

Ed imitates a ship coming from under the table.

TOM WHITE

That was very impressive. Can you
do any famous people?

ED DRAKE

I can do all the president's wives.

BOB WILLIAMS

And last but not least Leonard
Lewis or as he's known in the world
of magic, Magisto.

Leonard stretches his hand over to Tom's ear and pulls a string of napkins out, ending with a pair of underwear. Everyone stares at the underwear.

Then the slightly overweight WAITRESS comes walking by all pissed off and grabs her underwear.

TOM WHITE

You guys are amazing.

LEONARD LEWIS

I will say to you the same thing I said to the Queen of England when I first saw her on TV. It's nice to see you.

BOB WILLIAMS

Now that everyone has been properly introduced, let's get down to business. But first I must tell you some sad news. I was replaced. Replaced by a younger actor, The Son of EL Graves.

BILLY LONG

Those bastards.

LEONARD LEWIS

That's just not right. Those idiots at the network wouldn't know a good show if it bit them on the ass.

ED DRAKE

Just remember they also canceled Taxi.

BOB WILLIAMS

Please, I have no time to wallow in pity. We have more important things going on here. This young man has problems of the heart. He has come to me to turn himself around. To transform him from the romanceless to the romancefull, so he may win back the heart of his true love.

BILLY LONG

Is he gay?

TOM WHITE

No!

BILLY LONG

Then why were you two holding arms when you walked in?

BOB WILLIAMS

We were roll playing. I was acting like a woman.

All three men applaud.

ED DRAKE

Good job.

BILLY LONG

Well done.

ED DRAKE

I'd like to see that giant bee act like a woman.

BOB WILLIAMS

Back to the matter at hand. The way I see it, Tom must first open up. Let his feelings and emotions flow. But in order to do this he must learn more about romance.

TOM WHITE

Inside and out.

BOB WILLIAMS

Romance starts in the heart and flows outward for all to see.

TOM WHITE

It flows?

BOB WILLIAMS

You must learn from your mistakes. All of us here, including myself have made mistakes. Said the wrong thing and let what could have been the right one get away. Why do we do this?

TOM WHITE

We're stupid.

BOB WILLIAMS

We're men. We're self centered.

TOM WHITE

Self centered? I'm not self centered. Why yesterday I helped an old lady across the street. Then the day before that I donates to the Salvation Army and later that day I gave blood.

BOB WILLIAMS

Listen to yourself. I, I, I, it's always about you. That's being self centered.

TOM WHITE

I never thought of it like that.

BOB WILLIAMS

Romance is not how yo feel, but how you make your partner feel.

TOM WHITE

Then what's in it for me? I have needs too.

BOB WILLIAMS

Men, men are takers. Women, women are givers by nature. If a man takes and never gives back the woman will wither away till she disappears.

TOM WHITE

I'm a giver. I give till it hurts and then I give some more.

BOB WILLIAMS

I'm not talking about material things. I'm talking about giving respect, love and emotions.

TOM WHITE

I respect her, besides I'm not self centered like you all think.

BOB WILLIAMS

Then you wouldn't mind a little test?

TOM WHITE

OK.

BOB WILLIAMS

Question number one. You've had a tough day at work. When you come home do you leave you troubles behind and ask your spouse how her day was? Or do you bitch, bitch, bitch.

Tom starts to speak then stops himself realizing he bitches.

BOB WILLIAMS (CONT'D)

Your hesitation gives you away. Number two. When the big game is on the same time as her favorite show, do you tape the game and watch her show?

Tom tries to speak again but can't.

BOB WILLIAMS (CONT'D)
Your silence is killing you. Let's
see how you do on the emotional
part of the test.

TOM WHITE
(sheepishly)
OK.

BOB WILLIAMS
Let's say you're at the movies.

TOM WHITE
What movie?

BOB WILLIAMS
A blockbuster.

TOM WHITE
(enthusiastically)
Rocky?

BOB WILLIAMS
No bigger.

TOM WHITE
Godfather?

BOB WILLIAMS
Bigger.

TOM WHITE
Star Wars?

BOB WILLIAMS
Even bigger, Titanic.

Tom starts to get nervous.

BOB WILLIAMS (CONT'D)
After throwing away wealth,
security and even risking her life
for her true love, she floats on a
wooden door in the freezing waters
as Leo, her lover, slowly slips
into the abyss never to see her
again. Are you both sharing her
pain?

All the other guys start crying but Tom can't shed a tear.

BILLY LONG
(to Tom White)
Are you made of stone?

ED DRAKE

Not even one tear.

LEONARD LEWIS

The man is a robot.

BOB WILLIAMS

OK, now show me your not physically self centered. When was the last time you asked your lady how she likes to be kissed?

TOM WHITE

There's no problem with the physical part, especially the kissing.

BOB WILLIAMS

Prove it to me.

TOM WHITE

I'm not kissing you.

Bob looks over at a PRETTY YOUNG WAITRESS.

BOB WILLIAMS

Linda, give Linda a kiss and let's see how she reacts.

Tom looks over at the pretty young waitress as Bob calls her name.

BOB WILLIAMS

Linda!

The Pretty Young Waitress smiles at Tom then calls her mother over.

YOUNG WAITRESS

Mom! The boys want you!

The old waitress and fifty pounds overweight LINDA comes out from the kitchen and walks towards them. Tom starts to get nervous.

TOM WHITE

OK, OK, I'm physically self centered.

Linda arrives at the table all disheveled and her hair in a bun.

BOB WILLIAMS
 (to Tom)
 Just watch this.

LINDA THE OLD WAITRESS
 (in a bad mood)
 What do you want?

Bob stands up and plants a kiss on Linda then he backs off. She catches her breath and smiles, then fixes her hair and skirt. Her attitude has changed completely.

LINDA THE OLD WAITRESS
 Would you like some more coffee gentlemen?

BOB WILLIAMS
 Just the check please.

She tears up the check.

LINDA THE OLD WAITRESS
 The coffee is on me.

They all thank her and smiles back. Linda returns to the kitchen.

ED DRAKE
 That trick works every time.

BOB WILLIAMS
 Their are advantages in knowing how to kiss a woman.

TOM WHITE
 I want to learn from you.

BOB WILLIAMS
 You will my friend, you will.

Bob hands Tom a tape.

TOM WHITE
 What's this? Not Titanic.

BOB WILLIAMS
 It's a self help video I made.

Tom looks at the cover, **EL Graves Knows Women. Do You?**

BOB WILLIAMS (CONT'D)
 I'll stop by tonight to see how you're going.

Tom looks at his watch and realizes he is late for an appointment.

TOM WHITE

Oh shit! I've got to go. I have something I have to do today. Gentlemen, it was a pleasure meeting you. Bob, I'll see you tonight.

Tom gets up and starts to leave when Bob stops him for a second.

BOB WILLIAMS

Let me leave you with this view point to ponder. A man and a woman are hungry. They both pick an apple to sooth their pains of hunger. The man walks in the kitchen, grabs the apple and eats it. His hunger is gone. The woman walks into the same kitchen. Sees the same apple. Walks towards it. Thinks about it for a few seconds. Then she picks up the apple and gently washes it. She wipes it clean with a soft cloth. Takes a knife and cuts small pieces which she places on her lips and tongue before slowly chewing. The woman's hunger might take longer to satisfy but she's enjoyed the apple more. Romance is like a woman eating an apple.

Tom ponders what Bob just said then leaves. A few seconds later Bob excuses himself also.

BOB WILLIAMS

Gentlemen, I too must leave you. I have an appointment with my agent.

BILLY LONG

He's still alive?

BOB WILLIAMS

Yes.

ED DRAKE

We'll call you later and you can tell us if anything looks good.

BILLY LONG

Good luck.

They all give Bob the thumbs up as he leaves.

INT. DEPARTMENT OF MOTOR VEHICLES-DAY

Tom is next in line and right behind him is young man, GORDO YOST, dressed like a throw back to the seventies. A PRETTY LADY walks in and gives the two boys a quick look.

GORDO YOST

(to Tom)

I bet you one hundred bucks all I have to do is smile back, say a few cute words, maybe quote one or two lines from a romantic movie and she's all mine.

TOM WHITE

A woman like that needs romance.

Gordo shakes his head no and introduces himself.

GORDO YOST

Gordo, Gordo Yost.

TOM WHITE

Tom White.

GORDO YOST

Women are stupid. Their minds are all discombobulated. Listen here, men run the advertising world, ads, TV, movies. We are controlling their minds with images to make them think what we want them to think and act the way we want them to act.

TOM WHITE

Where does romance fit into the picture?

GORDO YOST

Romance is just something the boys in marketing thought of to help sell perfume, books and flowers. It keeps the real secret of mind control under wraps. Remember, image is everything.

TOM WHITE

What do you mean?

GORDO YOST

Two guys walk into a bar. They are the same height, same weight and drive the same car. One guy has a white shirt and a nice haircut. The other guy has a white shirt and a nice haircut but his shirt has a Ralph Lauren logo on it. Who do you think is going to score first?

TOM WHITE

Women are more attracted to a man that wares a name brand.

GORDO YOST

Last Christmas I was dating this chick and I got her a necklace from Kmart. Then I put it in a little skyblue box and told her it was from Tiffany's. She loved it and me all night. Ho, ho, ho.

TOM WHITE

So you lied to her.

GORDO YOST

No, I didn't lie to her. I was showing her that women are easily swayed by image and not substance.

TOM WHITE

Does she still wear the necklace?

GORDO YOST

Three months later it turned green.

TOM WHITE

Was she mad?

GORDO YOST

I broke up with her before then.

The old DMV LADY, with her uniform pressed to perfection, behind the counter calls Tom to pick up his car plates.

DMV LADY

Next!

Tom picks up his plates and turns around to show Gordo, who shakes his head no.

GORDO YOST
 Next time you have to get
 personalized plates. Women love
 image.

DMV LADY
 Next!

Gordo picks up his plates and shows them to Tom.

GORDO YOST
 Image my friend. When women see
 this they'll know what to expect
 from me.

Gordo shows Tom his personalized plate. It reads "GAY 69".

GORDO YOST (CONT'D)
 Gordo Artoro Yost, sixty nine.

Tom just smiles and walks away.

INT. BOB'S AGENT'S OFFICE-DAY

Bob walks into a small office lined with pictures of his
 agent's body cut out and pasted next to other more famous
 actors.

Bob looks around but doesn't see his agent so he sits down
 and waits. Then WILLIE D PLATTER, a thin man, Bob's age with
 a bad suit, pops his head up from the other side of the
 desk.

WILLIE D PLATTER
 Bob! Nice to see you.

BOB WILLIAMS
 Willie, did you lose something?

WILLIE D PLATTER
 Just my good looks.

Then Willie takes out a small hand mirror from his desk draw
 and looks at himself.

WILLIE D PLATTER (CONT'D)
 Got them back.

Then he puts the mirror away.

WILLIE D PLATTER (CONT'D)

Just kidding. It was part of a twinkie but never mind, we have more important things to discuss, like getting you back into the game.

BOB WILLIAMS

You have something lined up already?

WILLIE D PLATTER

They don't call me slick Willie for nothing. Now do you have any experience in space?

BOB WILLIAMS

No.

WILLIE D PLATTER

Minor detail. Do you speak Russian?

BOB WILLIAMS

No.

WILLIE D PLATTER

No big deal. Personally, I don't think the Sputnik Community Theater is going anywhere. Next, how do you feel about the Police Academy movies?

BOB WILLIAMS

I liked the first one.

WILLIE D PLATTER

They need a grumpy old man. It's not a speaking part but you get a free lunch.

BOB WILLIAMS

What about something with some dignity. I'm leading man material. The women out there still want a man with some sort of romantic qualities.

WILLIE D PLATTER

Yes they do. Unfortunately he must be young. I know it isn't fair but that's why they call it show business.

Bob starts to lower his head with sadness.

WILLIE D PLATTER (CONT'D)

I tell you what I'm going to do. I will make a call to a friend of a friend, who knows someone working on the Mexican version of Spiderman. Except instead of a man having powers of a spider, it's a man having powers of a donkey, Donkeyman. He owes me a favor.

BOB WILLIAMS

That's great.

WILLIE D PLATTER

I think they already have the front half casted but the back end is where all the power is.

BOB WILLIAMS

Anything else out there? What about a mature cattle rancher that runs a million dollar ranch looking for a wife?

WILLIE D PLATTER

You want to play the wife?

BOB WILLIAMS

No! The mature rancher.

WILLIE D PLATTER

Bob, that's the best I can do right now. It's not you, it's just the way show business is.

Bob gets up and slowly leaves as Willie looks for his lost twinkie.

EXT. MATT'S APARTMENT-NIGHT

Matt enters his modest four room apartment and drops some grocery bags on the table. He takes Bob's tape out and puts it in the VCR. Then sits down to watch.

CUT TO:

VIDEO

We hear Bob's voice but only see a cardboard picture of him standing there.

BOB WILLIAMS (V.O.)
Hi, I'm Bob Williams. I play El
Graves on the TV show El Graves.
Let me tell you something about El
Graves, El Graves knows women. Do
you?

Bob walks out dressed in his El Graves costume and smiles at
his cardboard image as he walks past it.

BOB WILLIAMS
Buendios amigos. You look confused.
Is something troubling you? You can
tell me, we're amigos. Ahh! You
want to understand women and you've
come to me for help. Women, women
live for romance. El Graves is
romance.

Bob walks over to a romantically set stage with dim lighting
and a table with a single rose in a glass.

BOB WILLIAMS
Now lets get serious. To hunt the
wrabbit you must first understand
the wrabbit. Try to find out what
makes them tick. Ask them
questions. To a woman, conversation
is the key to getting all you
answers. Women need to feel
special. Like they are the most
important thing in your world.
Learn to open up to them and trust
them with your feelings. Ask your
woman what she needs to make her
happy and then give it to her,
emotionally speaking. Remember
romance is not how you feel but how
you make your partner feel.

The tape abruptly ends and something else appears. It is the
trailer for a movie Bob and his friends did a long time ago
called Wild Fire.

FADE TO BLACK.

The title card appears with the words, WILD FIRE.

FADE IN:

INT. A HALLWAY IN A LABORATORY-DAY

Bob Williams, Ed Drake, Billy Long and Leonard Lewis are all dressed in their costumes walking down a hallway in a secret laboratory.

TV ANNOUNCER (V.O.)

They came because the world needed them. Four men with powers you and I can only dream of. Now they must go back in time and use these powers to right all the wrongs in history.

They enter a room filled with SECURITY GUARDS and SCIENTISTS. They are strapped in a time machine. We see a bright light and they disappear.

EXT. A SMALL FORT IN TEXAS-DAY

Billy Long, dressed as Netty the Ninja, is inside the Alamo with DANIEL BOONE and SAM BOWIE. They are surrounded by the Mexican army.

BILLY LONG

(as Netty the Ninja)

Boone, Bowie and the rest of you sorry excuses for Americans, get off your asses and stop crying.

Billy takes out his numb chucks.

BILLY LONG (CONT'D)

Open the gates.

The gates open and the entire Mexican army is waiting there.

BILLY LONG

Oh yeah! They're gonna remember the Alamo all right.

Billy lets out a battle cry and starts swinging his numb chucks as he runs out of the fort in slow motion.

TV ANNOUNCER (V.O.)

Billy Long as Netty the Ninja, master of karate and the fastest hands on earth says aloha to the General Santa Ana and the Mexican army Ninja style.

FADE TO BLACK.

FADE IN:

INT

EXT. DOWNTOWN STREET DALLAS, TEXAS-DAY

President Kennedy's car is coming around the corner as the crowd cheers.

INT THE SIXTH FLOOR OF A EMPTY BUILDING IN DOWNTOWN DALLAS
TEXAS-DAY

A man that looks like LEE HARVEY OSWALD carrying a rifle enter the empty room and heads towards the window.

He encounters a mysterious box about his height right in front of the window. He decides to pass throw it to get to the window.

Just as he is in the middle of the box, Leonard Lewis pops out of hiding and closes both ends of the box. He quickly spins the box around and says a few magic words.

LEONARD LEWIS
Houdini has a big weenie.

TV ANNOUNCER (V.O.)
Leonard Lewis as Magisto, man of
magic. No more conspiracy theories
for this president.

Leonard Lewis opens the box and Lee Harvey Oswald has disappeared. Leonard walks over to the window and waves.

LEONARD LEWIS
Have a nice day Mr. President.

INT. OVAL OFFICE AT THE WHITE HOUSE-NIGHT

PRESIDENT LINCOLN and his WIFE are tied up with gags in their mouths as Ed Drake waits patiently as a white house guard knocks on the door.

PRESIDENT'S AID (V.O.)
Excuse me Mr. President but your carriage is waiting to take you and Mrs. Lincoln to the play.

ED DRAKE
(in the voice of Mrs. Lincoln)
I'm terribly sorry, but my husband and I won't be going to the play tonight, The President has a bad case of diarrhea.

TV ANNOUNCER (V.O.)
Ed Drake as Mack the Mimic, master of a thousand voices.

The President and his wife look upset with Ed's choice of excuse.

ED DRAKE
Don't look at me like that. It was diarrhea or gonorrhoea, you voted on it.

FADE TO BLACK.

FADE IN:

INT. CLEOPATRA'S PALACE-DAY

Bob is sitting on a stone couch, dressed as El Graves and seductively smiling at CLEOPATRA as she ponders what to do next.

CLEOPATRA
Dam you El Graves. OK you win.

She walks over to the balcony and yells out to the crowd.

CLEOPATRA (CONT'D)
OK, release the slaves.

The crowd below cheers.

TV ANNOUNCER (V.O.)
And Bob Williams as El Graves, whom no woman could resist.

Cleopatra turns around towards Bob with a sexy smile.

CLEOPATRA
Now a deal is a deal.

She seductively walks across the floor and gives Bob a kiss.

TV ANNOUNCER (V.O.)
Never before has such a powerful
force been unleashed on history. If
you've ever done something wrong in
your past, you can expect a visit
from these guys.

FADE TO BLACK.

FADE IN:

INT. SECRET LABORATORY-DAY

GENERAL JOHNSON, an older man in uniform is talking to Bob
and his friends.

GENERAL JOHNSON
Now the bad guys have no place to
hide. These guys will spread like
throughout history like wild fire.

TV ANNOUNCER (V.O.)
Wild Fire, four men with history on
their side and mucho, mucho, mucho
action. In theaters this spring.

BACK TO:

TOM SITTING ON THE COUCH

The tape abruptly ends at the same time there is a knock at
the door. Tom gets up to answer it.

TOM WHITE
Hey Bob! Come on in.

BOB WILLIAMS
Was the video helpful?

TOM WHITE
A little bit.

BOB WILLIAMS
Good. Did you make the
reservations?

TOM WHITE
Seven o'clock tomorrow night.

BOB WILLIAMS
Excellent, now for part two of my
plan.

They walk over to the couch. Tom takes out the tape and
switches the TV to the local news but keeps the volume low.

BOB WILLIAMS (CONT'D)
I want you to take one of these.

Bob hands Tom an ear piece.

TOM WHITE
What is it?

BOB WILLIAMS
A miracle.

Tom tries to swallow it and Bob stops him.

BOB WILLIAMS (CONT'D)
You don't swallow it. You put it in
your ear.

TOM WHITE
What?

BOB WILLIAMS
I listen to your conversation and
whisper words of magic into your
brain. All you have to do is repeat
them and she will fall in love with
you all over again.

TOM WHITE
Isn't that cheating?

BOB WILLIAMS
See romance takes years to learn
and adapt into your lifestyle. This
is a quick fix while you try to get
up to speed.

TOM WHITE
Will it work?

BOB WILLIAMS
Money back guarantee.

TOM WHITE
I truly appreciate what you're
doing for me Bob. I just wish there
was something I could do for you.

Just then the news caster starts to report on a story about The Son of El Graves. This draws both their attention to the TV.

NEWS CASTER (V.O.)

Men, hold on to your women. There's a new stud in town. Mexican born actor Miguel Rodriguez is trying to bring his popular good looks and smooth charm to the United States and he's starting with Chicago. He'll be appearing every Saturday evening on channel twenty two at six o'clock in, Son of El Graves.

CUT TO:

TV

NEWS CASTER

Now I believe we have a clip of Miguel stirring up the hearts of some local women.

They show a clip from the grocery store where Betty and Karen met Miguel and all the screaming women adoring him.

BACK TO:

TOM AND BOB SITTING ON COUCH

TOM WHITE

You bastard!

BOB WILLIAMS

I know how you can repay me. The Son of El Graves must be destroyed.

TOM WHITE

Is it too late? Have I lost her?

BOB WILLIAMS

He is good. He is very good but I am better. Mark my words, your Betty will soon be yours again.

TOM WHITE

This better work.

They both look at each other and secretly cross their fingers behind their backs.

INT. TV STATION-DAY

Ted, the station manager, is talking to Miguel.

TED SULLIVAN

Miguel, I have some bad news, Chia Pet and Chia Head are both cutting back on their financial commitments to us this year. They claim lagging sales in Europe. We need to find another five thousand dollars a month to keep production running.

MIGUEL RODRIQUEZ

Why don't we just get another loan from the bank?

TED SULLIVAN

Yeah, you find me a loan officer dumb enough in this town that will approve a loan for us.

Just then a commercial for YES BANK comes on the TV.

CUT TO:

TV

Betty is the spokesperson. They both watch the commercial.

COMMERCIAL ANNOUNCER (V.O.)

Are you tired of rejection for bad credit? Do you just need a little cash to hold you over for the year. We don't say no. We can't, we're Yes Bank. Visit your local loan officer today.

Betty's appears on the screen.

BACK TO:

MIGUEL AND TED

Miguel's eyes light up.

BETTY SMITH (V.O.)

Here at Yes Bank we don't know what the word no means.

The commercial ends. Miguel looks over at Ted with a devilish smile.

MIGUEL RODRIQUEZ

I think all our money problems will soon go away.

TED SULLIVAN

And why is that?

MIGUEL RODRIQUEZ

Because I know a woman, that can't say no.

Miguel smiles.

INT. RESTAURANT-EVENING

Tom and Betty walk into a restaurant called The Fired Ravioli. They sit down at a table in the middle of the place. Except for the old couple in the front corner, they are the only two patrons there.

BETTY SMITH

I'm impressed. It's not La Shire but so far no complaints. And thank you for noticing my new hairstyle.

TOM WHITE

Sorry about La Shire but this place got a much better review for food and ambiance.

BETTY SMITH

It's much more romantic.

The waiter comes over and it is Leonard Lewis, with a fake mustache. Tom looks surprised.

LEONARD LEWIS

(Italian accent)

Good evening. May I say the Madam is looking lovely today.

BETTY SMITH

Why thank you Sir. That is the second time I have heard those words tonight and I like it.

LEONARD LEWIS

And Sir, you look divine as well.

TOM WHITE

Thank you.

LEONARD LEWIS

Would you like some wine to start
off with?

They both nod their heads yes but the wine list is not on the table. All of a sudden Leonard places a napkin on the table and quickly pulls it away and the wine list is standing right in front of them.

BETTY SMITH

That was amazing. I love magic.
It's so romantic.

Then Tom hears a voice coming from his ear piece, it's Bob. He is in disguise with Billy Long as the other older couple near the window.

BOB WILLIAMS

(off, whispering to Tom)
I would suggest something light.
Maybe Ernest and Julio Galleo will
do.

TOM WHITE

I believe the lady and I will have
something light. Perhaps some
Ernest and Julio Galleo.

Leonard takes out a handkerchief and places it over his turned up palm. When he pulls it away the bottle of wine appears.

BETTY SMITH

That was amazing.

LEONARD LEWIS

Would you like some bread with your
meal?

BETTY SMITH

Yes, but I want french bread, rye
bread and a sourdough roll, freshly
baked please.

Betty is testing Leonard to see if she can trick him. He thinks for a second, then places the handkerchief in Betty's hands and when he pulls it away all the different types of breads appear.

BETTY SMITH

Mmmm smells great and warn too. My
hats off to you Sir.

LEONARD LEWIS
I'll be back in a few minutes to
take your order.

Leonard leaves.

BETTY SMITH
This is so much fun and romantic.
He is a very good magician that
waiter.

As Leonard walks away two doves fly out of his jacket. Betty can not see this because her back is to him but Tom notices and tries not to draw attention to it.

BETTY SMITH (CONT'D)
He should think about doing magic
for a living and hang up his
waiter's jacket, don't you think?

Then Tom sees a snake crawling on Leonard's head chasing a mouse. As Leonard tries to catch the snake, flowers and balloons come out of his sleeves.

TOM WHITE
He's the best magician I've ever
seen.

BETTY SMITH
I like this place. Where did you
find it?

BOB WILLIAMS
(voice in Tom's ear)
Tell her you.

TOM WHITE
A friend of a friend.

BETTY SMITH
So tell me how you felt those few
hours we were apart.

Tom listen's for Bob's advice as Leonard delivers Bob's and Billy's meal.

TOM WHITE
I felt as if a part of me was
missing. I longed to see your smile
once again. Just being around you
makes me appreciate life more.
Otherwise I'm just a lost soul
searching for the one I know I need
to make me complete.

BETTY SMITH

Now that's how you use to talk to me. I miss that.

TOM WHITE

So what about you? Run into any new people in the neighborhood?

Betty thinks for a second but before she can answer Tom continues.

TOM WHITE (CONT'D)

Before you say anything, I just want to say how sorry I am that your show El Graves was cancelled. It really wasn't a bad show. I think they've replaced it with a similar show, Son of El Graves.

BETTY SMITH

As a matter of fact I ran into him in the grocery store.

TOM WHITE

Is that so.

BETTY SMITH

I'll probably still watch the show just to see where the story line goes.

Then Leonard shows up to take their order before they can continue their conversation.

LEONARD LEWIS

Have you decided what you will have?

BETTY SMITH

Everything on the menu looks so good.

Tom listens to Bob for what he should say next.

TOM WHITE

Why don't I order for the both of us.

Betty looks amazed as Tom starts to order.

TOM WHITE (CONT'D)

The lady will have the fettuccine
Alfredo with a white wine sauce
tainted with slightly crushed
tomatoes and a pinch of garlic.

BETTY SMITH

That does sound good.

TOM WHITE

I will have the spaghetti with meat
sauce, sun dried tomatoes, freshly
seasoned spinach and deep sea
shrimp lightly dipped in a garlic
and green pepper sauce.

Betty is so proud of Tom. They both look at the waiter, who
has not written anything down.

TOM WHITE (CONT'D)

Do you want me to repeat it?

LEONARD LEWIS

No need to Sir. Excuse me Sir but
will you please stand up and remove
your jacket.

Tom stands up and takes off his jacket and hands it to
Leonard, who places it on the table. When he pulls it away
both meals appear, just like they ordered. Betty and Tom are
impressed.

While Betty shakes Leonard's hand to congratulate him, Tom
put his jacket back on and two meat balls fall out of each
sleeve.

CUT TO:

BOB AND BILLY EATING THEIR MEAL. BOB NOTICES SOMETHING IS
MISSING.

BOB WILLIAMS

I thought this came with four meat
balls.

BACK TO:

TOM AND BETTY AS BETTY IS STILL SHAKING LEONARD'S HAND.

BETTY SMITH

This waiter should be in Vegas.

While Tom cleans the sauce off his hands he notices a snake in his spaghetti. The snake crawls off the table and onto the floor towards the front door.

LEONARD LEWIS

Thank you Madam. Would you like anything else?

TOM WHITE

I think you've done enough for now.

As Leonard leaves a chicken flies out of his jacket but Betty's head is turned away and she doesn't see it but Tom does.

BETTY SMITH

I have to admit, so far this has been an amazing evening.

TOM WHITE

Thank you. How's the fettuccine?

BETTY SMITH

Great, how's yours?

Bob interrupts Tom before he can speak.

BOB WILLIAMS

(voice in Tom's head)

Change the subject back to her. Say something like, as great as this meal is, it is the last thing on my mind.

Betty looks into Tom's eyes as she grabs his hand before he can speak.

BETTY SMITH

Where do you see us in the future?

Leonard delivers Bob and Billy their desert, a double chocolate brownie. They both take a huge chunk and fill their mouths up.

Tom is waiting for a response but Bob is having a hard time swallowing. Tom hesitates and then realizes he must say something.

TOM WHITE

I see us kind of like ahhhhhh.

Then Tom listens to his ear piece but only hears Bob talking about how good the desert is so he decides to make something up.

TOM WHITE (CONT'D)

What I'm looking for is something more then.

Then Bob speaks and Tom repeats what he says.

BOB WILLIAMS

(voice in Tom's head)

This is better then great sex.

TOM WHITE

Great sex. I want someone that makes me.

BOB WILLIAMS

(voice in Tom's head)

It just makes your heart melt with a warmness I have never felt before.

TOM WHITE

I want someone that makes my heart melt with a warmness I have never felt before.

BETTY SMITH

Is that someone me?

BOB WILLIAMS

(voice in Tom's head)

Boy, am I going to have some gas tomorrow.

Tom makes a strange face and cringes at the comment Bob just made.

TOM WHITE

Yes.

Bob realizes that he has not been paying attention to Tom's conversation and starts to concentrate more.

BOB WILLIAMS

(voice in Tom's head)

Sorry about that but they have the best deserts here. Now where are we?

Betty decides to make sure he is not trying to trick her and asks him someone questions.

BETTY SMITH

I was thinking of you and I renting
a movie later. What would you like
to rent, Titanic or Rocky?

BOB WILLIAMS

(voice in Tom's head)

This is a trick. Repeat, this is a
trick. Say Titanic. Titanic.

TOM WHITE

Oh Titanic of course. It's a rare
blend between adventure and eternal
love.

Betty looks pleased at Tom's answer.

BETTY SMITH

Or even better yet, we could go
back to my place and watch the WWF.
I believe tonight is the Royal
Rumble on pay per view.

Just then Tom sneezes and loses his ear piece on the floor.
Leonard accidently steps on it. Bob responds to the loud
crunch sound that echoes in his ear.

BOB WILLIAMS (V.O.)

Ahhhhhhh!

Betty and Tom look Bob's way.

BETTY SMITH

I wonder what's wrong with him?

TOM WHITE

When you that old your hearing
starts to go.

BETTY SMITH

So, what will it be? The WWF Royal
Rumble or Titanic.

Tom looks confused as he tries to decide.

CUT TO:

BOB AND BILLY

BOB WILLIAMS
 (whispers to Billy)
 He has to finish this on his own.

BACK TO:

TOM AND BETTY

BETTY SMITH
 Open up to me. Don't be afraid to
 tell me what you're feeling.

Tom starts to panic. Then after a few tough seconds he
 starts to cry.

TOM WHITE
 OK, Titanic made me cry, inside but
 I did cry. Why did Leo have to die.
 They were perfect for each other.
 That dam icy water, it was too
 cold. No one could have survived
 that. They should have sailed in
 warmer waters to avoid the
 icebergs.

BETTY SMITH
 The ship would have hit a reef and
 Leo would have been eaten by
 sharks. See he had to die to prove
 his love for her. Now that's
 romantic.

TOM WHITE
 Yeah, you're right and besides
 wrestling is fake. I admit it but
 it is good entertainment. Does that
 make me any less of a man? I also
 cried in ghost and when the Wizard
 yelled at Dorothy. He was way out
 of line.

BETTY SMITH
 That's good. Keep going.

TOM WHITE
 I like to snuggle, is that a sin?
 When I'm alone I whistle the theme
 to The Sound of Music. I find it
 rather soothing. I can't hold these
 feelings in any longer. And yes, I
 love you.

(MORE)

TOM WHITE (cont'd)

When I'm not around you my heart
aches. I want to grow old with you.

BETTY SMITH

I knew you had it in you. You just
had to get it out. Come here and
give me a kiss.

Tom and Betty stretch over the table and kiss.

TOM WHITE

So we're back together?

BETTY SMITH

You've earned a thirty day
extension.

TOM WHITE

Yes!

Just then Billy sneezes and his wig comes off. Betty looks
his way and recognizes him. She gets up.

BETTY

Wait here.

She walks over to Billy's table.

INT. BILLY'S TABLE-NIGHT

BETTY SMITH

Billy Long, aka Netty the Ninja. I
watched all four years of your
show, till they cancelled it.

BILLY LONG

Why thank you.

BETTY SMITH

Night of a Thousand Ninja was my
favorite episode.

Then she looks over at Bob who's beard. She reaches over and
pulls it off. She is amazed to find El Graves.

BETTY SMITH (CONT'D)

El Graves! Oh my! It is really you?

Then she sees the miracle ear on the table and picks it up.

BETTY SMITH (CONT'D)

What is this? Miracle ear.

She turns towards Tom and her mood changes to anger.

BETTY SMITH (CONT'D)

You couldn't do this on your own.
You had to render the assistance of
my hero El Graves, king of romance.
That speech didn't come from your
heart, It came from another man's
heart. You are back in the dog
house.

Betty storms out of the restaurant.

TOM WHITE

(yells)

No! No! Don't go. That last part
was all me.

Tom looks over at Bob.

TOM WHITE (CONT'D)

I finally open up and she doesn't
believe me.

BOB WILLIAMS

Come, we must follow her. She is
very vulnerable right now. The next
guy she meets could easily take
advantage of the situation.

They both leave the restaurant.

EXT. RESTAURANT-EVENING

Miguel Rodriguez is kissing his WIFE good-bye and hugging his
FOUR KIDS. They get into a cab and take off.

MIGUEL RODRIQUEZ

Have a nice trip back to Mexico
honey. Happy Valentine's Day.

As soon as they are out of view, a crying Betty turns the
corner. She drops her purse and her bank ID falls out. Miguel
looks down at the ID and recognizes the picture.

MIGUEL RODRIQUEZ

May I be of assistance to you?

Betty tries to speak but she is too upset.

MIGUEL (CONT'D)

Is it boyfriend trouble?

Betty nods her head yes. Miguel looks away for a second to smile devilishly.

MIGUEL RODRIQUEZ (CONT'D)

Let me get you a cab.

Miguel places his arms around Betty and she stops crying. He gestures for a cab and it comes quickly. Just then Bob and Tom turn the corner.

Bob recognizes Miguel and a second later Tom does also but it is too late Betty and Miguel get in the cab and it drives away.

TOM WHITE

That bastard just stole my girl.

Tom attempts to hail another cab but Bob stops him.

BOB WILLIAMS

No, we must not chase him. It's too dangerous. We have to out smart him.

TOM WHITE

What about Betty?

BOB WILLIAMS

Be calm my friend. He will not strike tonight. He will set the trap. Then move in for the kill tomorrow night.

TOM WHITE

How do you know that?

BOB WILLIAMS

Because I was once like him.

TOM WHITE

So what do we do?

BOB WILLIAMS

I have a hunch about this Miguel and if my hunch is right, we will soon have victory.

TOM WHITE

What kind of a hunch?

BOB WILLIAMS

It's better if you're not involved. It could get a little nasty.

INT. APARTMENT BETTY-NIGHT

Betty and Miguel arrive at her apartment after the cab ride.

BETTY SMITH

Well, Thank you for the company. Do you want to come in for a drink?

MIGUEL RODRIQUEZ

I wish I could but it would not be right. Tonight you must rest. Why don't we have dinner tomorrow?

BETTY SMITH

I would like that. We can continue our conversation.

MIGUEL RODRIQUEZ

I can listen to the rest of your sad story about what's his name, Tom.

BETTY SMITH

It's nice to see a man that likes to listen.

MIGUEL RODRIQUEZ

Till tomorrow when I hear your voice again.

BETTY SMITH

Are you sure you won't come in?

MIGUEL RODRIQUEZ

I can't I have to be up early. The curse of a actor.

Miguel kisses Betty on the hand as she closes the door. Miguel looks at his watch and slowly turns the corner. He knocks on the first door around the corner and a PRETTY WOMAN answers.

SUSAN

Oh Miguel, you are right on time.

Miguel enters her apartment and closes the door behind him.

INT. BOB'S APARTMENT-NIGHT

Bob is in his room looking through his telephone book. He sees the name he was looking for and calls it.

INT. OFFICE FOR SCREEN ACTORS GUILD MEXICO-NIGHT

The actor who played General Horte is still dressed in his costume from the show with his sword by his side.

GENERAL HORTE
Screen Actors Guild Mexico.

BOB WILLIAMS (V.O.)
Ahola General Horte.

GENERAL HORTE
Who is this? El Graves, is that you?

BOB WILLIAMS (V.O.)
Si amigo, it is I.

GENERAL HORTE
It's good to hear your voice amigo.
Have you found any work since the show ended and can they use a villain?

BOB WILLIAMS (V.O.)
Nothing yet but I will keep you informed if I do.

GENERAL HORTE
What is the world coming to? Just because an actor gets old he has to be pushed out. It's not right. Those people running the network must have a pinyata up their ass.

BOB WILLIAMS (V.O.)
Speaking of the show, I need some information and I was hoping you could provide it to me.

GENERAL HORTE
What kind of information?

BOB WILLIAMS (V.O.)
Son of El Graves.

GENERAL HORTE
Miguel Rodriguez. What about him do you want to know?

BOB WILLIAMS (V.O.)
Oh, I don't know, I assume a good looking guy like that would have a wife or two.

GENERAL HORTE

I can't tell you that. It's classified. That would go against all the rules and regulations of the office of SAG Mexico. I could get fired and I need the money.

BOB WILLIAMS (V.O.)

Not even for an old friend?

GENERAL HORTE

Only family members have access to those files.

Bob thinks for a second and tries to trick General Horte.

INT. BOB'S APARTMENT-NIGHT

BOB WILLIAMS

That's my son damn it. Now open his file and tell me if my son is married.

GENERAL HORTE (V.O.)

Well you are his father. Don't you keep in touch with your son. Hello is only a phone call away.

BOB WILLIAMS

I promise I will call more often.

General Horte opens up the file and reads it to Bob.

GENERAL HORTE (V.O.)

Miguel Williams Rodriguez, age twenty eight. First wife Julia Gomez, divorced. Second wife Zita Gomez, her sister, divorced. Third wife Maria Alanzo Rodriguez resides in Mexico. 4343 Rolling Hills Mexico City. Sons Juan and Pedro. Daughters Maria junior and Nita. Phone number.

Bob writes down the phone number.

BOB WILLIAMS

Thank you General Horte. You are a gentleman as well as a brilliant military strategist.

GENERAL HORTE (V.O.)
Praise from Cesar himself. I
welcome it.

Bob hangs up.

INT. TOM'S APARTMENT-NIGHT

Tom is in his bed pondering what to do about Betty. He begins talking to himself.

TOM WHITE
What am I going to do? I know I
love her. I just hope it's not too
late and she doesn't run off with
that Miguel. She's smart enough to
see through him. That's not what
she wants. She wants someone more
like me just different. All she's
asking me to do is open a few doors
for her and open my feeling a
little more. Tell her what's on my
mind and every now and then tell
her I love her.

Tom grabs a picture of the two of them from his night stand
and sits back in bed.

TOM WHITE (CONT'D)
I need a moment. Something like in
the movies so that she can have
something to remember and tell our
kids about.

He looks up towards heaven and asks God for help.

TOM WHITE (CONT'D)
God, please help me. A little
divine intervention would be nice
and I promise I will pay more
attention in church, when I start
going.

Tom turns off the lights.

INT. BETTY'S APARTMENT-NIGHT

Betty turns on her night light and starts talking to herself.

BETTY SMITH

I know Tom's is a little rough around the edges and I am pissed off at him right now, but he is trying. On the other hand Miguel is hot and so considerate, to considerate for a man. There is something not natural about that. I wonder if he's seeing someone else?

She grabs a picture of Tom and her from her night stand and looks at it. Then she looks at the newspaper add with Miguel's photo in it.

BETTY SMITH (CONT'D)

God, please help me see which one of these men is right for me. A little divine intervention would be nice.

She turns out the light and goes back to sleep. Then she turns the light back on and calls Karen.

BETTY SMITH

Karen, it's Betty, are you sleeping?

KAREN MARSHALL (V.O.)

No, I'm watching reruns of I Spy.

BETTY SMITH

I need you to do me a little favor.

KAREN MARSHALL (V.O.)

What kind of a favor?

BETTY SMITH

Before I fall head over heels over Miguel, I want you to follow him around and see if he has any other women.

KAREN MARSHALL (V.O.)

What if he doesn't?

BETTY SMITH

That just makes my decision harder.

KAREN MARSHALL (V.O.)

I will be like his shadow. If he even thinks about looking at another woman I will know it.

BETTY SMITH
 Thanks. Give me a full report after
 you're done. Good night.

Betty hangs up the phone and smiles, content with her plan.

EXT. MIGUEL'S APARTMENT-DAY

Karen is waiting for Miguel outside his upscale apartment while sipping her coffee. Miguel exits and waves good morning to the door man.

KAREN MARSHALL
 (to herself)
 And so, the game begins.

Miguel walks down the street and Karen carefully follows. She sees a YOUNG WOMAN about twenty years old and nicely dressed, waving at him in the distance.

The woman gives Miguel a big smile and opens her arms to welcome him. He takes off running towards her.

KAREN MARSHALL
 (to herself)
 He didn't waste much time. It
 hasn't even been two minutes.

Miguel rushes into the woman's arms and hugs her. Karen follows close behind and hides behind a tree.

EXT. BRICK THREE STORY BUILDING ON STREET-DAY

MIGUEL RODRIQUEZ
 It is so nice to see you. I hope
 you enjoyed yesterday as much as I
 did?

SISTER MARY MATHEWS
 Yes I did and I can't wait till the
 next time. I hope I don't have to
 wait too long.

MIGUEL RODRIQUEZ
 I hope you don't mind me saying but
 you are the best.

Then an OLDER WOMAN, in a nuns outfit sticks her head out of a window and yells down to the Young Lady.

OLDER NUN

Sister Mary Mathews, put on your habit when you are out in public.

The Young Lady takes out her habit from her back pocket and places it on her head. Then she looks up at the older nun.

SISTER MARY MATHEWS

Sorry about that Sister Debra. It won't happen again.

Sister Debra smiles at Sister Mary Mathews and disappears back into the building.

SISTER MARY MATHEWS (CONT'D)

She is very strict but she is the boss.

MIGUEL RODRIQUEZ

Wear it proudly Sister Mary Mathews for you are one of God's chosen.

SISTER MARY MATHEWS

Will I be seeing you again for another night of screaming and yelling?

MIGUEL RODRIQUEZ

Sister Mary Mathews, is that anyway to describe my singing?

SISTER MARY MATHEWS

Honestly, yes but your heart is in the right place.

EXT. BEHIND A TREE NEAR BRICK BUILDING-DAY

KAREN MARSHALL

(to herself)
Singing?

EXT. BRICK THREE STORY HOUSE ON STREET-DAY

MIGUEL RODRIQUEZ

You and the Lord can always count on me for choir practice.

SISTER MARY MATHEWS

God bless you Miguel Rodriguez.

He waves good-bye to Sister Mary Mathews and continues walking.

EXT. BEHIND TREE ON STEEET-DAY

Karen follows close behind.

KAREN MARSHALL
 (to herself)
 Church choir. Still doesn't make
 him a saint.

She follows Miguel further down the street and into an alley way.

EXT. ALLEY-DAY

Miguel turns a corner and Karen catches up. She peers around the corner from behind a trash can.

She sees Miguel talking to a YOUNG SEXY WOMAN leaning up against a door with only one side visible to her. It reads TOP, LESS, GIRLS on the open part of the door.

EXT. BEHIND A TRASH CAN NEAR ALLEY-DAY

KAREN MARSHALL
 (to herself)
 Stripers, stripers, stripers, what
 man can resist stripers?

The Young Sexy Woman smiles.

CANDY GIRLSALOMA
 Miguel, it looks like you have
 acquired a taste for this place.

MIGUEL RODRIQUEZ
 Why would you say that Candy?

EXT BEHIND A TRASH CAN-DAY

Karen listens in carefully as she stays well hidden.

KAREN MARSHALL
 (to herself)
 Candy, that's original.

EXT. ALLEY-DAY

Candy leans closer to Miguel.

CANDY GIRLSALOMA

Because once you have tasted the forbidden fruit you want more. No man can resist it, so don't even try.

MIGUEL RODRIQUEZ

I have to agree with you on that. Who would think one could find paradise in the back alleys of this town.

CANDY GIRLSALOMA

On that note why don't you come in and get a piece of paradise

MIGUEL RODRIQUEZ

I shouldn't. I really shouldn't. I just had breakfast.

CANDY GIRLSALOMA

You know you want it and besides it's fat free.

MIGUEL RODRIQUEZ

Well maybe a quickie will do.

Miguel looks around as Karen stays well hidden. He sees that no one is watching him so he decides to follow Candy. She closes the door behind her.

EXT. BEHIND A TRASH CAN-DAY

KAREN MARSHALL

A quickie. His relationship with Betty will be as quick as they come.

EXT. ALLEY-DAY

Then Miguel walks out drinking a fruit drink as Candy thanks him and he is on his way.

EXT. BEHIND A TRASH CAN-DAY

Candy closes the other door to reveal the other half of the writing on the door and it reads, "Top of the line fruit drinks for less then anywhere else go to Girlsaloma fruits."

EXT. BEHIND TRASH CAN-DAY

KAREN MARSHALL

Fruit drinks. What is he on a diet?

Karen follows him around another corner.

EXT. FLORIST SHOP ON STREET-DAY

Miguel walks into a florists shop. A typical flower shop owned by MR. BELLO, an older slightly over weight man. They both seem to know each other very well.

Karen sneaks in and hides behind some flowers and listens in.

MIGUEL RODRIQUEZ

Mr. Bello, how are you today?

MR. BELLO

Very good, very good my friend. Your order is ready and they will be surprised, very surprised my friend.

MIGUEL RODRIQUEZ

If I can pull this off I will be very surprised. It will be the first time I have ever done twelve women in one day.

MR. BELLO

Twelve women.

Mr. Bello puts his hand on Miguel's shoulder and pats it. Karen sneaks a look through some flowers.

MR. BELLO (CONT'D)

You are a young man and should enjoy life. For when you get my age, twelve women is out of the question. I don't have the energy or the patients.

MIGUEL RODRIQUEZ

And the best thing about it is, they all know each other and don't mind sharing me at all.

Karen is shocked as she listens in.

MR. BELLO

This is a feat that stands right up there next to the building of the pyramids.

MIGUEL RODRIQUEZ

It is nice to be a part of history.

MR. BELLO

Yes it is. Let me get the roses. I have them in the back.

Mr. Bello rushes to the back to get the twelve roses. Miguel looks around and almost finds Karen. He picks up a flower and sniffs it. Then he places it back in its place. Mr. Bello returns.

MR. BELLO

Twelve roses with twelve cards.

Mr. Bello begins to read each name on the cards and comments about each woman.

MR. BELLO (CONT'D)

Melissa, she has the eyes of a tiger and the heart of a butterfly. Jennifer, give her a couple of drinks and she'll put a smile on your face. Julie, if you got a itch she'll scratch it, all night long. Susie, you can get addicted to her. Michelle, she'll ring your bell, ding dong. Shelly, she dated a butcher, a baker and a candle stick maker, all in one night. Katherine, as in Katherine the great. Peggy, smart as a whip and uses one too. Pam and Nicole, they like to make sandwiches if you know what I mean. Gloria, she's a ten and Shelia, she's an eleven.

Mr. Bello hands Miguel the twelve roses with cards.

MR. BELLO

Here you go my friend and good luck.

Miguel smiles at Mr. Bello and leaves. A few seconds later Karen follows him.

EXT. STREET-DAY

Miguel walks down a narrow street and turns the corner. Karen cautiously follows. She sees Miguel cross the street and head towards a SEXY NURSE waving to him. Miguel is greeted with a hug as the nurse escorts him into a three story house.

KAREN MARSHALL

Candy strippers, that's what he likes. I got him now.

Karen rushes over to get a better look.

EXT. UNDER WINDOW TO BUILDING-DAY

The window is too high up for her to see. She can only listen.

SEXY NURSE (V.O.)

Now ladies here he is, the most wanted man in town and he has a single rose for each one of you.

MIGUEL RODRIQUEZ (V.O.)

Ladies, I hope this will be the beginning of a beautiful friendship and I look forward to our dates. Remember starting next Monday I will be spending one hour with each of you and who knows what can happen.

SEXY NURSE (V.O.)

And if I know Miguel, The Son of El Graves, I have a feeling something is going to happen to all of you.

MIGUEL RODRIQUEZ (V.O.)

Till next Monday ladies.

SEXY NURSE (V.O.)

Everyone outside and lets all wave good-bye to Miguel till next Monday. Grab your roses ladies and bring them along.

Karen moves closer to the front of the house to get a look at the LADIES. She hides behind a tree as Miguel exits the house.

After he walks by she takes a peak at the Ladies waving good-bye. They are all in their mid seventies and in wheel chairs holding their roses. She looks up at the sign in front of the house and it reads, "Wellington Home for the Elderly."

KAREN MARSHALL
 (to herself)
 This guy is either a saint or a
 genius at deception.

Karen follows Miguel all the way to the TV station.

EXT. TV STATION-DAY

Before Miguel enters, he looks up and thanks God. Then Miguel enters the building. Karen is stunned as she leaves.

As soon as Karen leaves Miguel comes back out. Then a MAN HOLDING A CAMERA approaches him.

MIGUEL RODRIQUEZ
 So how did that look?

DOCUMENTARY CAMERAMAN
 It looked great except for the
 strange lady following you around.

MIGUEL RODRIQUEZ
 Strange lady, I didn't see anyone.

DOCUMENTARY CAMERAMAN
 Don't worry, we can cut her out of
 the shots. When this Documentary on
 Miguel Rodriguez, The Son of El
 Graves comes out, everyone in town
 will see you as a great
 humanitarian.

MIGUEL RODRIQUEZ
 Perfect, now I can stop drinking
 that crappy fruit drink, my throat
 was killing me with all that choir
 singing and I was spending a
 fortune on flowers for those old
 bags.

BETTY'S APARTMENT-DAY

Karen enters the apartment all confused as Betty eagerly awaits her report.

BETTY SMITH
 So tell me, he's a creep. He's
 nailing everything under the sun.

KAREN MARSHALL

That man will go down as one of the great humanitarians of our lifetime.

BETTY SMITH

You're kidding me?

KAREN MARSHALL

If he's not talking to nuns about singing in the choir, he's buying roses for elderly women, in wheelchairs. Oh and he drinks natural fruit juices.

BETTY SMITH

So this could be the answer to my prayers?

KAREN MARSHALL

Everything looks good from my point of view, although I did get the strange feeling that I was being watched.

BETTY SMITH

Then it's settled, I'll call him and confirm the dinner plans.

KAREN MARSHALL

Is this the end for Tom?

BETTY SMITH

Let's just see how the dinner goes. Men have a way of changing. Miguel could be a saint one day and a devil the next.

FADE TO BLACK.

FADE IN:

BETTY'S APARTMENT-NIGHT

Betty is getting ready for her dinner date with Miguel. She looks at a picture of Tom and ponders their future.

BETTY SMITH

(to herself)

I still have hope for you but the door is closing fast. A lot depends on what happens tonight.

The door bell rings and Betty hides the picture of Tom as she answers the door.

INT. FRONT DOOR BETTY'S APARTMENT-DAY

Miguel is standing there holding a single rose and dressed to kill. Betty is taken by his appearance.

BETTY SMITH

You look very nice Miguel.

MIGUEL RODRIQUEZ

Thank you but you my dear look wonderful. Here this is for you.

He hands her the rose and she smiles.

BETTY SMITH

Thank you that was very thoughtful. So where are we going to eat tonight?

MIGUEL RODRIQUEZ

I have a special restaurant, my favorite in the city, El Kabon.

BETTY SMITH

Is that, that new Mexican place that just opened on Maxwell street?

MIGUEL RODRIQUEZ

Yes.

BETTY SMITH

I heard it was almost impossible to get reservations there.

MIGUEL RODRIQUEZ

It is but I know the owner, he's a big fan of the show and speaking of the show I would like you to be my guest tomorrow for a special Presidents Day show we are taping.

BETTY SMITH

I would like that.

MIGUEL RODRIQUEZ

Shall we go dine my dear?

Miguel offers his arm to Betty and she wraps her arm around his and off they go.

INT. EL KABON-NIGHT

A very fancy Mexican restaurant. Miguel opens the door for Betty and she is impressed by the look of the restaurant. All the other patrons are nicely dressed. The OWNER is there and recognizes Miguel and greets him.

EL KABON OWNER
Miguel, it is always a pleasure to
see you and who is this lovely
lady?

MIGUEL RODRIQUEZ
This is Betty Smith, my date.

EL KABON OWNER
It is our pleasure to serve you
tonight. Please follow me.

The Owner escorts them to the best table in the restaurant and pulls the chair out for Betty.

BETTY SMITH
Thank you.

Betty sits down.

EL KABON OWNER
Enjoy your meal.

The Owner signals a YOUNG WAITER to serve them.

BETTY
This is a lot nicer than that dump
Tom took me to the other night.

Ed Drake, who serves as a waiter here, over hears Betty's comments and looks at her.

MIGUEL RODRIQUEZ
Tom is your past. You have to look
to the future.

Then Ed looks at Miguel and picks up a newspaper and sees an article with his picture in it.

CUT TO:

PICTURE OF MIGUEL AS SON OF EL GRAVES IN NEWS PAPER.

CUT TO:

CURTAIN BEHIND TABLE IN RESTAURANT-NIGHT

He realizes this is Tom's Betty. He stops the YOUNG WAITER assigned to their table.

ED DRAKE

Let me have this table. I know these people.

YOUNG WAITER

What's in it for me?

ED DRAKE

You can have Christmas day off, I'll switch with you.

YOUNG WAITER

I Jewish.

ED DRAKE

Christmas and the next five weekends off.

The Young Waiter nods his head in agreement. Ed walks over to the table.

ED DRAKE

And how are you doing this evening?

MIGUEL RODRIQUEZ

Fine.

ED DRAKE

Would you like to start off with a glass of wine?

MIGUEL RODRIQUEZ

Yes, how about two glasses of your house wine. I hear it's terrific.

BETTY SMITH

That sounds nice.

Ed goes to get the wine.

BETTY SMITH (CONT'D)

I like a man that knows his wines.

MIGUEL RODRIQUEZ

It is so nice to find a lady that appreciates a man that knows the finer things in life.

Ed comes back with the two glasses of wine and Miguel takes a sip to test it.

MIGUEL RODRIQUEZ

Perfect.

ED DRAKE

Do you need a few minutes?

MIGUEL RODRIQUEZ

No, we're ready. The lady and I will have the beef fish Cancun delight with the mild sauce.

ED DRAKE

That comes with your choice of re-fried rice or salad.

MIGUEL RODRIQUEZ

Salad, with the house dressing.

ED DRAKE

Thank you. This shouldn't take more than ten minutes.

Ed leaves.

INT. CURTAIN BEHIND TABLE-NIGHT

Ed returns to listen to the conversation while hiding behind a wall.

INT. TABLE AT RESTAURANT-NIGHT

MIGUEL RODRIQUEZ

So Betty, tell me why such a beauty like yourself has not settled down.

BETTY SMITH

It's hard to find the right man I guess. Most men fall into a rut. They forget about romance. Once they have what they want they relax.

MIGUEL RODRIQUEZ

It is true, some men stop chasing. That is when you know the relationship has stopped growing and all it can do then is slowly die.

(MORE)

MIGUEL RODRIQUEZ (cont'd)

Love is like a plant, even when it
is fully grown it still needs
water. Romance is the water that
keeps people like us alive.

BETTY SMITH

Yes, you are right. You know we are
so much alike.

MIGUEL RODRIQUEZ

We are alike in our needs. We are
survivors of romance and like
animals of the same species we are
in search of each other in order to
survive.

BETTY SMITH

That is so true.

Betty accidentally spills some wine on her dress.

BETTY SMITH (CONT'D)

Oh, look what I've done. Excuse me
for a minute. I don't want it to
stain.

Betty leaves for the ladies room. Miguel starts to talk to
himself as Ed listens in.

MIGUEL RODRIQUEZ

(to himself)

This is going to be so easy. I
can't believe she's falling for the
survivors of romance garbage. When
she comes back, I'll go in for the
kill. When I get done with her
she'll spit on the ground every
time that Tom's name is mentioned.
I just wish that dumb, slow ass old
waiter would get here with the
food.

INT. BEHIND CURTAIN AT RESTAURANT-NIGHT

Ed starts to get pissed at what Miguel is saying and quickly
runs into the kitchen.

INT EL KABON KITCHEN-NIGHT

Ed grabs the two meals while the COOK is not looking.

EXT. EL KABON-NIGHT

Ed leaves the two meals outside for the cats to eat.

INT. EL KABON KITCHEN-NIGHT

Ed grabs his bill and complains to the cook.

ED DRAKE

I've been waiting for table three's meal and I don't even see and beef on the grill.

COOK

What are you crazy I just put that right up here.

The cook looks at counter where he placed the finished meals and sees nothing. He looks confused.

COOK

I thought I put it right up there. I must be loosing my mind.

ED DRAKE

Don't worry about it. I'll keep them busy with the drinks.

The cook starts cooking another meal for them.

COOK

Give me ten minutes and I'll throw in some shrimp.

INT. EL KABON-NIGHT

Betty comes back from the washroom.

BETTY SMITH

Oh, I was hoping the meal would be here by now.

MIGUEL RODRIQUEZ

I'll ask the waiter next time I see him. Besides a few more minutes of conversation can't hurt. So Betty what were we talking about, oh yes romance. Let me tell you how I think a woman should be treated.

INT. BEHIND CURTAIN RESTAURANT-NIGHT

Ed makes a train sound.

INT. TABLE IN RESTAURANT-NIGHT

As Miguel begins to talk Ed starts to make a train sound as if the train is right next to them. Miguel realizes he can't talk over the sound of the train and he stops talking. They both stop and look around.

MIGUEL RODRIQUEZ (CONT'D)

I didn't realize the train station was that close.

BETTY SMITH

It's not it's four blocks away.

MIGUEL RODRIQUEZ

Must be the acoustics in here. Any way, where was I. Let me start from the beginning.

Ed makes the sound of a helicopter hovering overhead loud enough so that Miguel has to stop talking again. Miguel and Betty both look up. Then the helicopter sound stops.

MIGUEL RODRIQUEZ

That sounded like he was landing on the roof.

BETTY SMITH

It sounded like one of those helicopter's from a chase scene on TV.

MIGUEL RODRIQUEZ

Anyway, as I was saying.

Then Ed makes a sound of a speeding car going by and police cars following him with their sirens on. Everyone in the restaurant starts to look out the window but nothing is there.

INT. THROUGH THE RESTAURANT WINDOW A CAR DRIVING DOWN THE STREET-NIGHT

Then the police sirens stop.

INT. TABLE IN RESTAURANT-NIGHT

MIGUEL RODRIQUEZ
Seems like a lot of excitement
happening around here.

BETTY SMITH
Yes, but please continue, you were
saying.

As Miguel starts to talk again Ed makes the sound of a boat chase. Everyone in the restaurant looks out the window. Then Ed makes the sound of a helicopter following the boat. Then the sound of a police car following the boat and they all crash into one another. Everyone in the restaurant leaves to see what happened.

BETTY SMITH
Lets see what happened.

Then Ed makes the sound of a fire truck and ambulance going by.

MIGUEL RODRIQUEZ
To many distractions tonight. Why
don't we just reschedule for
tomorrow.

BETTY SMITH
Yes, that might be better.

MIGUEL RODRIQUEZ
Say how about lunch tomorrow after
the taping of the show. I know a
quiet little place and maybe we
won't have any major distractions.

BETTY SMITH
That sounds great.

MIGUEL RODRIQUEZ
Why don't you go with the others
and see what happened. I'll just
pay the bill. Do you want to get
coffee somewhere?

BETTY SMITH
Actually I can't I have to finish
up some work tonight and stop by
the bank tomorrow to drop it off. I
hope you don't mind if I head home
after I see what happened.

MIGUEL RODRIQUEZ

No problem.

BETTY SMITH

Great. Thanks and I did have a wonderful evening as short as it was.

MIGUEL RODRIQUEZ

Till tomorrow.

Miguel kisses her hand good-bye and she leaves to follow the others. Ed smiles and finally brings out the meal.

ED DRAKE

Here we are Sir. Looks like all the excitement is over for the evening.

Miguel looks at Ed in a funny way.

INT. BETTY'S APARTMENT-NIGHT

Betty walks into her apartment alone pondering her night. She takes out the picture of Tom and places it next to the picture of Miguel from the newspaper. She looks at both of them for a few seconds. Then she looks up into heaven.

BETTY SMITH

God, if you can hear me, please help me make the right decision.

Betty shuts off the light.

INT. TOM'S APARTMENT-NIGHT

The light goes on and Tom is sitting in his bed. He can't sleep. He too is asking God for help.

TOM WHITE

God, if you can hear me, please help. Put me through any test and I will prove my love for her.

Tom shuts off his light.

INT. TV STATION-DAY

Betty walks into the TV station and stops at the RECEPTIONIST, a very sexy young girl.

BETTY SMITH

Excuse me but I was invited to watch the taping of Son of El Graves by Miguel Rodriguez. He plays the son.

RECEPTIONIST

Over there with all the other women please.

Betty looks into a small room loaded with YOUNG SEXY GROUPIES waiting to see Miguel.

BETTY SMITH

No, I believe my name is on a list as an invited guest, Betty Smith.

The receptionist checks the list and sees her name with a star next to it.

RECEPTIONIST

Sorry about that. You go past the next three rooms on the right and through the doors marked stage. Here, give this to the man guarding the door and he'll let you in.

The Receptionist hands Betty a pass. Betty smiles and starts walking past the other three rooms filled with young sexy women waiting to see Miguel. She arrives at the stage door and shows the GUARD her pass. He smiles at her and lets her in.

INT. STAGE TV STATION-DAY

Betty walks into a small area with only ten seats and a small stage. She sits down and notices the other nine seats are taken by VERY BEAUTIFUL WOMEN wearing Son of El Graves shirts.

The lights dim as the stage manager yells for quiet.

STAGE MANAGER (V.O.)

Quiet, we are filming.

Everyone quiets down and a card is lowered from the ceiling.

SHOW ANNOUNCER (V.O.)

Son of El Graves, Sponsored by The New and Improved Chia Head.

(MORE)

SHOW ANNOUNCER (V.O.) (cont'd)

Chapter five, President Lincoln has survived an assassination attempt but the doctors could not remove the bullet from his brain. This has caused a slight swelling in the President's head which has made him quite crazy. While in the hospital President Lincoln kidnapped one of the nurses and has taken her to his secret hiding place. He plans to mate with her and create a master race of babies with gigantic heads and take over the world. The only problem with his plan, the nurse is the Son of El Graves' girlfriend, Maria.

The lights come up and we see MARIA tied up inside a dungeon as Miguel Rodriguez enters through a ceiling vent. The only other thing on stage is what looks like a table covered by a cloth.

MARIA

Son of El Graves, you have come here to rescue me. Hurry, he will be back soon from his afternoon siesta.

MIGUEL RODRIQUEZ

You are safe now Maria. I, Son of El Graves, your true love is here to save you.

MARIA

You must hurry. The slight swelling of his head has made him mad.

The sound of someone coming from off stage is heard.

MARIA (CONT'D)

Quick, run, run as fast as you can Son of El Graves. Do not worry about me, save yourself.

MIGUEL RODRIQUEZ

No, I will not run from Lincoln or any other president. Life is not worth living without you Maria.

An actor wearing a giant five foot LINCOLN HEAD and a twelve inch bullet sticking out enters the stage.

PRESIDENT LINCOLN

Son of El Graves, it was not wise of you to come here. Maria is mine now. I will use her to give birth to a race of giant head people and take over the world with our superior brains. You small headed people will soon see the end of your existence.

MIGUEL RODRIQUEZ

Before my Maria bares one of your hideous offspring you must defeat me.

PRESIDENT LINCOLN

I thought you might say that.

President Lincoln pulls off the table cloth to reveal a canon not a table hiding underneath. He tilts the canon towards Miguel Rodriquez.

PRESIDENT LINCOLN

Lets see you get out of this one.
Ha! Ha! Ha! Ha!

President Lincoln lights the wick of the canon. After pondering his situation for a few seconds Miguel Rodriquez gets an idea.

He tumbles forward and kicks the canon towards President Lincoln just as it goes off. President Lincoln's giant head is blown into hundreds of pieces.

MARIA

The world is now safe. Son of El Graves, you are my hero.

MIGUEL RODRIQUEZ

No, I am your lover.

He kisses Maria as the curtain drops. The crowd claps and the women in the audience throw roses onto the stage with their phone numbers.

INT. BEHIND CURTAIN STAGE-DAY

MARIA

(whispers to Miguel)
So are you coming over tonight?

MIGUEL RODRIQUEZ
 (whispers to Maria)
 Ten o'clock my dear and wear that
 leopard skirt. I'm in the mood for
 something wild.

Ted, the station manager stops by as Maria leaves.

TED SULLIVAN
 So do you have any ideas on how to
 get that extra five thousand a
 week? If not it's back to Mexico
 for you my friend and back to
 cleaning pools for me.

MIGUEL RODRIQUEZ
 Don't worry about the loan. I've
 invited the Yes Bank loan manager
 to lunch.

TED SULLIVAN
 What if she doesn't show up?

MIGUEL RODRIQUEZ
 She is sitting out there right now
 waiting for me. All I have to do is
 say a few well placed words and
 maybe a kiss or two and she'll fall
 for me like a ton of bricks.

TED SULLIVAN
 Then what?

Miguel pulls out a pre-approved loan form with everything but
 the stamp of approval.

MIGUEL RODRIQUEZ
 All I have to do is get her stamp
 and stamp the forms. Place it in
 her pile and come back the next day
 and pick up my check.

TED SULLIVAN
 Our check.

MIGUEL RODRIQUEZ
 Yes, our check.

TED SULLIVAN
 Do you ever feel bad using romance
 as a weapon to get what you want?

MIGUEL RODRIQUEZ
 No.

Miguel walks away and meets Betty.

INT. FRONT STAGE-DAY

Miguel walks over to Betty to see how she liked the show. She is the only woman there.

BETTY SMITH

Hi, this was so exciting. I've never been at a live taping before.

MIGUEL RODRIQUEZ

It's the President's Day Special show. So, would you like to get some lunch?

BETTY SMITH

Sure, I just have to stop off at my work and sign a few papers. I hope you don't mind? It will only take a five minutes.

MIGUEL RODRIQUEZ

You never told me where you work.

BETTY SMITH

It's a boring job. I'm a loan officer at the Yes Bank.

MIGUEL RODRIQUEZ

That doesn't sound boring. You hand out opportunity to others so they can fulfill their dreams. All I do is act.

Maria overhears the conversation from behind the stage door and starts to get pissed.

BETTY SMITH

I never thought of it like that.

They leave together.

Fifteen minutes later, Bob, Tom, Maria Rodriguez and her FOUR KIDS arrive on the set. Maria has her back to them as she is practicing lines for the next show by talking to a life size cut out of Miguel.

MARIA

Son of El Graves, Son of El Graves, please listen to me.

(MORE)

MARIA (cont'd)

I realize getting over the death of
your wife is a difficult thing but
I believe I can make you happier
then she ever did.

Maria Rodriguez has been listening and thinks Maria, the
actress, is talking about her being dead. Maria Rodriguez
spins Maria, the actress, around and verbally abuses her.

MARIA RODRIQUEZ

Bitch, esta mi hombre.

Then Maria Rodriguez slaps the other Maria in the face.

MARIA

What the hell was that for?

BOB WILLIAMS

Sorry, about that she thought you
were talking about her husband,
Miguel Rodriguez.

MARIA

He's married!

Ted walks over to see what all the commotion is about and
sees Bob.

TED SULLIVAN

What the hell is going on. Oh! Hi
Bob!

BOB WILLIAMS

Hi Ted. I was just wondering where
my son is?

TED SULLIVAN

He's out. Who is she?

BOB WILLIAMS

She is Maria Rodriguez, the wife of
the Son of El Graves and these are
their four children.

Ted starts to get nervous.

BOB WILLIAMS

Where is he Ted?

TED SULLIVAN

He's out. I'll have him call you
when he gets back.

MARIA

That bastard took some bitch to Yes Bank and I quit! He's not going to make me the second or third fiddle in his band.

Maria walks out in a huff.

BOB WILLIAMS

Thank you miss.

Bob, Tom, Maria Rodriguez and the Four Kids start of walk away.

BOB WILLIAMS (CONT'D)

See you later Ted and good luck with the show.

TED SULLIVAN

Stop them!

THREE LARGE SECURITY GUARDS block the front door. Bob steps in front to take charge. The three security guards just smile and stand in a military fashion. Bob smirks back as he thinks of what to do next.

Then he steps close to a curtain and sticks his hand behind it. He unties the rope holding a large President Washington head. The heads come crashing down on the Security Guards and knock them out. Bob steps over them and leads the others outside.

MARIA RODRIQUEZ

Gracias El Presidente.

INT. YES BANK-DAY

Betty and Miguel arrive at the bank. All the MEXICAN BANK TELLERS recognize Miguel and sigh as he walk past them.

They walk past a display promoting their low rates. It shows a man holding a whip and a chair fighting back high rates shaped as a lion.

BETTY SMITH

This shouldn't take too long.

Miguel looks at the piles of papers on her desk.

MIGUEL RODRIQUEZ

All these papers, how do you know which ones to sign? Look at all of them, your hand must get tired.

BETTY SMITH

No, not at all, since we got this approval stamp. Once the paper is stamped, I place it in this pile and the girls in the back room do the rest. I usually never see the people.

Miguel gets closer to Betty. He stares into her eyes and places his right hand around her lower back. While his other hand reaches for the approval stamp.

MIGUEL RODRIQUEZ

Do you believe in love at first sight?

BETTY SMITH

Yes, yes I do.

MIGUEL RODRIQUEZ

I didn't, before I met you. That first night in the grocery store. You told me where I could find the Captain Crunch.

BETTY SMITH

It was right next to Count Chocula.

MIGUEL RODRIQUEZ

My heart has never felt such compassion like that before. I knew you were special.

Miguel grabs the approval stamp and is about to stamp his loan application as a hand grabs his shoulder and spins him around.

MIGUEL RODRIQUEZ

MARIA!

Maria Rodriguez, their Four Kids, Bob and Tom are standing right behind him.

MARIA RODRIQUEZ

(in Spanish with English subtitles)

Don't give me no shit. You get your skinny little ass the hell over here. We are going back to Mexico. Or would you like me to tell my father and fifteen brothers, including Juan when he gets out of jail, what is going on here.

(MORE)

MARIA RODRIQUEZ (cont'd)
 They will settle things the old
 fashion way, Santa Anna style.

Maria grabs Miguel by the ear and pulls him a way.

MIGUEL RODRIQUEZ
 Betty, this is my agent and seems
 she has a great opportunity I just
 can't say no to. I'll be shooting a
 film in Mexico for a few years so
 lets stay in touch. I'll write.
 Remember good bye is not forever.

BETTY SMITH
 I can't believe I didn't see that
 coming. Is their not one romantic
 man left in the world.

Betty looks at Tom as she shakes her head. Just as Tom is
 about to speak a BANK ROBBER interrupts him.

BANK ROBBER
 OK everyone! Stay cool and listen
 up! This is a robbery! No one will
 get hurt if you do what I say!

The Robber throws three bags to the tellers.

BANK ROBBER (CONT'D)
 OK ladies you know what to do and
 don't try anything funny or.

The bank Robber looks around for a hostage and grabs Betty.

BANK ROBBER (CONT'D)
 Or she gets it and don't even think
 about setting off the silent alarm.

The Robber holds up a pair of wire cutters.

POLICE OFFICER (V.O.)
 This is the police. Come out with
 your hands up.

The Robber is impressed that the police got there so fast.

BANK ROBBER
 (yells to police)
 Damn wrong wires. OK, I have a
 hostage and if you do anything she
 dies.

The Robber walks back to the middle of the bank with Betty. Tom's heart is beating out of control as he thinks of a way to save Betty. Tom gets an idea and jumps in front of the Robber.

TOM WHITE

Let the lady go. Take me instead.

BANK ROBBER

Why?

TOM WHITE

I'm the bank president.

BANK ROBBER

What, are you kidding me. A bank president doesn't wear jeans to work.

The Robber thinks for a second.

BANK ROBBER (CONT'D)

But I will take the both of you.
Just incase they have a sniper on
the roof.

The Robber grabs Tom and pulls him close. This is when Bob sneaks away and heads for the promotional display with the whip.

INT. BANK DISPLAY-DAY

Bob grabs a magic marker and draws a mustache on himself as he grabs the whip and gets into character.

INT. BANK-DAY

BANK ROBBER (CONT'D)

OK, listen up you two. The girl goes in the front and you Mr. Bank President go in the back and if you try anything funny she gets it.

They slowly start to walk towards the front door.

BANK TELLER #1

(under her breath)
El Graves!

BANK ROBBER

El who?

The bank Robber turns around and sees Bob in character as El Graves.

BOB WILLIAMS

I am El Graves. Defender of love
and defeater of evil.

BANK ROBBER

Listen Grandpa, I think these two
will do just fine. I don't need
anymore hostages.

BOB WILLIAMS

By the time I count to ten I want
you to leave.

The Robber points his gun at Bob. Tom tries to wave off Bob.

BANK ROBBER

Sit down old man. I wouldn't want
you to ruin your depends.

Then the Robber points the gun back and Tom and Betty. Bob quietly reaches behind him and pulls out the whip.

Bob whips the gun out of the Robber's hand. Tom sees this as a chance to grab Betty and head of cover.

The surprised Robber looks towards Bob as Bob whips his hat off. Then whips his buckle off his pants and they fall down.

Then he whips his legs together and throws the handle of the whip into the ceiling fan which gets caught and upends the Robber. The Robber is hanging upside down as the crowd cheers.

BANK CROWD

El Graves! El Graves! El Graves! El
Graves! El Graves! El Graves!

They pick Bob up on their shoulders and carry him out of the bank cheering.

BETTY SMITH

(to Tom)
You risked your life for me.

TOM WHITE

I, I love you.

Betty grabs Tom and kisses him.

BETTY SMITH

I guess you really do and you did it all by yourself.

TOM WHITE

I got to give some credit to El Graves. He's a real man. He's romantic, tender and as tough as they come. That man's going to make some lucky lady very happy someday.

BETTY SMITH

He's gay.

TOM WHITE

What!

BETTY SMITH

Yeah, you didn't know that?

TOM WHITE

But he's so brave and romantic.

BETTY SMITH

Bravery and romance know no boundaries.

TOM WHITE

What about his friends, Netty, Magisto, The Mimic?

BETTY SMITH

All of them. It was in all the trade papers years ago.

TOM WHITE

Netty too?

BETTY SMITH

You might not be to bright but that's what I love about you.

Betty puts her arms around Tom as they leave the bank together.

INT. TV PRODUCER'S HOME HOLLYWOOD-NIGHT

The national news is playing the incident from the bank which was caught on the bank's security cameras. A TOP HOLLYWOOD PRODUCER is watching as he reads the trade papers.

TV ANNOUNCER (V.O.)

El Graves is his name, heroism is his game. X-TV actor Bob Williams foiled an attempted bank robbery. The seventy-five year old actor and star of the canceled show El Graves will be awarded the key to the city.

The TV producer turns to his ASSISTANT and starts barking out orders.

HOLLYWOOD TV PRODUCER

I want El Graves! Get me El Graves now, damn it!

FADE TO BLACK.

Six Years Later

FADE IN:

INT. TOM AND BETTY APARTMENT-DAY

Tom and Betty are married and sitting down with their SIX YEAR OLD DAUGHTER watching the latest episode of El Graves on TV.

INT. NEW SET OF EL GRAVES TV SHOW-DAY

El Graves is dressed in his old Zorro suit, with his NEW SEXY TV WIFE at his side and his trusty whip. They are on their honeymoon in Tokyo Japan with the old General Horte and his NEW SEXY WIFE.

They are welcomed to the Tokyo Bay Hotel by the CHIEF OF POLICE in Tokyo Japan as they all look over the busy water front.

TOKYO CHIEF OF POLICE

Gentlemen, I hope you and your beautiful brides enjoy your honeymoon in the calm waters of Tokyo Bay. It is a great honor to have the both of you in my country.

EL GRAVES

I look forward to learning all your traditions and customs Chief Yamaha.

Then all of a sudden the water starts to bubble and GODZILLA appears. The giant creature approaches Tokyo as everyone runs for cover.

TOKYO CHIEF OF POLICE
Godzilla! Run El Graves! Run for
your lives!

Then Billy Long, Leonard Lewis and Ed Drake, all dressed as Japanese men appear for their scene.

BILLY LONG
Run.

LEONARD LEWIS
Run for your lives.

ED DRAKE
We are all going to die.

The Chief of police, General Horte and his wife join the crowd of others as they run for cover. General Horte and his wife hide in the hotel lobby.

El Graves grabs his wife's hand and starts to run but her foot gets trapped in the train tracks and she can not move. Godzilla is getting closer.

EL GRAVES' TV WIFE
El Graves, save yourself. It is too
late for me. I am doomed.

EL GRAVES
I can not leave you. I lost one
wife I do not want to lose another.
I will stand my ground and fight.

EL GRAVES' TV WIFE
Why El Graves? Why must you fight?

EL GRAVES
Because I can not live without you.

EL GRAVES' TV WIFE
But you can not possibly win
against such a beast as this one.

EL GRAVES
Then I will have to out smart the
creature.

Godzilla stops a few yards from El Graves and his wife. He looks down at them and decides to display his power by breathing fire on the surrounding buildings. The buildings explode one by one as the people of Tokyo flee the city.

Then Godzilla looks back down at El Graves after displaying his mighty power. El Graves takes a few steps in front of his wife and snaps his whip into the air. Godzilla takes a step backwards in respect of El Graves's whip.

EL GRAVES' TV WIFE

Stop! You must not fight him. You could get hurt.

El Graves thinks for a second. Then he gets an idea. He winks at his wife and proceeds.

EL GRAVES

You are right. I must end this childish show of manhood and learn to love. For we must all share this planet called earth together.

El Graves looks up at Godzilla.

EL GRAVES (CONT'D)

If you must kill me, you must but let me first tell my wife one last time how I feel about her.

Godzilla nods his head in agreement. El Graves looks at his wife and winks again. Then he looks over at one of the still remaining buildings, a piano shop.

Inside is a scared PIANO PLAYER. El Graves looks at him and he sits down at one of the pianos and starts to play as El Graves sings.

EL GRAVES

(sings)

I can live without you. No I can't live without you. I'm finding it hard to do anything. You see I feel sad when you're sad. I feel glad when you're glad.

El Graves keeps singing the words to the Barry Manilow song as others come out of the rubble and join in.

Godzilla listens and starts to sway to the music as he feels sad and turns away, leaving El Graves and the people of Tokyo alone.

El Graves frees his wife's foot and they hug. Godzilla walks into Tokyo harbor and disappears into the sea.

INT. TOM AND BETTY APARTMENT-DAY

SIX YEAR OLD DAUGHTER
Mommy, is daddy romantic like El
Graves?

BETTY SMITH
Yes he is dear and just like El
Graves, your daddy proved he loved
me by risking his life for me.

TOM WHITE
Yeah, someday your mother will tell
you the story.

Tom looks at Betty and mouths the words "I love you."

The End