

The Hunchback of UCLA

aka

Big Man on Campus

FADE IN:

EXT. DOWNTOWN LOS ANGELES SKYLINE - HELICOPTER SHOT - DAY

The CAMERA SWEEPS westward across the sky offering glimpses of the Los Angeles scene: the Civic Center; the Hollywood Bowl; Hollywood Boulevard; Mann's Chinese Theater; the Sunset Strip; Beverly Hills... finally hovering above the heart of the University's Campus -- the Quadrangle.

The architecture is a combination of Romanesque and Gothic -- reminiscent of medieval times.

EXT. CAMPUS - DAY

These imposing buildings border a football-field-size grassy area known as The Plaza. It is now Orientation Week -- the week before the beginning of the new term.

A LARGE BANNER stretched across the Plaza reads: "FRESHMAN CARNIVAL -- TONIGHT." Several workmen are in the process of setting up the Ferris wheel, assorted rides, booths and refreshment stands.

Across the Quadrangle we see the Students' Residence Hall. We MOVE IN to a third floor window and see CATHY ADAMS, an extremely attractive coed. She's unpacking while visiting with her roommates.

INT. CATHY'S ROOM - REVERSE SHOT

We hear the girls chatting as we PUSH PAST Cathy, OUT THE WINDOW, and UP toward the bell tower, high atop The Administration Building. As we PUSH IN, the girls' VOICES FADE OUT and we begin to hear the deep, eerie SOUND of sub-human GRUNTING and PANTING.

EXT. ADMINISTRATION BUILDING

As we continue to PUSH IN, the sun flares off a shiny object in the boarded-up bell tower arch. We continue the MOVE until we land on a

TIGHT SHOT - OBJECTIVE LENS OF A TELESCOPE

A distorted, bloodshot eye FILLS THE FRAME as it darts back and forth. The unearthly GRUNTING and PANTING persist.

EXT. CATHY'S WINDOW - AS SEEN THROUGH THE TELESCOPE

Cathy once again COMES INTO FOCUS. She exits her room. The observer GRUNTS with displeasure. The telescope traces her path along the outside of the building and down to the front door of the dorm. After a beat, Cathy emerges. We hear a GRUNT of relief. Cathy waits patiently in front of the dorm. She glances at her watch.

EXT. ANOTHER CAMPUS BUILDING

ALEXANDER KOMINSKY, a student, bursts out of the doorway and charges across the campus. His shirt is open and he's carrying a jacket and tie. As he runs, Alex is attempting to get dressed. We FOLLOW him across the Athletic Field and towards the Quad.

EXT. STUDENTS' RESIDENCE HALL - AS SEEN THROUGH THE TELESCOPE

Cathy is waiting outside. We hear MOANS of admiration. Alex races INTO THE PICTURE. We hear a GRUNT of displeasure. Alex is quite animated. Something is wrong. Cathy helps him straighten his tie. The grunting turns to GROWLING. We see Alex cross his fingers, and sprint across the Plaza and into the Administration building.

INT. FACULTY BUILDING - CORRIDOR - TIGHT SHOT ON DOOR

On the frosted glass window reads: "Professor William H. Crawford, Dean of Students, Ph.D." Alex bounds up the stairs INTO THE SHOT, and enters the office.

INT. DEAN CRAWFORD'S OUTER OFFICE

The Dean's secretary EDNA, a plain-looking woman in her forties, is busily at work.

ALEX
(a bit breathless)
Hi. Sorry I'm late. Alexander
Kominsky. With a 'K.'

As Edna looks through the appointment book:

ALEX (CONT'D)
I just found the Dean's note in my
mailbox. I've been out of town. New
Jersey. I was visiting my parents.
We're very close. I practically
consider them family.

Edna tries not to appear entertained by his banter, but we
suspect otherwise.

EDNA
Mr. Kominsky, your appointment was for
ten o'clock.

ALEX
Yes, I know.

EDNA
On Monday. This is Wednesday. And
it's five-thirty.

ALEX
Other than that how am I doin'?

Edna lets a small smile slip out.

ALEX (CONT'D)
Before you say anything... and this has
nothing to do with the outcome of this
encounter, but that is a great dress.
Really. I have the same one at home.
Oh, don't get me wrong. It doesn't
belong to me. It's my dad's.

Edna picks up her phone and presses the intercom button.

EDNA
Excuse me, Dean. Alexander Kominsky is
out here to see you. I'm afraid I made
a mistake in the calendar and gave him
the wrong appointment time.

Alex smiles at Edna in appreciation.

DEAN CRAWFORD (V.O.)
(over intercom)
Send him in.

As Alex enters Crawford's office he leans over to Edna.

ALEX
Thanks.

EDNA
Good luck. You'll need it.

INT. DEAN CRAWFORD'S OFFICE

It's a wood-paneled room heavily stocked with books. There are diplomas hanging all over the place. DEAN CRAWFORD, a sober-looking man in his sixties, is seated behind his desk.

ALEX
Sorry about the mixup, Dean.

DEAN CRAWFORD
(as he looks through a folder)
Mr. Kominsky, I have before me your final grades from last term. Once again you have proven yourself to be an underachiever. Underachievement is apparently the only area in which you excel.

Alex smiles weakly.

ALEX
Well, to be perfectly honest, sir, for a while I was suffering from a lack of direction.

DEAN CRAWFORD
Yes, I can see that. In your short time here you have switched your major from English to law to chemistry to sociology to medicine to music and now to psychology. Mr. Kominsky, this university is running out of departments.

Alex laughs.

ALEX
Running out of departments...

Alex continues to laugh. Dean Crawford is deadpan.

ALEX (CONT'D)
Running out of departments... Very
funny, sir. Really. And so quick.

Dean Crawford isn't taken in. Alex's laughter dies down into discomfort. Alex tries to regain himself.

ALEX (CONT'D)
Actually, sir, I can explain everything
if you have a minute.

DEAN CRAWFORD
I don't.

ALEX
Oh.

Dean Crawford rises and moves toward Alex.

DEAN CRAWFORD
Kominsky, you are a barnacle on the
great ship of knowledge. And it is
nearing time to scrape you off. If you
do not earn a B average this term, I
will have no recourse but to flunk you
out. Good day.

CUT TO:

EXT. THE PLAZA - DAY

ALEX
A "B" average. It's impossible. In my
entire college career, I've only gotten
one B. It was in ethics. And I copied
off someone else's paper.

We PULL BACK and reveal Alex and Cathy walking through the Freshman Carnival, which is already in progress. Lights, music, crowds.

CATHY

You'll just have to make up your mind to apply yourself. Believe me, you'll be fine.

ALEX

No, I won't. Do you realize, if I flunk out my father's going to jerk my butt back to New Jersey where I'll be forced to slave in Kominsky's Artificial Furniture Store. The store in which everything is plastic -- including my parents. And what's going to happen to us? I'll be in New Jersey and you'll be here in L.A. We'll have to hitchhike on weekends and meet in Idaho. We'll be forced to make love in the potato fields in front of wild herds of migrant farm workers.

CATHY

Alex, you're one of the brightest people I know. Your main problem is that you're unfocused.

ALEX

No, my main problem is that I have the attention span of a moth. There's only one sensible solution. I'm going to shoot myself.

CATHY

It's not your style. Shooting oneself takes advanced preparation. Besides, you'd probably miss and shoot the guy next to you.

ALEX

You're right. And then I'd spend the rest of my life in a cell on death row learning to play the harmonica. And all because I have poor study habits.

CATHY

Correction, 'no' study habits. I've never seen you crack a book since I've known you.

ALEX

I have a good excuse. I don't own a book.

CATHY

Alex, you're living in a dream world.

ALEX

Well, what's wrong with being a dreamer? Name someone who dreamed crazy dreams who ever did any real harm?

CATHY

Hitler.

ALEX

One to nothing, your favor.

CUT TO:

INT. BELL TOWER - CONTINUOUS ACTION

TIGHT SHOT - A PAIR OF HAIRY HANDS

With long fingernails as they tear the wrapper off a candy bar. We hear it being DEVoured O.S.

The hands now grip the sides of the telescope. The GRUNTING persists.

EXT. THE PLAZA - CONTINUOUS ACTION

The carnival is now in full swing.

CATHY

C'mon, let's enjoy the carnival, okay? You're not going to help matters any by making yourself depressed.

ALEX

I enjoy being depressed. It's an inexpensive way of showing oneself a bad time.

Cathy stares at Alex.

ALEX (CONT'D)

Okay. Okay. I'll try.

Cathy takes Alex by the hand and pulls him along. They approach the platform where the Freshman Carnival Queen is being selected.

Several beautiful coeds, dressed in bathing suits, are on the stage. A student is acting as EMCEE. One of the contestants, LAURA STEVENS is at the microphone.

EMCEE

In your own words, Laura, tell us what a college education means to you.

Laura thinks for a very long time.

LAURA

Okay. I'm ready.

ALEX

Thank God. I thought she slipped into a coma.

LAURA

Okay, like if you're real dumb, you know, and something real bad happens like a nuclear war or something and, like your TV won't work or it's real dark and you can't find your makeup, well, if you're like educated, maybe you could kinda figure out what to do. I don't know.

ALEX

I have shoes that are smarter than she is.

STEVE PRUITT, a well-built, good-looking student, appears.

PRUITT

I see you're still hanging around with Mr. Excitement here.

(TO ALEX)

Kominsky, what's this magical hold you have over this beautiful woman?

CATHY

Thank you.

PRUITT

You're welcome. Let me guess. She's grateful to you for donating your brain to science. They picked it up last semester, didn't they?

ALEX

Not know, Pruitt. Okay?

PRUITT

What? No exchange of witticisms.

ALEX

Why trade a whole wit for a half?

PRUITT

(mocking)

Ouch!

CATHY

(to Pruitt)

Dean Crawford told him if he didn't get a "B" average this term he's flunking him out.

Pruitt drapes his arm around Alex's neck.

PRUITT

Well, old buddy, maybe it's for the best. Let's face it. Some people simply aren't college material. Go back to New Jersey now. But rest assured that you couldn't leave Cathy in better or more willing hands.

ALEX

Would you mind not hanging all over me?

Alex pushes Pruitt off - but in doing so loses his balance, stumbles into four rather mean-spirited male students knocking their food and drinks all over them. The spokesman and largest of the group, TONY BOWERS, angrily approaches Alex.

Alex tries to wipe the mustard and ketchup off Bowers, but only smears it on worse.

ALEX (CONT'D)

God, I'm really sorry. You know how sometimes no matter what you do it seems to...You see, my friend here had his arm around me...

Pruitt takes one step backwards and shrugs his shoulders as if to say, "Hey, not my problem."

BOWERS

Watch where you're going, dorkbrain!

ALEX

You're absolutely right. If I were you I'd be equally pissed off. I'm just having a bad day.

BOWERS

It's about to get worse.

Bowers pushes Alex.

ALEX

Well, I guess that makes us about even.

BOWERS

Guess again.

Bowers pushes Alex again. This time much harder. Alex falls to the ground. Pruitt moves to Alex and helps him up.

PRUITT

(sotto, to Alex)

You're not going to let him get away with that, are you? What's Cathy going to think of you?

Pruitt pushes Alex back into the arena. Bowers immediately knocks Alex back down. Cathy tries to help Alex up.

ALEX

Look, I hate to bleed and run, but I promised my parents that this term I'd try and avoid getting beaten to death.

Alex gets to his feet and turns to leave. Bowers tackles him. They begin to wrestle on the ground. Alex is clearly getting the worst of it. A crowd begins to gather.

CATHY
(to Pruitt)
Steve, aren't you going to help him?

PRUITT
I think he's doing fine.

Quite the contrary is true. Cathy jumps in and tries to help. Two of Bowers' friends grab her. She struggles with them and begins to scream out of frustration. Cathy breaks free and jumps on Bowers - who holds her off with one hand.

BOWERS
(to Alex)
It's a good thing you've got a strong girl here to protect you.

CUT TO:

EXT. CAMPUS

Bowers WRESTLING WITH CATHY - AS SEEN THROUGH THE TELESCOPE

CUT TO:

EXT. CAMPUS

We hear loud, angry GROWLS. The scope is pushed aside. A ray of light lets us catch our first glimpse of a hairy, 200-pound, pear-shaped HUNCHBACK. Filled with rage and frustration, he wildly dashes back and forth between the walls of the bell tower. He rushes back to the telescope for another look. He becomes even more frantic.

CUT TO:

EXT./INT. BELL TOWER

Finally, he can take it no longer. He climbs out to the open arch of the bell tower and crawls out on the ledge, high above the campus, onto a large tree.

The Hunchback leaps across to an adjacent building, lands awkwardly on the roof and tumbles to a stop. He peers over the edge of the roof and sees the fight still in progress. He grunts.

He then spots a heavy rope connected to some carnival construction scaffolding. He climbs to the edge of the

roof, grabs the rope and prepares to swing across the action below and save his beloved. A coed on the ground happens to look up and spot the Hunchback on the rooftop.

COED

(to herself, in disbelief)

Oh, my God.

The Hunchback comes swinging down and across the field, one arm outstretched ready to scoop up Cathy and take her to safety. It is a magnificent and graceful sight. Unfortunately, he misses Cathy completely and crashes into a nearby amusement booth, destroying it. The crowd is more confused than alarmed since, to them, the Hunchback is no more than a blur. Bowers is still sitting on Alex and holding Cathy.

PRUITT

What the hell was that?

The Hunchback climbs out of the rubble and grunts wildly. Some people scream and run in all directions. Some are frozen in fear. Others throw things at him. The Hunchback approaches Bowers, and snatches Cathy from him.

Cathy sees the Hunchback's face for the first time. Cathy SCREAMS. The Hunchback SCREAMS. Alex now sees the Hunchback's face for the first time. Alex SCREAMS. The Hunchback SCREAMS.

The Hunchback PUNCHES Bowers in the head and knocks him down. Bowers' buddies attack the Hunchback. The Hunchback, with Cathy tucked safely under one arm, fights them all off.

Pruitt picks up a two-by-four from the rubble, and hidden from Alex and Cathy's view, hits the Hunchback squarely across the back with it. The board snaps like a toothpick. The Hunchback turns around and faces Pruitt. Pruitt punches the Hunchback in the face. It has no effect. The Hunchback returns the favor, knocking Pruitt to the ground.

Photographers and media people who were covering the beauty pageant are now covering the melee. The campus POLICE arrive: squad cars, sirens, the whole thing.

ALEX

Get going! Go ahead! Before they grab you!

The Hunchback hesitatingly looks at Cathy.

CATHY

Go ahead. I'll be fine. Go!

By now about twenty Campus Police have exited five squad cars and are closing in on the Hunchback. The Hunchback looks at Cathy for one last moment, then takes off. The police chase after him.

The Plaza is in complete chaos as the Hunchback scrambles to avoid capture.

CATHY (CONT'D)

(calling out to police)

Don't hurt him!

(to Alex)

My god, Alex. Where do you think he came from?

ALEX

I don't know. New York?

After a wild chase around the Ferris wheel, and in and out of amusement booths, the police finally corner and subdue the Hunchback.

CUT TO:

EXT. L.A. COUNTY COURT BUILDING - A FEW DAYS LATER - DAY

There are REPORTERS, photographers, and general public waiting on the front steps. Alex and Cathy arrive. They are besieged.

FIRST REPORTER

That's her! That's the animal's girlfriend!

Alex shields Cathy from the onslaught as he ushers her up the stairs and into the building.

INT. COURT BUILDING - CORRIDOR

The halls are filled with more reporters and photographers.

MILES COHEN, a man in his thirties, approaches Alex and Cathy.

COHEN

Excuse me... Ms. Adams, Mr. Kominsky...
My name is Miles Cohen. I'm the court-
appointed defense attorney. I'll take
you in.

ALEX

(sotto; to Cathy)
Miles Cohen. Sounds like a unit of
measurement in Israel.

The three of them enter through a door marked "Witness
Entrance."

CUT TO:

INT. COURT CORRIDOR - DAY

They approach a door with a small mesh window. Cathy and Alex look inside. The Hunchback is seated behind a wire partition, his hands and feet are in chains. He is also wearing a straitjacket. Two police officers are guarding him.

ALEX

He looks nice in a jacket.

Cathy glares at Alex.

ALEX (CONT'D)

It's a joke. It's a joke.

CATHY

Would it be okay if I went in? Just to
say hello.

COHEN

(reluctantly)
I guess so. But don't get too close.

Alex, Cathy and Miles enter the detention room.

INT. DETENTION ROOM

Cathy approaches the Hunchback. She smiles sweetly at him. He smiles back at her. She nods her head at him. He nods back.

CATHY

Hi.

The Hunchback grunts in a deep, gravelly voice.

HUNCHBACK

Hi.

CATHY

(points to herself)

Cathy.

HUNCHBACK

Cathy.

CATHY

(to Alex)

He understands!

COHEN

Not exactly. He only repeats things.

ALEX

Great. So what we've got here is the world's largest parrot, right?

HUNCHBACK

Right.

CUT TO:

INT. COURTROOM

JUDGE GEORGE FERGUSON enters.

BAILIFF

Everybody please rise.

All rise.

BAILIFF (CONT'D)

The Circuit Court of the city of Los Angeles is now in session. The Honorable Judge George Ferguson presiding. Please be seated.

The Judge bangs his gavel. All sit. We SEE the witnesses in the courtroom for the first time. Most of them are bandaged or bruised.

JUDGE FERGUSON

In the matter of John Doe.

JACK JOHNSON, the prosecuting attorney, rises.

JOHNSON

Your Honor, this is a hearing pursuant to the Mental Health Act of the State of California to determine whether John Doe is of sufficient mental capacity to manage his own affairs.

JUDGE FERGUSON

Where is the respondent, John Doe?

COHEN

He is being brought in now, Your Honor.

ALEX

(sotto voice to Cathy)

They probably had him out for his morning drool.

The Hunchback is brought in under guard. He is docile, but confused.

CATHY

Do they have to chain him up?

ALEX

It's just a precaution to prevent him from eating the courtroom.

The Guards seat the Hunchback at the defendants' table near Alex and Cathy. Suddenly, he spots Pruitt. He growls and jumps to his feet. He lunges for Pruitt. The Guards hold him back.

Cathy quickly moves to the Hunchback and calms him down. The Judge bangs his gavel in an attempt to regain order.

JUDGE FERGUSON

What's going on over there, Mr. Cohen?

COHEN

Our client is just a bit nervous, Your Honor.

CATHY
He'll be fine now.

HUNCHBACK
Fine now.

The Hunchback sniffs Cathy's face.

CATHY
I think he likes my perfume.

ALEX
Great. I buy you breakfast and he gets to smell your face.

They all sit.

Throughout the scene, the Hunchback behaves inquisitively - touching things, touching people, smelling objects, grunting at unfavorable witnesses, etc.

JOHNSON
Your Honor, the prosecution would like to call to the stand, Mr. Steven Pruitt.

Pruitt takes the stand. His face is bruised from the fight.

PRUITT
All I know is this 'thing' comes flying out of nowhere and starts beating up on everyone like a wild man. And for no reason. Then he went for Cathy. I tried to reason with him, but he hit me over the back with a two-by-four.

JUDGE FERGUSON
Thank you.

Pruitt leaves the witness stand and approaches Cathy.

PRUITT
I know you're here because you want to help him. But I want you to believe

that I'm testifying because I'm truly concerned for your safety.

JOHNSON

Dr. Raymond Fisk.

DR. RAYMOND FISK takes the stand. Fisk is an arrogant looking man in his forties.

JOHNSON (CONT'D)

Just for the record, I would like to state Dr. Fisk's credentials.

JUDGE FERGUSON

That will not be necessary. Dr. Fisk's fine body of work in the field of psychology is well known to the court.

FISK

Thank you, Your Honor. I have carefully observed the subject's behavior for the past few days and respectfully submit my findings to the court.

Fisk takes out a small, BLACK SPIRAL NOTEBOOK from his jacket breast pocket, opens it, and begins referring to his notes.

FISK (CONT'D)

The subject has obviously had little or no human contact. He suffers from a complete inability to relate to people. His motor responses are erratic. His temperament is unpredictable and occasionally violent in nature and his attention span fluctuates from total fixation to one of complete indifference.

ALEX

I know that feeling.

FISK

The combination of these factors coupled with his already evidenced savage behavior, indicate that he be

institutionalized at once. He is unquestionably a menace to society.

COHEN

The defense calls Miss Cathy Adams.

HUNCHBACK

Cathy.

Cathy takes the stand.

CATHY

I believe the defendant came from wherever he came from because he thought somebody was trying to hurt me. The only time he did physical harm to anybody was either to help me or to protect himself.

FISK

Your Honor, we have no way of determining what the respondent had in mind, if anything.

Alex is on the stand.

ALEX

Your Honor, I believe the defendant's being judged almost entirely on his unusual appearance. And I don't think it's fair. I mean, I have an Uncle Leonard who isn't half as good-looking or intelligent as the defendant and he was elected Mayor of Newark twice.

JUDGE FERGUSON

Mr. Kominsky, I don't see the relevance in your last remark.

ALEX

I don't either, Your Honor. I have a long history of inappropriate behavior. I'd like to be excused.

COHEN

Dr. Richard Webster, Department of Psychology at the University.

DR. WEBSTER takes the stand. He's a friendly-looking man in his forties.

WEBSTER

Your Honor, like Dr. Fisk, I have only briefly examined the resonant. I believe it would be terribly unfair at this point to make any final judgment. My colleagues and I at the University would like to examine the subject and attempt to rehabilitate this poor unfortunate creature. We hope this will give him the opportunity to better demonstrate the full range of his capabilities.

FISK

With all due respect, the defendant has already demonstrated the full range of his capabilities.

JUDGE FERGUSON

It is obvious that what we have here is a difference of opinion.

FISK

Your Honor, if you require further evidence, I suggest that the defendant take the witness stand.

The Judge considers for a moment.

The Hunchback is on the stand. The Bailiff places the Hunchback's hand on a Bible.

BAILIFF

Do you swear the testimony that you are about to give will be the truth, the whole truth and nothing but the truth, so help you God? If so, answer, 'yes.'

HUNCHBACK

Yes.

The court reacts to the Hunchback's apparent comprehension.

ALEX

He's doing great. If he keeps this up he could be the next mayor of Newark. That is, if he's not already overqualified.

FISK

Don't be deceived, Your Honor. The defendant only appears to understand. All he does is repeat the last few sounds he hears. Watch.

(to Hunchback)

Let me ask you, which are you? A wise man or a complete and total fool?

HUNCHBACK

Complete and total fool.

The courtroom breaks into laughter. Judge Ferguson bangs his gavel. The room quiets. After a moment of deliberation...

JUDGE FERGUSON

(to courtroom)

It gives me no pleasure to render my verdict. However, the evidence leaves me no choice. The defendant shall be remanded to the custody of the Sheriff to be confined in a mental facility for his protection and for the protection of others.

The Judge bangs his gavel and gathers his papers as two Police Guards begin to escort the Hunchback out.

CATHY

(protesting)

Your Honor...

Miles Cohen stops her.

CATHY (CONT'D)

(sadly, to Hunchback)

'Bye.

HUNCHBACK

'Bye.

(turns to Judge)

'Bye... Judge Ferguson.

ON Judge Ferguson's surprised look we:

CUT TO:

EXT. COURTHOUSE

A TV ANCHORWOMAN is on the steps, reporting into camera.

ANCHORWOMAN

... and as a result of that dramatic moment, Judge Ferguson awarded temporary conservatorship of the Hunchback to University psychologist, Dr. Richard Webster and his staff for the purpose of testing, evaluation and development. Judge Ferguson has set forth one stipulation, however. During this time period, should the defendant manifest any violent or disruptive behavior which might endanger himself or the well-being of others, the defendant will immediately be institutionalized.

We SEE the Hunchback, Alex, Cathy, and Webster walking down the court building steps followed by several members of the MEDIA.

FIRST REPORTER

Dr. Webster, on what evidence do you base your belief that this creature can be developed beyond his present stage?

WEBSTER

For years I've been conducting research on scores of such socially deprived individuals.

CATHY

(to Webster)

I had no idea there were that many other people around like him.

WEBSTER

(sotto; as he smiles at reporters)

There aren't.

ALEX

(to Cathy)

I knew there was something about this
guy I liked.

CATHY

Me too.

HUNCHBACK

Me too.

We see Fisk exit the building and descend the steps. A
reporter quickly moves to him.

REPORTER

Dr. Fisk! Dr. Fisk! May I ask you a
few questions please?

Fisk stops.

REPORTER (CONT'D)

Thank you. This is Dr. Raymond Fisk,
noted psychologist, who served as the
expert witness for the court. Dr.
Fisk, what is your response to today's
decision?

FIKSK

Judge Ferguson was forced to act on
limited information. Recognizing that
is precisely why he has agreed to allow
me to do an evaluation of my own at the
university so that I may conclusively
support my findings.

REPORTER

Then you still believe that the
creature is potentially dangerous?

FIKSK

Without question. He is like a time
bomb ready to explode. I'd be willing
to stake my reputation on that.

REPORTER

I believe you just have.

We follow Fisk as he walks down the steps. He spots Pruitt.

FISK

Mr. Pruitt! Mr. Pruitt! Just a second.

Pruitt stops, Fisk catches up to him and we see the two of them walk off together. Alex, Cathy, Webster and the Hunchback are climbing into a waiting Campus Police car.

SECOND REPORTER

Ms. Adams, will you be participating in the experiment?

CATHY

I'm going to help in any way I can.

THIRD REPORTER

Mr. Kominsky, how do you fit into the picture?

ALEX

I'm going to be his manicurist.

THIRD REPORTER

Mr. Kominsky, would you mind being serious for a minute?

ALEX

Yes, I would.

The police car pulls away.

CUT TO:

EXT. FREEWAY - DAY

We SEE the Campus squad car as it moves through traffic.

INT. CAMPUS SQUAD CAR

An OFFICER is driving with Webster seated next to him. Alex is in the rear between Cathy and the Hunchback.

HUNCHBACK

Cathy.

CATHY

Yes...

HUNCHBACK

Cathy.

CATHY

Yes...

HUNCHBACK

Cathy.

CATHY

Yes...

HUNCHBACK

Cathy.

ALEX

He sure has a way with word.

The Hunchback continuously repeats Cathy's name as he climbs over Alex and sits next to her.

EXT. L.A. STREETS - AERIAL VIEW

The squad car continues through the traffic.

HUNCHBACK (V.O.)

Cathy. Cathy. Cathy. Cathy...

CATHY (V.O.)

Why does he keep saying my name over and over?

WEBSTER (V.O.)

He's infatuated with you. You've become a mixture of reality and fantasy to him. Repeating your name is a form of masturbating.

ALEX (V.O.)

I know a better one.

EXT. UNIVERSITY - THE PLAZA

The Campus squad car pulls up. The Hunchback is still repeating Cathy's name.

HUNCHBACK

Cathy. Cathy. Cathy. Cathy.

ALEX

Keep doing that and you're going to go blind.

The passengers exit the car.

WEBSTER

My office is this way.

He walks toward the Faculty Building. Cathy takes the Hunchback's hand and tries to lead him in that direction... but he won't go.

CATHY

Come on. There's nothing to be afraid of.

HUNCHBACK

Cathy, Muka! Cathy, Muka! Cathy, Muka!

The Hunchback begins walking in the other direction toward the Administration Building, dragging Cathy with him. Alex and Webster tag along.

CATHY

Now what does he want?

ALEX

If Muka means what I think it means, he's inviting you to break one of the Ten Commandments with him.

HUNCHBACK

Muka!

The Hunchback takes Alex's hand and drags him along too.

HUNCHBACK (CONT'D)

Muka! Muka!

ALEX

Great! Now he's after me too. This guy's kinkier than I thought.

(to Hunchback)

No Muka, thanks. My parents wouldn't approve.

WEBSTER

I think he wants to show us something.

ALEX

I know he does. And I know what it is.
And I don't want to see it.

(to Hunchback)

No Muka!

HUNCHBACK

Muka!

ALEX

No Muka!

HUNCHBACK

Muka makula.

ALEX

No Muka makula! Look at me. I'm
arguing with this guy and I don't even
know what the hell I'm saying.

The Hunchback pulls Cathy and Alex into the Administration Building. Webster follows.

INT. THE ADMINISTRATION BUILDING - DAY

The foursome enters, causing a good deal of disturbance with the students in the hallways.

CUT TO:

INT. HALLWAY

The Hunchback leads everybody up the stairs. On the first landing, the Hunchback spots a candy machine. He stops and, with one carefully aimed kick, a dozen chocolate bars come tumbling out.

The Hunchback tears off a candy wrapper and jams the entire bar into his mouth.

He tears off another wrapper and offers some candy to Cathy. Cathy turns to Webster for counseling.

WEBSTER

Go ahead. Take it. It's a sign of
friendship.

Cathy takes the candy.

CATHY

(to Hunchback)

Thank you. Do you want to give some to Alex?

The hunchback growls.

CATHY (CONT'D)

Please... For me?

The Hunchback stares at Alex for a long beat, reluctantly deciding to offer him a candy bar too. Alex takes it.

WEBSTER

You ought to be very flattered, Alex. He's sharing his food with you.

ALEX

I know what's coming next. First he gives me chocolate, then it's nylons. I've got a reputation to maintain. I can't just jump into the sack with every Tom, Dick and Quasimodo who comes along.

HUNCHBACK

Muka! Muka!

The Hunchback drags Cathy up the stairs.

CUT TO:

INT. STAIRWELL

When they reach the top floor, the Hunchback leads them through a barricaded area until they reach the huge, ornate door to the bell tower. He grabs the ringed door handle, pulls open the door, and motions for everyone to follow him inside.

INT. BELL TOWER

They cautiously enter, stumbling around in the darkness. The Hunchback strikes a match and lights several candles around the room.

CATHY

Oh, my god.

ALEX

Maybe his hobby is collecting
pestilence.

This is the first time we've seen the room with any amount of light. It is a shambles -- filled with assorted junk: broken furniture, television sets, paintings, sports equipment, tires, odds and ends, etc. In one corner is an enormous pile of candy wrappers. In another corner is a beaten-up old mattress.

WEBSTER

He must have filled this place up over
the years by picking through the
garbage.

CATHY

If he kept this stuff, imagine what he
threw away.

ALEX

This looks like the place where dirt
from all over the world comes to bury
its dead.

The Hunchback drops down to his knees.

HUNCHBACK

Muka! Muka!

Suddenly, MUKA, a rat wearing a sweat sock as a sweater, comes racing out from a hole in the wall. Cathy screams. Alex screams. The rat SQUEAKS loudly as it runs directly into the Hunchback's hands. The Hunchback holds Muka and rubs him affectionately against his face.

CATHY

I think I'm going to be sick.

ALEX

Well, you picked the right place. It
won't be noticed in here.

HUNCHBACK

Muka.

He holds the rat up as an explanation to the others.

CATHY
(pointing to rat)
Muka.

The Hunchback nods.

HUNCHBACK
Muka.

CATHY
So that's what he meant when he was
saying 'Muka.' The rat's his little
friend.

ALEX
More like a relative. It's amazing how
pets resemble their owners. Or vice
versa.

CATHY
Look at how loving and gentle he is
with Muka.

WEBSTER
Incredible. Absolutely incredible.

Alex walks over to the pile of candy wrappers.

ALEX
If this is all he's been eating, no
wonder he's shaped like a Mounds bar.

CATHY
(to Hunchback)
We're going to get some real food into
you and get some color in your face.

ALEX
I sort of like it the way it is...
Olive drab.
(peering through telescope)
You can see the whole campus from here;
the classrooms, the girls' dorms, the
Student Union, the girls' dorms, the
football stadium, the girls' dorms...

WEBSTER

He must have learned practically everything he knows about human behavior from looking in people's windows.

ALEX

(to Hunchback)

How do you like that? We finally have something in common. Well, it's time to say goodbye to your little friend and hit the road.

WEBSTER

Alex, I think maybe he's better off if he stays here. Changing his environment might be too disorienting to him.

CATHY

And who would take care of Muka?

ALEX

Of course. We wouldn't want Muka to grow up without any parental guidance. He might start hanging out with the wrong kind of rat. End up in prison making miniature license plates for model cars.

WEBSTER

I'm afraid we can't leave him alone.

CATHY

Maybe I could stay with him.

ALEX

Stay with him? Stay with him? Are you crazy?

WEBSTER

Alex is right.

ALEX

Thank you.

WEBSTER

It would be better for him to have a male as a role model.

ALEX

I don't believe this.

WEBSTER

The hardest part will be finding a volunteer he trusts.

ALEX

Maybe you could put an ad in the classifieds. Wanted: Likeable, friendly, trustworthy male to live in bell tower with hunchbacked wild man and his trained rat. You'll have applicants lined up from here all the way to the nearest mental institution.

Webster and Cathy look in Alex's direction.

ALEX (CONT'D)

Oh, no you don't.

CATHY

Alex, this is a rare opportunity. You could have a profound effect on his development.

WEBSTER

Not to mention what you might be contributing to the world of psychology.

ALEX

Good. Then don't mention it.

CATHY

Alex, he needs you.

ALEX

How can I take care of him? I can barely take care of myself. Besides, he doesn't like me.

WEBSTER

I'm sure Cathy can get him to accept you.

ALEX

Thanks, but no thanks.

CATHY

Alex, I'm really disappointed in you.

HUNCHBACK

Disappointed!

ALEX

I can't do it.

CATHY

Please?

ALEX

I've got serious studying to do if I'm going to make it through this semester. Whatever free time I have will be spent worrying about why I'm not studying during my free time.

WEBSTER

What if I have a talk with your instructors? I bet I can get them to give you special consideration. After all, what you'd be doing is ultimately for the Psychology Department. What do you say?

ALEX

You can do that?

WEBSTER

I can sure try.

CATHY

(seductively)

It would mean a great deal to me Alex if you would reconsider.

HUNCHBACK

Reconsider!

ALEX

(to Webster)

And you can do something about my studies...

Webster nods.

ALEX (CONT'D)

(to Cathy)
And you will be eternally grateful...

Cathy Smiles.

CUT TO:

INT. STAIRWELL - EVENING - A FEW HOURS LATER

Alex is attaching extension cords as he moves up the stairwell and opens the trap door to the bell tower.

CUT TO:

INT. BELL TOWER

ALEX
Just put the TV down anywhere.

Webster is carrying a TV. The place is somewhat cleaned up. We see a roll-away bed. The Hunchback is inspecting Alex's belongings. Cathy is also helping with the move.

WEBSTER
Well, I guess that ought to do it. You need anything else?

ALEX
A couple thousand roach motels.

CATHY
I'm sure you want to get settled in.
I'll talk to you tomorrow. You're really terrific for doing this.

Cathy leans over to give Alex a kiss. The Hunchback GROWLS.

WEBSTER
I think the two of you had better restrict your displays of affection to when you're alone. He's apparently extremely jealous.

CATHY
Sorry.
(to Alex)
Good night.

ALEX/HUNCHBACK

Good night.

Cathy waves. Alex and the Hunchback both wave back. They look at each other as Cathy exits.

WEBSTER

I really appreciate what you're doing.
And I'm sure he does too.

ALEX

And you're going to talk to my
instructors.

WEBSTER

Give their names to me tomorrow. See
you in the morning. Nine o'clock. My
office.

Webster exits. Alex stands in the middle of the bell tower, motionless, afraid of what might happen next. The Hunchback feels likewise. Alex offers up a weak smile. The Hunchback smiles back in the same way.

ALEX

Look, I don't want any trouble. Okay?
You stay on your side of the room and
I'll stay on mine. No quick moves. No
running around. No biting. No hitting
anybody with two by fours while anybody
is asleep. Okay? I'm not exactly
thrilled to be here, but for the time
being I have no choice. So let's just
make the best of it. Agreed?

Alex extends his hand to shake. The Hunchback misunderstands the gesture and GROWLS at Alex. Alex quickly pulls it back. The Hunchback begins TALKING in his language explaining his feelings - which are not too dissimilar from Alex's.

HUNCHBACK

Lamaga malaka ooola goola laloola
Cathy. Makulela Alex kukula gonna
Cathy tutala Judge Ferguson nooga.
Makalulu noonaka nuknu Muka, Muka Alex
balooga falooga... Cathy.

ALEX

I couldn't agree with you more.

Alex, fully clothed, climbs into his bed. The Hunchback climbs into his bed still wearing all his clothes.

HUNCHBACK

(calling out)

Muka!

Muka comes running over and jumps into bed with him.

ALEX

I don't want you two up all night
talking and giggling, you understand?

Alex turns out the lamp at his bedside. The Hunchback looks at the lamp at his bedside. He doesn't know how to turn it out. He thinks for a beat, and then figures out a solution.

The Hunchback casually SMASHES the lamp against the wall. The room is in darkness except for the moonlight pouring in through the open arches. The Hunchback is petting Muka and staring at Alex apprehensively. Alex is doing exactly the same thing. Finally, the Hunchback closes his eyes and begins to snore. Alex, too frightened to risk sleep, stares vigilantly at the Hunchback as we:

CUT TO:

EXT. UNIVERSITY CAMPUS - DAY

Alex is disheveled, unshaven and unwashed. Cathy is leading the Hunchback around by the hand. Webster is also there.

CATHY

This is a big day for you. First day
of school.

ALEX

Cathy's right. The least you could
have done was comb your face.

Alex hands Webster a scrap of paper.

ALEX (CONT'D)

A list of my instructors.

WEBSTER
I'll take care of it.

Webster addresses Alex's appearance.

WEBSTER (CONT'D)
Alex, the object is to get him to look more like you, not the other way around.

ALEX
You forgot to take into account that my hairy friend over here and I share living space which is void of hot and cold running anything. That is, if you don't count the insects.

WEBSTER
I'll have the place sprayed.

ALEX
Have him sprayed too?

CATHY
Where are we going?

WEBSTER
To the Psychological Stimulus Observation Facility.

ALEX
That was going to be my first guess.

They arrive at a building. A sign over the door reads: "ANIMAL BEHAVIOR LAB." They enter.

CUT TO:

EXT. PSYCHOLOGY BUILDING - DAY

The group enters the building.

INT. ANIMAL BEHAVIOR LAB

As they walk through we SEE various species of animals: wolves, turkeys, monkeys, reptiles, etc. The Hunchback is both curious and scared. They arrive at the Psychological Stimulus Room. Webster unlocks the door and the foursome enters.

CUT TO:

INT. PSYCHOLOGICAL STIMULUS ROOM

It's filled with toys, balls, a chair, a table, and various assorted objects. The floors and walls are padded, except for one huge mirrored wall.

WEBSTER

(to Hunchback)

You stay here. We're leaving, but we'll be back soon.

Cathy, Alex and Webster exit.

INT. OBSERVATION ROOM

There are two dozen theater-type seats in a row facing a huge glass window which looks into the Psychological Stimulus Room. Cathy, Alex and Webster enter. The room is filled with University staff people including DR. DIANE GIRARD, an attractive speech therapist. Fisk is also there.

In the b.g., through the two-way mirror we can SEE the Hunchback as he cautiously explores his new surroundings.

WEBSTER

Good morning, everybody. I'd like you to meet Alexander Kominsky. Alex is a psychology major who will be living with the subject to help us monitor his behavior.

ALEX

Temporarily. Very temporarily.

Suddenly through a speaker we hear faint, rhythmic, GRUNTING SOUNDS coming from the Hunchback.

HUNCHBACK

Maka malooga ooga booga.

Maka malooga nu nu nu.

WEBSTER

Quiet, everybody.

Webster turns a dial and the Hunchback's chant is amplified.

HUNCHBACK

Maka malooga ooga booga. Maka malooga
Cathy! Cathy!

FISK

(to Webster)

I give it six weeks before he hurts
someone.

ALEX

What's he doing?

CATHY

It's a primal chant.

ALEX

(impressed)

Great.

(beat)

What's a primal chant?

DIANE

It's a behavior syndrome indicating
anxiety or discomfort. It manifests
itself in this basic rhythmic form.
It's common to all primates.

ALEX

(faking it)

Oh, right.

The Hunchback sits down on the floor and begins rocking
back and forth, holding his shoes with his hands and
grunting.

ALEX (CONT'D)

It's a breakthrough. He's found his
feet.

Suddenly, we hear a loud THUD. We SEE the Hunchback
banging and tossing objects around. The Hunchback's chant
becomes louder and more intense as he becomes more
agitated.

HUNCHBACK

Maka malooga ooga booga Maka malooga nu
nu nu Maka malooga ooga booga Maka
malooga Cathy! Cathy!

Fisk takes out his spiral notebook and begins jotting down notes.

FISK
(to Webster)
Make that three weeks.

Webster shoots Fisk a glaring look, then...

WEBSTER
We'd better get in there.

Webster, Alex Cathy and Diane rush out.

INT. PSYCHOLOGICAL STIMULUS ROOM

Cathy, Alex, Webster and Diane enter.

WEBSTER
We're back now.

DIANE
There's nothing to be upset about.

ALEX
Everything's going to be all right.
Your Uncle Alex is here.

CATHY
You can relax. Nobody's going to leave
you alone anymore. Are we, Alex?

The Hunchback begins to calm down as he looks skeptically at Alex. He continues his chant, but it is now decreased in intensity.

HUNCHBACK
Maka malooga ooga booga Maka malooga nu
nu nu Aruga Aruga Cathy! Cathy!

Nuknu nuknu nu nu nu Ooga ooga laka hoogina Looga looga
Cathy! Cathy!

CUT TO:

INT. ANTHROPOLOGY DEPARTMENT - CONTINUOUS

Alex, Cathy, the Hunchback, Fisk, and DR. BERK, the head of the department, are there.

BERK

First, I'd like to take his measurements. We'll undress him behind the screen.

ALEX

(to Cathy)

You'd better stay here. This could get ugly.

Dr. Berk and Alex lead the Hunchback behind a folding screen.

After a moment, we SEE the screen shake violently. We hear SOUNDS of a STRUGGLE. Finally, the screen opens. The Hunchback looks exactly the same. However, Dr. Berk and Alex are shirtless and completely messed up.

Fisk gladly makes a notation about this violent behavior.

FISK

Your friend is having another tantrum. What a shame.

BERK

We'll have to do the best we can this way.

Berk begins measuring the Hunchback.

BERK (CONT'D)

Head... thirty-three and three quarters. Neck... twenty-four. Chest... sixty-two and a half.

ON THEIR EXPRESSIONS we...

CUT TO:

INT. PSYCHOLOGICAL TESTING ROOM - ANOTHER DAY

DR. OBERLANDER has a peg board with several different-shaped holes cut out, a handful of odd-shaped pegs, and a hammer. Alex, Cathy, Fisk, and the Hunchback are there.

OBERLANDER

The object is to knock the pegs through
the holes. Like this.

Oberlander takes square peg; hammers through square hole.

OBERLANDER (CONT'D)

Here, now you try.

(hands equipment to Hunchback)

I'll time you. Ready? Go!

We hear an incredible BANGING NOISE. Oberlander looks up.
The Hunchback has pounded all the pegs through the holes...
regardless of their shape. The pegs and the peg board are
destroyed. The Hunchback smiles proudly.

ALEX

(checking watch)

I get six seconds.

As Oberlander sets up another test, Fisk makes another
notation in his book.

CUT TO:

EXT. FRONT OF ADMINISTRATION BUILDING - DAY

Webster is being interviewed by a TV crew with the
Hunchback standing next to him in front of the bell tower.
The Hunchback is playing with the microphone.

WEBSTER

Although he misses her company, he now
accepts the condition that he can only
see Cathy on a limited basis.

HUNCHBACK

Cathy.

WEBSTER

Right. Cathy.

INTERVIEWER

You have less than one school term to
prove that the creature can function in
society. What's your prediction?

WEBSTER

I'm hopeful, but it's still too early to tell.

INTERVIEWER

Another interesting role in this unusual story is that being played by a young student, Alexander Kominsky.

CUT TO:

EXT. UNIVERSITY ATHLETIC FIELD - AS SEEN ON A TELEVISION SET

Alex is being interviewed. The Hunchback is in the b.g., romping.

INTERVIEWER

Mr. Kominsky, what information can you give us about the creature that hasn't already been divulged?

ALEX

Let's see... He snores when he's asleep. Come to think of it, sometimes he snores when he's awake. Oh, and he is incredibly strong. I taught him to Indian wrestle. You know, the game where you grab each other's arm and try to pull the other person off balance? Well, he's so powerful that every time I say 'go'...

HUNCHBACK

Go!

Alex is immediately jerked out of the picture. A second later, he returns. His hair is messed and his shirt and sweater are torn.

ALEX

(pointing to himself)
...this happens.

INTERVIEWER

Very interesting. Well... we have to go...

HUNCHBACK

Go!

The Interviewer is jerked out of the picture. A second later, he returns. His hair is messed and his jacket and shirt are torn.

CUT TO:

INT. BELL TOWER - EVENING

Alex, the Hunchback and Muka are watching the interviews on their TV. Alex is wearing pajamas. The Hunchback is also wearing pajamas over his rags. Alex turns the TV off. The Hunchback grunts. Muka SQUEAKS loudly.

ALEX

Absolutely not. It's past both your bedtimes.

The Hunchback reaches for a candy bar.

ALEX (CONT'D)

And no chocolate!

HUNCHBACK

Chocolate.

Alex snatches it away from him.

ALEX

No. You've had enough chocolate for one day.

Alex climbs into bed.

ALEX (CONT'D)

Time for bed. Now turn off your light. And don't break the lamp. Good night.

Alex turns out his light. The Hunchback looks at his new lamp. He still can't solve how to turn it out. After a beat, he unscrews the bulb. The light goes out. He is pleased.

HUNCHBACK

Good night.

ALEX

Good night.

The Hunchback smashes the light bulb against the wall.
CRASH! After a moment:

HUNCHBACK

Alex...

ALEX

Yeah...

HUNCHBACK

(sweetly)

Looku maku.

ALEX

Sure. Sure. I bet you say that to all
the guys.

(beat)

Hey...

HUNCHBACK

Yeah...

ALEX

(sweetly)

Looku maku.

After a few moments we hear the Hunchback chanting "Maka malooga" -- except this time the tune is happier and more lyrical.

HUNCHBACK

Maka malooga ooga booga Maka malooga
Cathy. Cathy.

Maka malooga ooga booga Maka malooga Cathy. Cathy.

He gets out of bed and continues singing. Alex is mesmerized as he listens to the Hunchback, bathed in moonlight, singing and having a wonderful time. He ends the song and dance with great joy and style.

CUT TO:

INT. UNIVERSITY CORRIDOR

We SEE a door. On it reads: "Diane Girard, Ph.D., Speech Development and Therapy."

DISSOLVE THROUGH TO:

INT. DIANE'S OFFICE

We SEE a desk, some chairs, a blackboard, photographs and drawings around the room, as well as several objects on top of a long table. The Hunchback is seated in a chair. Alex is next to him.

DIANE
(holding up large ball)
Ball.

HUNCHBACK
Ball.

DIANE
Good. Bounce the ball.

She bounces the ball and then hands it to him.

HUNCHBACK
Bounce ball.

He bounces the ball.

DIANE
Very good.
(picks up a banana)
Banana.

She hands it to him.

HUNCHBACK
Banana.

DIANE
Good.

HUNCHBACK
Bounce banana.

He slams the banana onto the floor.

ALEX
I hope the next item isn't a hand
grenade.

DIANE
I'd like to be alone with him.

ALEX
Won't the neighbors talk?

Diane glares at him.

ALEX (CONT'D)
It's a joke. It's a joke.
(beat)
Why don't I take a walk?

Alex exits.

DIANE
(to Hunchback)
Now, let's get back to work.
(holds up picture of dog)
Dog.

HUNCHBACK
Dog.

DIANE
Good. The dog goes 'woof-woof.'

The Hunchback shakes his head.

HUNCHBACK
No!

DIANE
Yes, the dog goes 'woof-woof.'

He shakes his head 'no' again.

HUNCHBACK
No! Dog go...

He starts GROWLING and BARKING ferociously on all fours.
He continues for a while, stops and calmly sits back down.

HUNCHBACK (CONT'D)
Dog.

CUT TO:

INT. CAMPUS CAFETERIA - DAY

Alex and the Hunchback are in line with their trays.

ALEX
(to server)
Two roast beef specials.

HUNCHBACK
Chocolate.

The Hunchback grabs an entire chocolate cake.

ALEX
No!

Alex puts the cake back and puts one of the roast beef specials on the Hunchback's tray.

HUNCHBACK
Chocolate!

The Hunchback takes the roast beef special off his tray and replaces it with a plate of chocolate donuts.

ALEX
No chocolate!

Alex takes the donut plate away.

ALEX (CONT'D)
Potatoes!

HUNCHBACK
No tatoes! Chocolate!

ALEX
No chocolate! Tatoes. And that's final.

The Hunchback begins to pout.

ALEX (CONT'D)
And don't pout.

HUNCHBACK
(whining)
Chocolate.

ALEX
And don't whine.
(off the Hunchback's wounded look)

All right. One chocolate.

The Hunchback's eyes light up. He carefully picks out a brownie and puts it on his tray. Alex takes the brownie and puts it on his tray.

ALEX (CONT'D)

You can have it after you finish what's on your plate.

HUNCHBACK

(as if he were swearing)

Kamula.

ALEX

(indignant)

Wait a second. Did you just call me a 'kamula'? Did you?

The Hunchback looks ashamed.

ALEX (CONT'D)

I am not a kamula. I'm doing what's right for you.

(to server)

Boy, you work your fingers to the bone and first chance they get, they call you a kamula.

SERVER

(flatly)

Next.

Alex and the Hunchback arrive at a table. The students sitting there get up and move to another table.

ALEX

(to exiting students)

I'll remember who you people are, so don't try rushing back to be his friend once his inheritance money comes in.

Alex and the Hunchback begin to eat. Alex demonstrates how to use a knife and fork. The Hunchback tries to imitate him. It is very frustrating for him. He finally gets some roast beef in his mouth. He tastes it and is not impressed.

HUNCHBACK
(with sour face)
Oola-moola.

Alex tastes the roast beef. He makes a sour face.

ALEX
(agreeing)
Oola-moola is right. Just eat around
the meat, but don't throw it away. We
can use it to make a leather jacket for
Muka.

As they eat, Alex spots Cathy exiting on the other side of
the cafeteria.

ALEX (CONT'D)
(jumping to his feet)
I'll be right back. Stay here and
behave yourself. And, don't talk to
any strange people.

Alex rushes off. The Hunchback sits and stares at his
unwanted food.

CUT TO:

INT. AREA AROUND CORNER FROM CAFETERIA

Alex rushes around the corner and begins talking to Cathy.
Pruitt sees them together.

He walks into the cafeteria area. He spots the Hunchback
sitting there alone. Pruitt takes out some money and
passes it out to a few friends of his and directs them over
to the food counter.

CUT TO:

INT. AREA AROUND CORNER FROM CAFETERIA.

ALEX
Forget about what's his face for a
minute. What about me? I haven't seen
you in days.

CATHY
I've started doing some volunteer work
with some inner city kids. It's so

exciting. They're so receptive and eager.

ALEX

I'm eager too. Cathy, I seriously need female companionship. You know last night I dreamed about Muka wearing high heels and shorty pajamas. How about if I sneak over later?

CATHY

(sexily)

I guess that could be arranged.

ALEX

I'll see you as soon as I can sneak out.

CATHY

(seductively)

Want me to wear anything in particular?

ALEX

Nah. Anything made of Saran-Wrap will be fine.

CATHY

How's Dr. Webster doing with your instructors?

ALEX

Three down. Two to go. He says he got them to agree that because of my valuable assistance to the Psychology Department I won't have to take any tests.

CATHY

You're kidding!

ALEX

And I figure you can't fail a test if you don't take one.

Suddenly, we hear a COMMOTION from inside the cafeteria.

ALEX (CONT'D)

Oh, oh. I don't like the sound of that.

(as he exits)

Better go. See you tonight.

Alex hurries off.

INT. CAFETERIA

Alex enters and sees the Hunchback covered in chocolate. His face, his hair, his hands, his clothes -- everything. Empty cake and pie trays are piled up on his table. A crowd of students surround the Hunchback -- laughing at his antics as he hits himself in the face with the various chocolate-covered and whipped cream-covered foods. He is having a good time entertaining the onlookers.

Pruitt and his buddies are off to one side, taking great pleasure in seeing the Hunchback make a fool out of himself. Alex approaches.

The room gradually grows quiet. The Hunchback continues his slapstick routine, expecting Alex to appreciate it as much as the others do. Alex doesn't. The Hunchback, noticing that Alex is unamused, slowly stops playing with the food. Alex moves to him and, like a concerned parent, removes some of the food off his face. The cafeteria is uncomfortably silent. Alex takes the Hunchback by the hand.

ALEX

C'mon, let's get you cleaned up.

CUT TO:

INT. SHOWER - DAY

TIGHT SHOT - ALEX

O.S. WATER running.

ALEX

I wish you'd get undressed. It would make this a lot easier.

We PULL BACK and reveal Alex giving the Hunchback a shower. However, the Hunchback is fully clothed. Alex is soaping him and his clothes at the same time. In an effort not to

get himself wet, Alex is standing off to one side with his sleeves pushed up.

ALEX (CONT'D)

Next time, I'll just run you through a car wash.

The Hunchback looks upset as well as unattractive and wet.

ALEX (CONT'D)

Don't look so sad. I'm not angry with you. It wasn't your fault. It was mine. I should never have left you alone. I don't know what I was thinking. If things had gotten out of hand in there, they might have had an excuse to take you away and lock you up for good. That would be a fine way to repay you, wouldn't it? I'm sorry. I really am. Can you forgive me?

The Hunchback stares into Alex's face.

HUNCHBACK

Forgive.

The Hunchback reaches out and gives Alex a hug -- while incidentally pulling him into the shower with him. As they are in a tight embrace, two male students in towels enter. Alex starts to explain but realizes it would be a mistake to even try. He just shrugs his shoulders, smiles and continues the embrace.

CUT TO:

INT. BELL TOWER - NIGHT

TIGHT SHOT - TELEVISION SET

On the screen we see ALISTAIR COOKE.

COOKE

And so we come to the end of the second installment of King Henry the Eighth.

We PULL BACK to reveal the Hunchback and Muka are in their beds watching the program. The Hunchback is wearing a flannel nightie. Alex is in bed wearing a sweatsuit and reading Rolling Stone Magazine.

COOKE (CONT'D)

This is Alistair Cooke, until next
time, bidding you a good evening.

We hear classical MUSIC.

Alex puts down the magazine, walks over to the Hunchback,
fakes a big yawn and stretches his arms out wide.

ALEX

I'm sure tired, aren't you?

The Hunchback shakes his head, 'no.'

ALEX (CONT'D)

Well, it's bedtime for you, young man.

(to Muka)

And for you too, young rat.

Alex turns off the television set, walks over to his side
of the room and begins to get ready for bed. The Hunchback
gets up, ambles over to the telescope and trains it on
Cathy's window. Her light is on, but the blinds are
closed. He dejectedly walks over to his bed and lies down.
Alex, still wearing his sweatsuit, climbs into bed.

ALEX (CONT'D)

(faking another yawn)

Good night.

He turns off his light.

HUNCHBACK

(mimicking Alex's fake yawn)

Good night.

He turns off his light.

Alex waits a few beats, then pretends to be snoring. A
moment later, we hear the Hunchback snoring too. After a
little more time passes, Alex slinks out of bed and tiptoes
to the door. He opens it and begins tiptoeing down the
stairs. He turns around and there's the Hunchback
tiptoeing behind him. He thinks it's a game.

ALEX

I was going out for some water. I
didn't want to disturb you. Forget it.
I'm not thirsty anymore.

Alex goes back into the bell tower. The Hunchback does likewise. Alex does his phony yawn. The Hunchback does his phony yawn. The two of them go back to bed.

ALEX (CONT'D)

(yawning)

Good night.

HUNCHBACK

(yawning)

Good night.

We SEE the frustration on Alex's face as he waits until the Hunchback falls asleep.

Alex checks his watch. It's now 1:30. Alex rolls out of bed on all fours and starts to sneak out. He opens the door to the hallway. The Hunchback is right behind Alex on all fours. Alex goes back to bed. The Hunchback goes back to bed.

Some time passes. Alex checks his watch. It is now 3:30. He looks over to the Hunchback's bed. There is no movement. Like a commando, Alex does a low crawl out of bed and inches his way to the door on his stomach. He checks behind. The figure in bed hasn't stirred.

Alex slowly rises to his feet. The FLOOR CREAKS. He looks toward the Hunchback's bed. Still no movement. Alex carefully opens the door and steps outside. An expression of relief and accomplishment comes over Alex's face as he takes his first step in the direction of Cathy's room.

As he takes his next step he walks right into the Hunchback, who is magically now in front of him.

HUNCHBACK (CONT'D)

(as if he were saying "Boo!")

Stookey!

Alex jumps about three feet in the air. The Hunchback smiles. Confused, Alex storms back into the bell tower, goes to the Hunchback's bed and tosses back the covers. The bed is filled with assorted objects to give the illusion of a body. The Hunchback yawns.

HUNCHBACK (CONT'D)

Good night.

He climbs into bed and falls fast asleep. Alex stares out the window as the sun begins to come up. He walks over to his bed and flops down, exhausted. He immediately falls asleep.

CUT TO:

INT. BASKETBALL STADIUM

The VARSITY and JUNIOR VARSITY are having a preseason game. Several hundred students are in the stands. The game is in progress. Alex, the Hunchback and Cathy arrive and move toward their seats. The Hunchback is carrying a banner, a pennant and a pompom.

ALEX

(to Cathy)

It's nice that we finally got to be alone.

HUNCHBACK

Go team go! Go team go!

ALEX

Why don't we sneak off for a few minutes? He's having the time of his life. He'll never miss us.

Cathy begins to give in.

ALEX (CONT'D)

Five minutes. Six at the most. C'mon.

Alex leads Cathy off. The Hunchback sits in the stands by himself, unaware that they have gone.

CUT TO:

INT. TUNNEL

Alex and Cathy are now in the tunnel which leads to the locker rooms. They are going at it hot and heavy.

CUT TO:

INT. STADIUM FLOOR

The Hunchback is enjoying the game when suddenly one of the players tries a long, high, arched pass. It goes over the

head of the intended receiver and into one of the aisles. A man leans over and picks the ball up. It's Fisk. He tosses the ball to the Hunchback who catches. Fisk nods giving the Hunchback permission to play in the game.

The Hunchback, thrilled with the opportunity, tucks the ball under his arm and runs out on the court. The crowd goes wild. The players are furious and try to catch him. They can't. He's incredibly fast and agile. He runs up into the stands with the ball. The two teams chase after him.

The stadium is up for grabs. The Hunchback makes his way to the back of the stadium and finds a rope suspended from the ceiling. He grabs a hold of it and swings across the entire length of the basketball court directly towards the basket.

He reaches out with the basketball in one hand and aims for the basket. The entire crowd becomes silent. Swhhsh! He swings right up to the basket, then CRASH!!! He smashes into the glass backboard which shatters into a million pieces, and lands ass-first into the hoop.

CUT TO:

INT. GIRARD'S CLASSROOM - DAY

Girard, Webster, Dr. Sobel, Dr. Berk, Dr. Oberlander and Dr. Fisk are there.

DIANE

I'm telling you, he's incredible. He's already developed the vocabulary of a three-year-old child. That's over a thousand words.

WEBSTER

And you're sure he's not just repeating sounds?

DIANE

Concepts. Ideas. The whole thing. His appetite for learning is insatiable. I can barely keep up with him.

Alex and the Hunchback enter.

ALEX

Sorry we're late. We had to stop and have his shirt wrinkled.

DIANE

(to Hunchback)

Well, shall we show everybody what you've learned so far?

The Hunchback nods 'yes.' He walks around the room picking up objects and pictures, quickly and correctly naming them:

HUNCHBACK

Chair. Sit on chair. Lamp... for dark. Telephone. Call friend. Four-one-one for information. Nine-seven-six for good time.

DIANE

(pointing to his hand)

What's this?

HUNCHBACK

Hand.

DIANE

And what is your hand used for?

HUNCHBACK

Hold. Grab. Touch. Feel. Bounce banana.

He grabs the banana and begins to throw it on the floor. Everyone becomes uneasy.

HUNCHBACK (CONT'D)

It's a joke. It's a joke.

The Hunchback smiles.

HUNCHBACK (CONT'D)

No bounce banana. Eat banana.

DIANE

That's right.

WEBSTER

(picking up hem of Diane's dress)

What's this?

HUNCHBACK

Dress.

WEBSTER

And who wears a dress?

HUNCHBACK

Pope.

DIANE

What's this?

She points to Hunchback's eye.

HUNCHBACK

Eye.

He continues to point to the correct parts of his body as he names them.

HUNCHBACK (CONT'D)

Mouth. Ear. Lip. Neck. Nose. Arm.
Hand. Foot. Leg.

DIANE

Wait until Judge Ferguson gets a look at you. He won't believe it.

WEBSTER

(to Fisk)

Dr. Fisk, don't you think it's time you concede that you might have made an error in judgment?

FISK

Even Jack the Ripper had long periods of inactive and docile behavior. I believe I'll hold to my original hypothesis.

WEBSTER

(to Hunchback)

Well, I think you're doing just fine.

HUNCHBACK

Thank you.

WEBSTER

As a matter of fact, I think you're ready to come to my office for a nice long talk.

DIANE

(to Hunchback)

Any questions?

The Hunchback thinks, then nods 'yes.' He looks down at his pants.

HUNCHBACK

What part of body this?

DIANE

(to herself)

Oh boy.

HUNCHBACK

(looking into his pants)

'Oh boy.'

WEBSTER

(hedging)

Yes... Well, we will be getting into that area later on in your development.

HUNCHBACK

(still looking into his pants)

'Oh boy.'

WEBSTER

Good. Is there anything else?

HUNCHBACK

Want to see Cathy.

WEBSTER

Well, you've been working very hard. Alex, I think he's ready to see Cathy and maybe to take a look at the rest of the world.

CUT TO:

INT. SHOPPING MALL - LATE AFTERNOON

Alex, Cathy and the Hunchback are walking. Hunchback is between the two of them, holding their hands.

CATHY

Alex tells me you're doing so well that tomorrow you're going to be visiting with Dr. Webster.

The Hunchback nods.

CATHY (CONT'D)

You must be very proud of yourself.

HUNCHBACK

Me too proud of me for you two to be proud of me too.

Alex and Cathy are completely puzzled by the Hunchback's nonsense.

ALEX

I couldn't have said it stranger myself.

CATHY

Well, I think you're sweet.

She stops and kisses the Hunchback on the cheek. He seems strangely distracted.

CATHY (CONT'D)

Is something wrong?

The Hunchback looks down toward his crotch.

HUNCHBACK

Cathy make 'oh boy,' 'big boy.'

ALEX

(to Cathy)

I'll explain it to you later.

They continue to walk as the Hunchback points out things and identifies them.

HUNCHBACK

Building!

(points; grabs a Man's glasses)

Glasses!
 (points)
Woman!
 (picks up Woman's skirt)
Underpants!

The Woman screams. He sees a dog.

HUNCHBACK (CONT'D)

Dog!

He begins barking at the dog. The dog barks at Hunchback. The Hunchback barks back. They get into a wild barking, growling fight. Alex and Cathy finally pull them apart.

ALEX

I'm very disappointed in you.

HUNCHBACK

Dog start it.

ALEX

I don't care who started it.

HUNCHBACK

(mimicking Alex under his
breath)

I don't care who started it.

ALEX

Stop it.

HUNCHBACK

(mimicking under his breath)

Stop it.

Alex shoots the Hunchback a hard look. The Hunchback preoccupies himself by looking in windows.

ALEX

(to Cathy; sotto)

I'm telling you, it's like having a pet
man.

CATHY

C'mon, how bad could it be?

ALEX

I'll tell you how bad. This morning he sang the three-and-a-half hour version of "maka Malooga." Do you know the other night I actually kissed Muka good night? Did you hear me? I kissed a rat good night. On the lips. Or whatever they have. And what's worse, I think I liked it.

(pointing to Hunchback)

He doesn't even kiss Muka on the lips. And you know last week you completely forgot my birthday?

CATHY

Oh, Alex. I feel terrible. I've been so preoccupied lately with my volunteer work, your birthday completely slipped my mind. I'm really sorry.

ALEX

No big deal.

(pointing to Hunchback)

However, he remembered my birthday. As a matter of fact he surprised me and cooked my favorite things all rolled into one meal. Have you ever tasted strawberry-flavored tuna salad birthday cake with mushroom gravy? The recipe is now being used in the Philippines to waterproof huts against monsoons. And last night, we fought over the television again. I wanted to watch reruns of 'Taxi' and Mr. Class here insisted on Masterpiece Theater. I know he's only watching it to piss me off.

(quickly to Hunchback)

Who is Lady Edna?

HUNCHBACK

Mistress to Lord Wellington, sister of Lady Clarke, confidant to Prince Phillips, Lady in Waiting to Richard, Earl of York.

Alex stares at the Hunchback.

ALEX

Lucky guess.

They continue walking.

ALEX (CONT'D)

When am I going to get to see you
alone?

CATHY

Midterms are coming up and some of us
have to take tests.

ALEX

That's no reason to punish those of us
who don't.

CATHY

I'll do my best. But I don't know.
Right now I'm studying my tail off.

ALEX

Well, don't throw it away. I'm a
collector.

They approach an outdoor "4 Pictures For 50 Cents" photo booth. Cathy takes the Hunchback in with her. She puts in the money and the machine starts taking pictures. Alex sticks his head in the booth for the third picture. The Hunchback pushes Alex out. The developed strip of photos comes out. The Hunchback treasures it.

CUT TO:

INT. FRIED CHICKEN CONCESSION

They are waiting in line.

CATHY

(to Hunchback)

Do you remember what a chicken is?

HUNCHBACK

Yellow bird. Goes...

He does a clucking impression of a chicken. The customers react.

CATHY

That's right. Well, chickens are very good to eat.

HUNCHBACK
(not thrilled with the
concept)
Eat chickens...

ALEX
Yes, first you break their necks and kill them. Then you pull out their feathers. Then you fry them. Then you eat them.

HUNCHBACK
(even less thrilled)
Chickens.

He does a small, sad chicken cluck.

CATHY
(to Alex)
Let me handle this.
(to Hunchback)
You see, this store is famous for preparing chickens. And you can order any part of the chicken you want to eat. Would you like some?

HUNCHBACK
No.

CATHY
Will you eat some chicken for Cathy?

HUNCHBACK
(picturing it)
Chicken...

CATHY
Please...

HUNCHBACK
(giving in)
Okay.

CATHY
Thank you.

She gives him a small kiss. He glances down at his crotch.

SERVER
Hi, folks. May I help you?

CATHY
I'd like two drumsticks and a wing.

ALEX
And I'd like a wing, two breasts and a thigh.

SERVER
(to Hunchback)
And you, sir?

CATHY
(coaching him)
You can order any part of the chicken you want. A leg. A wing. A breast. Any part. Go ahead. Tell the nice man what you want.

HUNCHBACK
Two faces.

CUT TO:

INT. CORRIDOR - THE NEXT DAY

Alex and the Hunchback arrive in front of Dr. Webster's office.

ALEX
Wait here for me after your session. I've got to make an appearance in my what-do-you-call-it class.

HUNCHBACK
Statistics.

ALEX
Right.

The Hunchback throws his arms around Alex. Alex pries him off.

ALEX (CONT'D)
There's nothing to be afraid of.

The Hunchback grabs him again.

ALEX (CONT'D)
(to student at her locker)
I keep telling him these mixed
marriages won't work.

HUNCHBACK
Webster no hurt me?

ALEX
Webster no hurt you.
(beat)
Perfect. In another week I'll be
talking like you. I'll see you later.

Alex walks off. A nervous Hunchback faces Dr. Webster's door and raises his hand to knock.

CUT TO:

INT. DR. WEBSTER'S OFFICE

Dr. Webster is working at his desk. There is a KNOCK at the door.

WEBSTER
Come in.

The KNOCKING continues.

WEBSTER (CONT'D)
(louder)
Come in.

The KNOCKING continues. Dr. Webster rises, crosses to the door and opens it. The Hunchback keeps knocking on the open door.

HUNCHBACK
Hi.

WEBSTER
Hi.

Webster extends his hand to shake hands with the Hunchback. The Hunchback stares at Webster's outstretched hand.

WEBSTER (CONT'D)

Would you like to shake my hand?

HUNCHBACK

Oh, okay.

The Hunchback grabs Webster by the wrist and shakes his hand.

WEBSTER

That's fine for now. Thank you.

HUNCHBACK

Welcome.

The Hunchback lets go.

WEBSTER

Lie down on the couch, please.

The Hunchback moves toward the couch as Webster sits in a chair located at the head of the couch.

WEBSTER (CONT'D)

(to his unseen patient)

Are you comfortable?

We hear a muffled answer.

WEBSTER (CONT'D)

Did you say 'yes'?

We hear another muffled answer. Webster rises slightly to view the Hunchback. The reason for the muffled answer is now evident. The Hunchback is face down on the couch.

WEBSTER (CONT'D)

It would be better if you were facing
up.

HUNCHBACK

Oh.

The Hunchback turns over on his back, but because of his curved shape, he immediately rolls off the couch and lands on the floor. THUD! He climbs back up and rolls back off. THUD! He tries balancing himself, but he teeters and rolls over again onto the floor. THUD!

WEBSTER

Why don't you just sit on the couch?

HUNCHBACK

(relieved)

Okay.

WEBSTER

I think one of the first things we can do is get a name for you. I also think you should pick it. Can you think of a name you'd like to be your name?

The Hunchback thinks, then nods.

WEBSTER (CONT'D)

What is it?

HUNCHBACK

Judy Finkel.

WEBSTER

Judy Finkel is a very nice name.

HUNCHBACK

Thank you.

WEBSTER

But it's a woman's name.

HUNCHBACK

Okay.

WEBSTER

It's not exactly okay. You should have a man's name. I'd like you to think of a man's name. A name you feel suits you.

The Hunchback thinks.

HUNCHBACK

William F. Buckley.

WEBSTER

I believe there already is a William F. Buckley.

HUNCHBACK

How about William G. Buckley?

WEBSTER

I think you should have your own name.
A name not like anyone else's name.

HUNCHBACK

(a bit frustrated)
Okay. How about Bob...

He continues to think.

WEBSTER

Bob...

HUNCHBACK

Bob Maloogaloogaloogalooga.
Anyone else name Bob
Maloogaloogaloogalooga?

WEBSTER

I doubt it.

BOB (HUNCHBACK)

Good.

WEBSTER

Well, Mr. Maloogaloogalooga--

BOB

Looga. One Malooga, four loogas.

WEBSTER

Why don't I just call you Bob?

BOB

Don't know.

WEBSTER

Bob, I'd like to ask you a few
questions. Would that be all right?

Bob nods.

WEBSTER (CONT'D)

Good. You speak very well now. Did
you know how to talk before?

BOB

A little.

WEBSTER
But it was a long time ago.

BOB
Yeah.

WEBSTER
Who taught you? Your mother?

The Hunchback nods.

WEBSTER (CONT'D)
Do you remember the last time you saw
her?

Bob's face becomes saddened.

BOB
Mother sick.

WEBSTER
Where was your father?

BOB
Went away. When Bob small. No come
back.

WEBSTER
Tell me about your mother.

BOB
Liked her very much. Then she got more
sick and then she went to sleep...

Bob tries to fight back the tears.

BOB (CONT'D)
And then she didn't wake up.

Tears begin to stream down his face.

WEBSTER
What happened to you when your mother
went to sleep?

BOB
People took Bob away and locked Bob up.
Didn't like me.

WEBSTER

How do you know that?

BOB

Hit me. Kicked me too. Bob hid in closet and when they weren't looking, Bob run away.

WEBSTER

And you ended up here. In the bell tower.

BOB

Yeah.

WEBSTER

I see. What was that language you were talking when we found you?

BOB

Made it up. So Bob could be my own friend.

WEBSTER

Well, now you have other people who are your friends.

BOB

Yeah, Bob know.

WEBSTER

Good. You've done very well today. Before we finish do you have any questions you'd like to ask me?

BOB

Yeah.

(touches his tears)

Why is my face leaking?

CUT TO:

INT. TESTING ROOM AT THE UNIVERSITY

Bob is being run through a battery of tests by Dr. Fisk. Bob is easily manipulating intricately shaped pieces into the appropriate openings. Bob finishes, looks up at Fisk and smiles confidently. Fisk is not at all comforted by Bob's skill.

Fisk leans over and puts his arm around Bob's shoulder.
Bob looks suspiciously at Fisk.

FISK

Come with me for a moment, Bob. I'd
like to show you something.

Fisk walks Bob over to a window which overlooks the campus
grounds.

FISK (CONT'D)

Look at the students down
there...playing...having
fun...picnicking. I bet if you asked
to join in, they'd let you.

BOB

Good.

FISK

Unfortunately, Bob, it's not good.

BOB

(disappointed)

Oh.

FISK

Do you know why, Bob?

Bob shakes his head.

FISK (CONT'D)

Because they'd be letting you join in,
not because they really care about you,
but because it would make them feel bad
to say no to you. That's why Alex and
Cathy are being nice to you. Bob, deep
down inside you know you are different.
You don't belong here. I think you'd
be much happier if you left. If you
ran away. That's the only way to get
rid of that little hurt inside. You do
have a little hurt deep inside, don't
you? Don't you, Bob?

BOB

Dr. Fisk right. Bob have little hurt
inside.

FISK

That's what I thought. And how are you going to make that little hurt inside go away?

BOB

Bob go get Alka-Seltzer.

Bob exits.

CUT TO:

EXT. THE PLAZA

Alex and Bob are about to play frisbee.

ALEX

Okay, go out there for a long one.

Like a puppy dog, Bob races across the open field anticipating Alex's throw.

Alex tosses it badly -- it sails way off to Bob's left.

ALEX (CONT'D)

Sorry!

BOB

(as he charges wildly after it)

It's okay! Bob get it!

Bob dives for it and catches it. Bob tosses it back to Alex -- a perfect throw.

Alex tries to catch it, but drops it. Alex picks it up again and tosses the frisbee to Bob. Another wild throw.

ALEX

Sorry!

BOB

(as he charges after it)

It's okay! Bob get it!

Bob dives for it and catches it -- landing on his stomach.

Dr. Webster arrives as Bob throws the frisbee back to Alex. Another perfect toss. Alex drops it.

ALEX
(to Webster)
This damn hand hasn't been any good
since Korea.

BOB
(calling out)
More! More!

Alex tries again. The frisbee sails well over Bob's head and over a clump of bushes. Bob tears out after it -- and leaps over the hedge to catch it. Bob disappears. After a beat, Bob reappears holding the frisbee and spitting leaves.

WEBSTER
Why don't I take over before you kill
him.

ALEX
Are you sure you're not in under your
head?

The frisbee comes whistling in. Webster effortlessly catches it.

WEBSTER
Why don't you take off. We'll play for
a while and I'll take Bob for a ride or
something. It'll give you a chance to
study for your finals.

ALEX
Finals? What finals? I'm not supposed
to be taking any tests this semester.

WEBSTER
Alex, I got you out of your midterms,
but you've still got to take your
finals.

ALEX
You're kidding.
(off Webster's look)
You're not kidding.

Bob lopes up carrying the frisbee.

ALEX (CONT'D)

I'm a dead man. How am I going to pull a B average? I'm practically two months behind.

WEBSTER

You're just going to have to take out your books and start cramming.

ALEX

I don't even know where my books are anymore. What am I talking about? I don't even know where my classes are anymore. I can't believe I've got myself into this mess. And what for? After all the sacrifices, what have I gotten out of this whole thing?

Bob pridefully puts his arm around Alex's shoulder.

BOB

You got me.

CUT TO:

INT. GIRARD'S OFFICE

There are sentences written on the blackboard.

DIANE

I'd like you to try to read these sentences if you can.

BOB

(reading with relative ease)
Bob is in bed. Bob has a big ball.
Bob sits in a chair. Bob went to the store.

DIANE

Very good, Bob. Pretty soon you'll be reading books.

BOB

Bob already read books. See?

He takes a paperback book out of his pocket. It has a very seductive woman on the cover. Its title is "Lust Unchained." Diane reacts.

BOB (CONT'D)
Bob read for you.

DIANE
Bob, I'm not sure that...

Bob reads through her objections:

BOB
'Derek placed his left hand on her knee
and slowly slid it up her leg to her
thig.'

DIANE
(correcting him)
Thigh.

BOB
Thigh. 'He began unbuttoning her
blouse. As it fell open, it exposed
the lily-white mounds of flesh which
were now heaving with desire.

Diane is noticeably becoming aroused by the reading.

BOB (CONT'D)
'On the surface Susan appeared cool,
but she secretly wanted to be...'

He can't figure out the word.

DIANE
(without seeing it)
Ravaged.

BOB
Ravaged.

Bob looks up at her as if to say "How did you know?"

DIANE
(still aroused)
Yes, well Bob... it's about lunch time.
Why don't we go to the cafeteria for a
bite to suck? Eat! A bite to eat.

Diane smiles weakly. Bob smiles weakly back at her.

CUT TO:

INT. BELL TOWER - NIGHT

Alex is studying. Bob and Muka are in bed watching "The Wheel of Fortune" on TV and eating popcorn.

ALEX

Could one of you two turn the TV down?
I'm trying to study. Oh, what's the
sense?

Alex throws his book on the floor.

BOB

(preoccupied with TV)
Want Bob to help?

ALEX

(as a mock challenge)
Sure. Alex want Bob to help. What's
the thyroid?

BOB

Small endocrine gland attached to brain
which secretes hormones affecting
growth.

ALEX

(snapping)
How many times have I told you to leave
my books alone?

BOB

Nine.

ALEX

Then why do you keep touching them?

BOB

Want to be smart like Alex.

ALEX

Do me a favor and leave my things
alone. Okay?

BOB

Okay.

ALEX

Okay.

AFTER A LONG SILENCE:

ALEX (CONT'D)

Bob...

BOB

Yeah...

ALEX

It's not your fault I can't study. I'm
sorry.

BOB

It's okay. Bob sorry too.

ALEX

Sorry? What did you do to be sorry
about?

BOB

Bob give Alex answer for pituitary.
Thyroid is large endocrine of craniate
vertebrates producing hormone
thyroxine.

Alex goes back to his studies. Bob goes back to watching
TV with Muka... but with the sound lower.

AFTER A BEAT:

BOB (CONT'D)

Alex...

ALEX

Yeah...

BOB

(after a beat)

Never mind.

Alex goes back to cleaning up. After a beat:

BOB (CONT'D)

Alex...

ALEX

Yeah...

BOB

(after a beat)
Never mind.

Alex looks at Bob, then goes back to cleaning. After a beat:

BOB (CONT'D)
Alex...

ALEX
Yeah...

After a beat.

ALEX/BOB
(in unison)
Never mind.

Alex moves to Bob's bed and sits on it.

ALEX
C'mon, out with it.

BOB
Bob has something important to tell
Alex.

ALEX
You're not pregnant, are you?

BOB
Alex, this serious.

ALEX
Pardon me.

BOB
This hard for Bob to say.

ALEX
Then tell me what it is and I'll say
it.

(off Bob's stern look)
Sorry. Go ahead.

BOB
Alex no mad?

ALEX

Alex no mad.

BOB
Bob going to get Cathy.

ALEX
Bob going to get Cathy what?

BOB
That's it. Bob going to get Cathy.

Alex finally catches on.

ALEX
Bob, we should have told you this before. Cathy and I were hiding our feelings for each other because we didn't want to hurt you -- because we both care about you very much. But Cathy is my girl friend and I'm her boyfriend.

BOB
Yeah, now...

ALEX
Bob, I don't want your feelings to get hurt.

BOB
Bob feels same way about Alex.

ALEX
You know, you're being a little unrealistic.

BOB
Alex afraid of competition?

ALEX
Competition? What competition?

BOB
Bob smart. Bob talented. Bob have good sense of humor. Bob have excellent study habits.

ALEX

That last one was uncalled for. And for your information, my studies are coming along fine.

BOB

Bob will be here with Cathy when Alex selling end tables in New Jersey.

ALEX

I've got news for you. I plan to be around here next semester too.

BOB

Not as student. Maybe as janitor.

ALEX

Would you like to bet?

BOB

Bob hate to take Alex's money and girl.

ALEX

Fine, then, let's just make it a gentleman's agreement. A bet between friends.

BOB

No tell Cathy about bet.

ALEX

Agreed. The winner is the one who ends up with Cathy at the end of the term They shake hands.

BOB

If Alex work hard and study hard, maybe win. Maybe not.

ALEX

And what do you plan to work on between now and then?

BOB

Everything.

CUT TO:

INT. LIBRARY - DAY

Alex and Bob are reading. Alex and Bob have just both turned a page. A few seconds later Bob turns another page. Then another. Then another. Alex looks up at Bob. Bob makes an expression which apologizes for his reading speed.

CUT TO:

INT. BELL TOWER

Alex is trying to study. Bob breezes in carrying an armful of packages.

BOB
How's it goin', Einstein?

Alex slams his book shut.

BOB (CONT'D)
That good, huh?

ALEX
What the hell's so important about history? It's all about things that are already over with.

BOB
Without understanding of history, Alex will not know where he came from. Without understanding of history, Alex will not profit from mistakes of the past. But mainly, without understanding of history, Alex will end up...

BOB/ALEX
In schlock furniture store in New Jersey.

ALEX
What have you got there?

BOB
Vitamins... diet books... exercise books... scale.

ALEX
Where are you getting the money for all this?

BOB

Bob saving for long time. Save money
Bob find in washing machines...

Bob begins to climb up into the rafters and bring down a
battered old trunk.

BOB (CONT'D)

Old clothes...under mattresses...in
wallets...

Bob throws the lid to the trunk back and exposes several
stacks of bills wrapped up together.

ALEX

You must have thousands of dollars
there.

BOB

Twelve thousand, six hundred and...

He reaches into his pocket and tosses in a few more bills.

BOB (CONT'D)

Seven.

Bob begins to unpack his packages.

BOB (CONT'D)

Bob try to drop a few pounds. Firm up.
It's embarrassing wearing clothes that
also fit perfectly over a Xerox
machine.

ALEX

Actually, I think you look pretty good
the way you are.

Bob looks at Alex as if to say, "C'mon, I know what you're
up to." Alex looks back at Bob, caught in his obvious
attempt to con Bob into maintaining his present appearance.
Alex smiles weakly in apology.

CUT TO:

INT. CLASS ROOM- DAY

It is the end of a class. Dr. Girard is erasing her
blackboard as several students are exiting. Bob waves at

the students as they leave and says "hi" to each one. They are for the most part polite, but cautious. Dr. Girard looks up and sees Bob.

GIRARD

Bob, what a nice surprise. I wasn't expecting to see you today. Is there some problem?

BOB

Bob want to learn how to make good nookie.

Girard is caught off guard.

GIRARD

Nookie?

BOB

Bob read about good nookie in here.

Bob takes out a book.

BOB (CONT'D)

(reading the title)

"How to Turn-On Women."

GIRARD

I see. Bob, have you ever made nookie?

BOB

With woman?

Girard nods. Bob shakes his head, 'no.'

GIRARD

(off Bob's look)

With something other than a woman?

Bob reluctantly nods.

GIRARD (CONT'D)

What, Bob?

BOB

Dr. Girard no laugh?

GIRARD

Dr. Webster no laugh. I mean, no, I won't laugh.

BOB

Okay, Bob once made nookie with Buick Skylark.

There is a very long silence while Dr. girard struggles to visualize what Bob has just said.

GIRARD

I see.

BOB

And Dodge Charger...and Kenmore washer/dryer...and Hoover vacuum cleaner...two speeds. Vroom. VROOM!

Girard is speechless.

BOB (CONT'D)

Oh, would Dr. Girard care to go to dinner with Bob? On date? Beverly Hills Hotel. Very fancy.

GIRARD

(hedging)

That's very sweet, Bob. But I think we should do some work on how to dine out.

BOB

Bob already know.

Bob holds up book.

GIRARD

Okay, let's see what Bob already know.

Bob immediately pulls up a chair and gestures for Girard to sit.

BOB

Want to sit, Honey?

She sits. He smells her face.

BOB (CONT'D)

You smell especially seductive this evening.

Yeah...

GIRARD
(clinically)
But the two people open their mouths
and touch tongues.

BOB
(visualizes)
Oh. Could Bob and Diane French kiss?

GIRARD
I, ahhh, ahhh.

BOB
Something wrong with Bob?

GIRARD
Well, no....

Girard makes the decision to go ahead. She steels herself.

GIRARD (CONT'D)
Okay, Bob. We can French kiss.

Bob clears his throat and then wipes the hair away from his face. He presses his lips to hers. At first she is stiff, but gradually finds herself liking it. She slowly closes her eyes, relaxes, and begins to gently rub his back as she moans quietly.

Girard is completely seduced by Bob's kiss. She goes limp in his arms. Their mouths part.

BOB
Are you having a good time?

GIRARD
I'm having a wonderful time.

BOB
You think Cathy would like French kiss?

Girard is puzzled by the question.

GIRARD
Cathy?

BOB

Yeah... Bob do all this for Cathy.

Girard drops her hands to her sides.

GIRARD

(with an edge)

I don't know if Cathy would like French
kiss. Maybe you should just ask her
yourself. I have to leave now. Good
bye.

She moves toward the door.

BOB

(weakly)

Bye.

Girard slams the door as she exits. Bob stands there
mystified as we,

CUT TO:

EXT. GIRARD'S SMALL HOUSE - LATE AFTERNOON

We hear Judy Garland singing, "The Man that Got Away".

DISSOLVE TO:

INT. GIRARD'S APARTMENT - CONTINUOUS

The music is a little louder. Girard is sitting on the
couch in her living room. She is wearing a robe and
sipping a glass of wine. She rubs her index finger across
her lips. She seems melancholy.

The doorbell rings. She rises, turns off the music and
moves to the door.

GIRARD

Hello, who is it?

BOB (O.S.)

Hello, it's Bob.

Diane opens the door and reveals a doorway filled from top
to bottom with flowers. She is stunned. But no sign of
Bob.

GIRARD

Bob?

The flowers part and Bob sticks his head through.

BOB

Hi.

GIRARD

What's going on?

BOB

Bob want to apologize to Dr. Girard.

GIRARD

Come in, please.

Bob pushes his way in through the flowers destroying many of them, and closes the door behind himself.

GIRARD (CONT'D)

Would you like some wine?

BOB

Sure.

Girard pours a glass for him. He holds it up to the light like a wine expert and sniffs it.

BOB (CONT'D)

Ahhh, a Chardonnay.

GIRARD

I'm impressed.

BOB

Bob read book on wine tasting.

He takes a sip.

BOB (CONT'D)

Robust, yet delicate.

Bob takes another sip.

BOB (CONT'D)

But needs a little salt.

Bob salts his drink, then drinks it all down.

BOB (CONT'D)

So, what make Dr. Girard so upset today?

GIRARD

I wasn't upset.

BOB

You look upset. You sound upset. You act upset. You upset.

GIRARD

I misunderstood something. It was my fault.

BOB

Bob do something wrong. It Bob's fault.

GIRARD

No, really. You didn't do anything wrong. Believe me. It was all my fault. I'm the one who should apologize. I'm sorry for the way I behaved.

BOB

Oh. Okay, bye.

Bob turns, walks to the door, opens it and exits through the flowers. On Girard's confused expression we,

CUT TO:

INT. BELL TOWER - DAY

Alex is pouring over his books. We pan over to Bob's area.

A giant, mounted two-by-six-foot blowup of the photo strip taken in the photo booth is leaning against the wall near Bob's bed. The third picture which has the shot including Alex has been sawed up to cut Alex out.

Bob pops a cassette into his ghetto blaster. The music blares. It's Louie Armstrong and Bing Crosby singing, "Sunny side of the Street." As Bob makes his protein drink in his blender, he sings along with Louie.

BOB/LOUIE

GRAB YOUR COAT AND GET YOUR HAT, LEAVE
YOUR WORRIES ON THE DOORSTEP.

JUST DIRECT YOUR FEET TO THE SUNNY SIDE OF THE STREET.

(CALLING OUT, TO ALEX)

Your turn...

Bing Crosby does his chorus.

BING
CAN'T YOU HEAR THAT PITTER PAT THAT
HAPPY TUNE IS YOUR STEP.

LIFE CAN BE SO SWEET ON THE SUNNY SIDE OF THE STREET.

Alex doesn't sing along. He just glares at Bob.

BOB/LOUIE
I USED TO WALK IN THE SHADE, WITH MY
BLUES ON PARADE...

Alex walks over to the tape player and turns it off.

ALEX
I'm trying to study.

BOB
William shakespeare once say, "All fair
in love and war." This is both.

Bob turns the tape back on and continues singing. Alex
angrily rises, snatches his books and heads for the door.

BOB/LOUIE
I'M NOT AFRAID, THIS ROVER CROSSED
OVER.
IF I NEVER HAVE A CENT, I'LL BE RICH AS
ROCKEFELLER

Alex exits and slams the door. Bob quickly runs to the
door opens it and blasts the music even louder and finishes
the song to Alex as he races down the steps.

BOB/LOUIE (CONT'D)
GOLD DUST ON MY FEET, ON THE SUNNY SIDE
OF THE STREET.

CUT TO:

EXT. CAMPUS - DAY

Alex and Cathy are walking along together. Alex looks really beat.

CATHY

How's the studying coming?

ALEX

The harder I work the more I learn how little I know. I liked it better when I was uninformed. It left my mind totally uncluttered with useful knowledge.

CATHY

And how's Bob doin'?

ALEX

Why do you want to know?

CATHY

You don't have to snap at me. I'm just curious.

ALEX

He's fine. A little difficult at times. Moody. Argumentative. You know, come to think of it, he can be quite temperamental.

CATHY

I think that shows character.

ALEX

Me too. But mostly he's quiet and keeps pretty much to himself.

CATHY

Funny, he's never been that way with me. Maybe you're doing something to get on his nerves.

ALEX

Well, I'm not.

CATHY

How do you know?

ALEX

'Cause I know. That's how I know.

CATHY

I'd ask Bob if I were you. He's so open and honest, I'm sure he'll tell you.

ALEX

There's nothing for him to tell me.

CATHY

Don't be so stubborn. It's not very becoming. Now, will you ask him?

ALEX

I'll ask him.

CATHY

That's better. I've got to go. See you later.

ALEX

Yeah... later.

CATHY

Oh, and say hello to Bob for me.

ALEX

Right.

Alex walks off. We see Fisk and Pruitt in the b.g.

PRUITT

I don't get it. What does she see in that jerk?

FISK

The reason is fairly obvious. Miss Adams is a fixer. She measures her worth by how much she can help others. The more helpless and needy the people are, the more useful and significant she feels.

PRUITT

So what can I do?

FISK

Normally, I'd suggest that you demonstrate some great weakness to get her to focus on your needs. Unfortunately, with two characters like Alex and his unpredictable roommate, I'm afraid the competition is too stiff. It looks like time has just about run out for both of us. Unless...

PRUITT

Unless what?

FISK

Exactly how badly do you want Cathy?

As they enter a building, we...

CUT TO:

INT. CLASSROOM - DAY

Alex is sweating through his finals. He glances out the window and sees Bob lying on his back in the grass holding a suntan reflector around his face.

CUT TO:

INT. DEAN CRAWFORD'S OFFICE - DAY

Alex is there -- sweating bullets.

DEAN CRAWFORD

Mr. Kominsky, as you know, I requested that your grades be forwarded directly here to me in my office. I have them on my desk. Before I reveal the results to you, I want you to know that I am fully aware of the outstanding and dedicated work you have been doing on behalf of Mr. Malooga-looga et cetera, et cetera, et cetera. And in evaluating your grades, I would like to take that added element into consideration.

ALEX

Thank you, sir.

DEAN CRAWFORD

I would like to, but unfortunately I cannot. Extracurricular activities can have no bearing on a scholastically-based decision. I'm sure you understand.

Dean Crawford hands Alex an envelope with his grades inside. As Alex opens it...

DEAN CRAWFORD (CONT'D)

Mr. Kominsky, it is my duty to inform you that this semester you have earned a B-plus average. Congratulations.

CUT TO:

INT. HALLWAY

Alex is running and jumping for joy.

CUT TO:

EXT. THE CAMPUS

We SEE Alex bound across the campus and run into the Administration Building.

CUT TO:

INT. ADMINISTRATION BUILDING

Alex races up the several flights of stairs and into the bell tower.

CUT TO:

INT. BELL TOWER

Alex charges into the bell tower to tell Bob his good news. Bob is gone. Several empty clothes boxes are piled up on his bed. A hair dryer is prominently lying on top of this mess. A large banner stretches across Bob's half of the bell tower. It reads, "GONE TO PROPOSE TO CATHY."

Alex charges out, down the stairs, out of the building, over to the dorm and up to Cathy's room...

CUT TO:

INT. CATHY'S ROOM

Alex is breathless. He checks her room. She's not there. However, CHERYL, her roommate is.

ALEX

Cheryl, where's Cathy? It's important.

CHERYL

She's with those kids she's been working with. I think she took them to the Natural History Museum.

Alex takes off.

CUT TO:

INT. NATURAL HISTORY MUSEUM - DAY

Cathy is lecturing to several inner-city kids between the ages of ten and twelve. Two older teachers are also in attendance.

CATHY

So no matter who we are or what we look like it's important to know that we all originally came from the same place.

We PULL BACK and in the f.g. SEE from behind a pair of shoes -- new shoes. Reebok's. We slowly TILT UP and reveal a pair of trim legs wearing a pair of fashionable tan corduroy pants. We TILT UP further and reveal a somewhat trim waist covered by a fabulous multicolored sweater. As we TILT UP a little higher we see a prominent hump. We PULL BACK to reveal a styled hairdo. It is Bob. He walks toward Cathy and stops a few feet in front of her.

CATHY (CONT'D)

(to one of the other teachers)

Miss Anderson, could you take over for a few minutes?

Cathy takes Bob aside.

BOB

Hi.

Cathy looks up at him. At first she isn't sure who it is.

CATHY
(almost afraid to ask)
Bob...?

BOB
If you're not sure, perhaps this will
refresh your memory.

Bob turns sideways and displays his hump. Cathy throws her arms around him. She is practically in tears.

CATHY
I can't believe it.

She steps back, takes another look at Bob.

CATHY (CONT'D)
You look so different. I still can't
believe it.

She hugs him again.

BOB
Bob have another surprise for Cathy.

Bob takes a small box out of his pocket, opens it and shows it to Cathy. It's a diamond ring.

CATHY
I don't understand.

BOB
Engagement ring.

Cathy is caught completely off guard

CATHY
Oh, Bob... I can't accept that.

BOB
It's okay. It's all paid for. Put it
on.

Bob holds the ring out to her. Cathy refuses to take it.

BOB (CONT'D)

Something wrong? You don't like it.
Bob is sorry. Bob doesn't know much
about rings.

CATHY

It's not that... Bob, a man usually
gives a ring to a girl when they're...
involved with each other. I mean, I
think you're sweet, and bright... and
you've made incredible progress...Bob,
I can't marry you. I have other plans.
What I'm trying to say, is that I think
you're a very special person and I
think we can always be very good
friends, but... that's all.

Bob is in shock. His eyes well up with tears. He can't
bring himself to look into Cathy's face. He turns away
from her, takes a few steps and stops. Cathy is helpless.

Alex arrives. It is apparent to him from the scene what
has just happened. Alex slowly walks over to Cathy.

ALEX

I'll take care of him.

CATHY

I feel so bad. He proposed to me.

ALEX

I know. Don't blame yourself. It
wasn't your fault. He's going to have
to learn to live with rejection just
like the rest of us. Why don't you go.
I'll take him home. I'll call you
tonight.

Alex puts his arm around Bob and leads him off.

CUT TO:

INT. BELL TOWER

Bob is sitting on his bed, depressed, petting Muka. Alex
tries to console him.

ALEX

I wish there was something I could do for you. Something I could say to make you feel better. I wish none of this had ever happened.

Bob isn't responding to a word Alex says.

After a long quiet moment the PHONE RINGS. Alex reaches over and answers it.

ALEX (CONT'D)
(into phone)
Hello...

MALE VOICE (V.O.)
Alexander Kominsky, please.

ALEX
This is Alex.

MALE VOICE (V.O.)
I'm one of Dr. Webster's assistants. He asked me to call you. Some serious problem has just come up regarding Bob and his court date next week. Dr. Webster wants you to meet him in his office in five minutes. He says it's very serious.

Alex is alarmed, but does not let on to Bob.

ALEX
Thank you very much. I'll leave right now.

Alex hangs up the phone.

ALEX (CONT'D)
I've got to go out for a few minutes. You two take care of each other. I'll be back as soon as I can.

ALEX EXITS. AFTER A MOMENT,

BOB
(angrily)
"Love conquers all."

He pulls off his new sweater and in doing messes his hair and rips his shirt. Bob puts his old ratty sweater back on.

BOB (CONT'D)
(cynically)
"Love is what dreams are made of."
Hah!

He picks up a handful of candy bars and jams one into his mouth.

BOB (CONT'D)
(pissed-off)
"Love sucks!"

The PHONE RINGS. Bob answers it.

BOB (CONT'D)
(into phone)
Now what?

MALE VOICE (V.O.)
Hello. Is this Bob?

BOB
(with an edge)
Who wants to know?

MALE VOICE (V.O.)
Bob, this is a friend of Cathy's. She had an accident. She hit her head. She's hurt.

BOB
(alarmed)
Cathy hurt?

MALE VOICE (V.O.)
That's right. Cathy hurt. She is in her room. She wants you to come over and take her to the hospital. Do you understand, Bob?

BOB
Cathy hurt. Cathy want Bob to take her to hospital.

MALE VOICE (V.O.)

That's right. Cathy's hurt.

BOB

Bob come now. Cathy hurt!

Bob drops the phone to the floor, throws on an overcoat and charges out of the bell tower chanting loudly to himself:

BOB (CONT'D)

Cathy hurt! Cathy hurt! Cathy hurt!

CUT TO:

EXT. PLAZA - NIGHT

Bob wildly charges across the field toward the girl's dorm. We PULL BACK and see a telephone booth. Fisk and Pruitt are watching Bob as he races across the plaza.

Fisk gives Pruitt the nod. Pruitt picks up the phone and dials.

PRUITT

(into phone)

Operator, get me the campus police.

CUT TO:

EXT. GIRLS' DORM

Bob comes crashing in through the front doors into the dorm. From the outside, the CAMERA TRACES Bob's path up the stairs to the top floor. The lights go on in the far left hand windows. One by one, moving from left to right, we see lights go on in each of the rooms as Bob makes his way to Cathy. Windows fly open, girls scream.

CUT TO:

INT. GIRLS' DORM - NIGHT

The place is in chaos as Bob searches wildly from room to room. He finally locates Cathy.

CATHY

Bob, what's the matter?

BOB

Cathy hurt!

CATHY

What are you talking about, I'm fine.

Suddenly two SECURITY GUARDS appear.

GUARD

There he is! Get him.

They rush toward Bob. Bob bolts, runs down the stairs and out of the building.

CATHY

(calling after Bob)

Bob, no! Don't run away!

But it's too late, Bob is gone.

WE HEAR POLICE SIRENS AS WE,

CUT TO:

EXT. GIRLS' DORM

Cathy rushes out. Alex arrives.

CUT TO:

INT. BELL TOWER - NIGHT

Alex and Cathy enter. The place is in a shambles.

ALEX

(calling out)

Bob...

No answer.

ALEX (CONT'D)

Bob...

Alex quickly looks around the room.

ALEX (CONT'D)

Muka... Here Muka.

Muka is gone.

ALEX (CONT'D)

Dammit.

CUT TO:

EXT. WEBSTER'S HOUSE - NIGHT

Alex and Cathy alert Webster.

CUT TO:

EXT. CAMPUS SECURITY - ANOTHER ANGLE

Campus squad cars pull out. The search begins.

MONTAGE: Alex, Cathy, Webster, Girard and the Campus Police are searching the campus grounds: classrooms, the library, locker rooms, laboratory rooms, the gymnasium, in bushes, behind buildings, in parked cars, in fraternity houses. Everywhere.

CUT TO:

EXT. LARGE CAMPUS AREA - LATER THAT NIGHT

All the searchers have gathered after long hours of unsuccessful attempts to locate Bob. The Campus Police cars have formed a circle with their red lights flashing and their headlights illuminating the area. Alex, Cathy, Webster, Girard, Fisk, Pruitt and a few Campus Police are in the circle of light. CAPTAIN SUMMERS approaches them.

CAPTAIN

We've searched the entire campus. No sign of him.

CATHY

What do we do now?

FIK

You alert the Los Angeles Police Department.

ALEX

Bob's court date is in three days.

GIRARD

Once word gets out that he's run away, Judge Ferguson will make sure he's locked up for good.

WEBSTER

We have no choice. He's wandering around out there alone. If we don't find him soon, there's no telling what might happen to him.

(to Captain Summers)
Do what you have to do.

Summers exits to call the L.A.P.D. on his car radio.

CUT TO:

EXT. LOS ANGELES STREETS

Bob is making his way through the various parts of Los Angeles, trying to survive and not be captured... hiding by day, traveling by night. We SEE Bob at several locations:

CUT TO:

EXT. VARIOUS DOWNTOWN LOCATIONS - NIGHT

Bob is eating out of garbage cans, feeding Muka, sleeping in abandoned cars, trying to keep warm. Frightened. Alone. Lost.

CUT TO:

EXT. OLDER APARTMENT BUILDING - NIGHT

Bob climbs up a fire escape and begins sifting through the garbage on the first floor landing. The window to the apartment is open. An elderly couple is watching the news. The sound is blaring.

TV ANNOUNCER

And still no word as to the whereabouts of the Hunchback who escaped from the university.

Bob stops to listen.

TV ANNOUNCER (CONT'D)

He may still be in the L.A. area and is considered dangerous.

TV PHOTO INSERT OF BOB

TV ANNOUNCER (CONT'D)

He reportedly answers to the name Bob Maloogaloogaloogalooga ...looga. Drs. Webster and Girard who co-sponsored the fugitive, as well as those directly involved in his rehabilitation attempts, will be facing stiff penalties once Judge Ferguson rules on the case the day after tomorrow. In addition, the university is considering taking action against Dr. Webster, Dr. Girard, and Alexander Kominsky for their part...

Bob finishes rummaging through the garbage and climbs down the fire escape.

CUT TO:

INT. L.A.P.D. SQUAD CAR

As it moves along the street. Inside are two policemen -- a driver, PATROLMAN QUAID and his partner PATROLMAN ROSETTI.

ROSETTI

Slow down. I think I just saw something. Over there. In the doorway.

Quaid turns a spotlight on then points it at the doorway. Bob is there. He's frightened to death. He freezes in place. Rosetti looks down on his mug sheet and sees an artist's sketch of Bob.

ROSETTI (CONT'D)

That's him.

QUAID

(over car loudspeaker)

You, over there. This is the police!

Bob takes off down the alley.

Rosetti draws his revolver, bolts out of the squad car and chases after Bob.

CUT TO:

EXT. ALLEY

Bob runs, climbs over a fence, up a telephone pole and jumps to a fire escape. He then makes it up to the top of a building and begins running and jumping from rooftop to rooftop. Rosetti is trying to keep up.

Bob climbs down another fire escape to the roof of a three-story building. He runs to the edge of the roof and stops. It is about twenty feet across to the next rooftop. Rosetti is close behind. Bob is trapped. He decides he must jump. He takes a few steps backward to give himself running room. Rosetti is ten feet away. Rosetti stops, points his gun and calls out.

ROSETTI

Don't try it!

Bob charges to the edge of the roof and leaps across. As he lands, Bob's toes barely touch the targeted rooftop. He teeters. He tries to catch his balance. He can't. He falls over backwards and comes crashing to the ground onto a pile of trash cans. Bob is dazed. He checks his pocket to see if Muka is hurt. He isn't. Bob struggles to his feet and escapes.

CUT TO:

EXT. RAILROAD YARD - NIGHT

We can SEE the L.A. skyline in the b.g. The railroad yard looks more like a junkyard. Strewn about are old mattresses, tires, bottles, broken crates, papers, junk iron, tin cans, etc.

Several homeless people as well as winos are in evidence in scattered areas of the yard. Many of them look as bad as Bob -- some worse.

It is a cold morning. Bob climbs out from under a boxcar where he's been sleeping. He sees an old tattered blanket on the ground. He picks it up and wraps it around himself.

In the distance, Bob sees a wino warming himself over a fire he's made in an abandoned oil barrel. Bob is too cold to stay away. He cautiously walks toward the wino.

The wino is known as "THE PROFESSOR." He is unshaven, wearing threadbare clothes, and is about sixty-five years old. The Professor spots Bob.

PROFESSOR

Hey, you! Friend. C'mon over. Warm yourself up.

Bob walks over and warms himself over the fire.

PROFESSOR (CONT'D)

Say, what's a good lookin' guy like you doin' in a place like this? Runnin' away from something, right? Written all over your face. The name's Edmond P. Kellogg, Jr. My friends called me 'The Professor.' What's your name?

BOB

Bob Maloo--
(catching himself)
Bob Maloogenstein.

PROFESSOR

Bob, do you know what life is all about? Friendship. Yes, friendship. Friendship.

That's the perfect blendship. Without a friend, the day would never end. Without a friend, the road would never bend. What is a man? What has he got, without a friend then he is not. A man who lives, a man who gives, without a friend.

Bob thinks it over as he walks off.

The Professor continues to warm his hands over the fire. He spots another wino nearing him.

PROFESSOR (CONT'D)

Hey, you. C'mon over. Warm yourself up.

The wino moves closer.

PROFESSOR (CONT'D)

Say, what's a good lookin' guy like you doin' in a place like this? You know what your problem is? You've got to have heart. All you really need is heart. When the odds are saying you'll

never win, that's when a grin should start.

The Professor's voice FADES OUT as we:

CUT TO:

EXT. COURT BUILDING - DAY

Alex and Cathy are standing on the steps of the court building hoping to catch sight of Bob returning. But no Bob. Miles Cohen, the Defense Attorney, approaches.

COHEN
(softly)
It's time.

Alex and Cathy slowly turn and enter the building.

CUT TO:

INT. COURTROOM

Alex, Cathy, Dr. Girard, Webster, Dr. Sobel, Dr. Oberlander, Dr. Fisk, Pruitt, etc. are there. The court room is jammed with members of the press and the general public.

WEBSTER (V.O.)
But Your Honor, it wasn't his fault.
He was tricked into it.

ALEX
If anyone else had run through the girls' dorm, maybe he'd be put on probation. Maybe he'd even be suspended... but not locked up in an institution.

JUDGE FERGUSON
Bob is not just anyone. When someone with a history of violent behavior commits an act which seriously disrupts and terrorizes scores of female students, it makes it an altogether different matter.

CATHY

Bob would have never acted like that on his own, Your Honor.

ALEX

Cathy's right. Pruitt set him up. He boasted about it to one of his friends.

PRUITT

I was just having some fun. I didn't mean any real harm.

FISK

If he'd fall for an innocent stunt like that, imagine what else he might be talked into.

JUDGE FERGUSON

Dr. Fisk makes a valid point.

CUT TO:

EXT. COURTHOUSE ENVIRONS

We see Bob sneaking up in the direction of the court house. Several policemen are in evidence. Bob decides to make a run for it. He charges across the open area towards the entrance to the courthouse. He's spotted.

POLICEMAN

Over there! Get him!

The police take chase. First about five of them. Then five more. Then some pedestrians join in. Bob is running, dodging, ducking, jumping and literally doing everything he can to make it into the courthouse.

He miraculously gets by everyone and manages to get inside the courthouse door. Unfortunately, he runs directly into the waiting arms of six rather large policemen. He's immediately handcuffed.

BOB

Want to see Judge Ferguson! Please!

Policeman You're going to jail, Buster!

BOB (CONT'D)

Bob have to see Judge Ferguson!

POLICEMAN

You should have thought of that before
you ran away.

The police begin to drag Bob back out the front door. He's
struggling, and kicking and squirming.

BOB

No, please! Have to see judge! Muka!
Muka Makula!

Muka climbs out of Bob's pocket and bites the arresting
officer on the hand.

POLICEMAN

Ahhhhhhhhhhhhhhhhhhhhhh!

The policeman lets loose of Bob. Bob races up the stairs.
The police chase after him. He goes higher and higher.
The second floor. The third floor. Then, from the fourth
floor, coming down at him, are about a dozen more
policemen. Bob is trapped.

He spots an open window and goes out on the ledge. The
police arrive and reach out the window to try to snare him.

Above Bob, one floor up are two window washers standing on
scaffolding. Bob reaches up and pulls himself onto the
ledge above. Frightened by Bob, the window washers jump
back into the building through an open window.

More police arrive at Bob's new location and begin to climb
out the window to grab him. In an effort to avoid them,
Bob swings the scaffolding so that it sways away from the
outstretched arms of the police. He swings it further so
it now pendulums itself across windows on the side of the
building.

As Bob swings back and forth, he spots everybody in Judge
Ferguson's courtroom. However, they don't see him. Bob
begins to sway to and fro in a wider and wider path trying
to swing in the direction of the courtroom window.

On each side of the window is an ornamental gargoyle with a
huge and lethal looking horn. One miscalculation and Bob
has had it. And we already know how accurate he is at
swinging ...and so does he. Suddenly, one of the ropes

snap and the scaffolding goes out from under him and he is now hanging by a single rope.

CUT TO:

INT. COURTROOM

Judge ferguson I have reviewed all the testimony, and although I do not approve at all with Dr. Fisk's methods, the evidence suggests that the defendant...

CUT TO:

EXT. HIGH ATOP THE COURTHOUSE

With one last desperate but determined effort, Bob plants his feet against the side of the building and pushing his legs outward away from the building as hard as he can, he makes a wide arch that brings him swinging backward right toward the window of the courtroom.

CUT TO:

INT. COURTROOM

As Bob comes crashing through the window. Scaring the hell out of everybody and landing magnificently right on top of Judge Ferguson's desk. The place goes up for grabs. The bailiff and several policemen instantly take Bob into custody and begin to drag him off.

Alex, Cathy, Webster, and Girard all try to restrain the police and simultaneously check to see if Bob is all right.

BOB

No! Wait! Have to talk to Judge
Ferguson! Bob demand day in court!
This is not American way! What happen
to justice? Freedom of speech!

Judge Ferguson can't help but respond to Bob's outcries.

JUDGE FERGUSON

(as he bangs his gavel)
Hold it! Officers, the defendant is
quite right. Bring him back.

The officers turn around and begin walking Bob back to Judge Ferguson's bench. There is chaos in the courtroom.

The judge bangs his gavel again and again. The courtroom finally quiets down.

CATHY
Bob, are you all right?

BOB
Bob all right.

Alex puts his arm around Bob and tries to comfort him.

JUDGE FERGUSON
(to Bob)
Do you realize what kind of trouble you're in?

BOB
Yes, sir.

JUDGE FERGUSON
Didn't you know it was wrong for you to run into the dorm and frighten everybody?

BOB
Yes, sir.

JUDGE FERGUSON
Then why did you do it?

Bob looks over at Cathy and then back at the Judge.

BOB
Bob think Cathy hurt. Bob think Cathy need him.

JUDGE FERGUSON
But didn't you know that based on my court order that when you did that you would most likely be locked up in an institution?

Bob nods.

JUDGE FERGUSON (CONT'D)
And you did it anyway?

Bob nods again.

BOB

Bob think Cathy hurt.

JUDGE FERGUSON

And then you risked your life to come back here. Why? What for?

Bob looks around the courtroom.

BOB

For friends.

Everyone in the court is touched by Bob's gesture. Judge Ferguson gives Bob a long, hard look.

JUDGE FERGUSON

That's it?

BOB

That's it.

JUDGE FERGUSON

You know something, Bob... If the so-called civilized people of the world were half as noble and selfless as you are, two things would happen: First, this would be a better place in which to live. And secondly, I'd be out of a job.

(beat)

Bob is doing just fine. Case dismissed.

Everyone in the courtroom cheers. Everyone but Fisk and Pruitt.

EXT. COURTHOUSE STEPS

Alex, Cathy, Webster, and Girard are all accompanying the triumphant Bob.

WEBSTER

Bob, if you should decide to return to school next term, I'd like to sponsor you for a scholarship.

Webster extends his hand. Bob shakes it. Webster exits.

GIRARD

Personally, I'd be glad to see you on campus too.

Bob smiles and extends his hand to her. Instead Girard gives him a kiss on the cheek. Webster and Girard walk off. Fisk and Pruitt approach.

PRUITT

(to Bob)

I hope there are no hard feelings.

FISK

I want to thank you for not pressing charges against us.

BOB

Bob don't press charges if you don't press charges.

FISK

Us? What for?

BOB

For this.

Bob winds up, and with both fists punches Fisk and Pruitt right in the mouth. Fisk and Pruitt hold their jaws in pain. After a beat, they decide to accept their punishment and walk off. Bob, Alex and Cathy are left on the steps.

BOB (CONT'D)

Well, Bob want to wish Alex and Cathy happy life together.

ALEX

Thanks.

CATHY

(weakly)

Thanks.

ALEX

Bob, why don't you stay here in school with us. We'll all have a great time. Cathy and I will get a little apartment. You and Muka can come over for dinner.

CATHY

Alex...I'm afraid I'm not going to be here next semester.

ALEX

What are you talking about?

CATHY

I found out a few weeks ago but I didn't want to tell you then. I was afraid you'd get upset and flunk out. Alex, I won a scholarship to work with some disadvantaged children

BOB

Great!

ALEX

Great?

CATHY

I've been accepted in the Peace Corps. I'm going to Thailand.

BOB

Thailand. Neat!

ALEX

(to Bob)

Neat?!

BOB

Yeah.

CATHY

Alex, I really care about you, but there are other people who need me. I'll only be gone for about a year.

ALEX

A year? A year is a long time?

BOB

He's right.

ALEX

When are you going?

CATHY

Tomorrow.

IT'S STILL THE SAME OLD STORY, A
FIGHT FOR LOVE AND GLORY. A CASE OF DO
OR DIE.

They continue singing as they walk off.

 ALEX/BOB (CONT'D)
THE FUNDAMENTAL THINGS APPLY AS
TIME GOES BY.
MOONLIGHT AND LOVE SONGS...

FADE OUT:

THE END