

“BEDAZZLED”

BEDAZZLED  
20TH CENTURY FOX  
10201 W. PICO BLVD.,  
BLDG. 89, 2ND FL.  
LOS ANGELES, CA 90035

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## Memorandum

TO: ALL CONCERNED  
FROM: PRODUCTION  
CC:  
DATE: THURSDAY, JANUARY 20, 2000  
SUBJECT: SCRIPT REVISIONS - PINK

Revised script dated 1/19/00 printed on pink.

Please note the page count has changed, however, the scene numbers have remained the same.

Scene(s): 3, 10, 12, 13, 14, 19, 20, 21, 22, 23, 26, 27, 47, 48, 49, 51, 53, 54, 55, 69, 70, 71, 71A, 72, 73, 74, 85, 96, 99, 100, 101, 104, 110,

Omit(s): 15, 16, 19A, 68

Thank you

# **BEDAZZLED**

by Larry Gelbart

Based on a screenplay by Peter Cook

From a Story by Peter Cook & Dudley Moore

Revisions by Harold Ramis & Peter Tolan

20th Century Fox  
10201 West Pico Blvd.  
Los Angeles, CA 90035

October 13, 1999

Blue Revised 1/4/00  
Pink Revised 1/19/00  
Green Revised 1/20/00

FADE IN:

1 EXT. MODERN OFFICE BUILDINGS - DAY 1

MAIN TITLES BEGIN as we fly along a row of towering steel and glass monoliths lined up like giant filing cabinets in the central business district of a major American city.

1ST VOICE OVER

Synedyne Technical Support. This  
is Gary. How can I help you?

CUT TO:

2 EXT. DOWNTOWN STREET - PEDESTRIAN TRAFFIC - DAY 2

Seen from high overhead, swarms of workers head toward their places of employ. Another disembodied voice answers an incoming call with the same mechanical courtesy as the first.

2ND VOICE OVER

Synedyne Technical Support. This  
is Mark. How can I help you?

We zoom down to one of the workers in the middle of the crowd as he hurries along. He's ELLIOT RICHARDS, tall, gangly, early-thirties, with a nice, if somewhat goofy face.

CUT TO:

3 EXT. SYNEDYNE BUILDING - DAY 3

A huge modern building with a large chrome corporate logo emblazoned over the front entrance. We see Elliot and other workers stream in like so many bees into a hive. \*

3RD VOICE OVER

Synedyne Technical Support. This  
is Janice...

4TH VOICE OVER

This is Greg. How can I help you?

5TH VOICE OVER

This is Paula...

4 SECURITY CAMERA POV 4

We pick up Elliot's image on black and white video as he crosses the lobby.

CUT TO:

5 INT. ELEVATOR - MOMENTS LATER

5

Elliot is seen through a fish-eye surveillance camera in the jam-packed elevator. He glances up nervously, an uncomfortable smile pasted on his face, seemingly aware he's being watched.

6TH VOICE OVER

This is David...

7TH VOICE OVER

Synedyne Technical Support...

CUT TO:

6 INT. SYNEDYNE TECHNICAL SUPPORT DIVISION - DAY

6

A small sea of TECHNICAL SUPPORT ADVISORS (TSA's), all sitting in individual padded cubicles, all talking into headsets. We pan across several cubicles to see the youngish TSA's as they service customers.

8TH TSA

This is Larry...

9TH TSA

This is Jennifer...

10TH TSA

This is Maureen...

11TH TSA

Synedyne Technical Support...

12TH TSA

(especially eager)

This is Elliot. How can I help you?

ELLIOT'S CUBICLE

MAIN TITLES END as Elliot, technically very skilled, but socially challenged and severely fashion disabled, punches up an account on his computer screen while he talks on the phone.

ELLIOT

(typing with incredible speed  
and the flourish of a concert  
pianist)

(MORE)

(CONTINUED)

ELLIOT (cont'd)

...Okay, give me a second to find you here. My computer's running a little slow today. So we're talking about the five-seven-three-two model with eight megs of ram and a one gig hard drive. And you said it hangs every time you try to print? No problem.

(flipping open a manual)

Have you checked to see if you've got a device-driver address conflict? ... Take a look at your "win ini" file and find the line that says "device equals Synedyne Deskjet 500 comma, LPT1 semicolon 15". Okay, I want you to go ahead and rem that entire line out, then type in "A equals altregs".

(seeing someone)

Hold for two seconds.

Elliot has seen CAROL, a heavy woman who's sliding into her cubicle across the room. Elliot jumps up and waves to her with almost manic good will. This is a man who is absolutely and obviously desperate to be liked.

ELLIOT (CONT'D)

Carol! Hey, Carol! You're late! I don't know what you've been told, but the rest of us start at nine, little lady!

(he laughs)

I'm kidding!

Carol stares dully at Elliot then takes her seat, ignoring him completely. Elliot points to a guy who's passing by his cubicle.

ELLIOT (CONT'D)

Dan, my man! Hoops today? You guys up for some hoopage after work?

DAN

I don't know, Elliot. We're not sure yet.

ELLIOT

Well, just let me know because I'm there, bud. This guy loves the round ball. Air Elliot. But make sure you tell me the right time, okay? Last week you told me six-

(MORE)

(CONTINUED)

ELLIOT (cont'd)  
thirty and I walk in and you guys  
are finishing up. How stupid did  
you feel?

DAN  
Pretty stupid.

ELLIOT  
Not a problem, Danny. Give it up.

Elliot lifts his hand for a high five from Dan, but Dan walks away. Elliot gives himself the high five and sits down. He punches a button on his phone.

ELLIOT (CONT'D)  
Okay, how are we doing? All  
fixed?... You're welcome, and  
thanks for calling Syneddyne. Bye.

He punches another button.

ELLIOT (CONT'D)  
Syneddyne Technical Support. This  
is Elliot. How can I--

Elliot's looks up again and is suddenly transfixed.

ELLIOT'S POV

A LOVE THEME begins to play as he gazes across the room at ALISON GARDNER, early thirties, smart, pretty, and wholesome in a sexy way. She is leafing through a manual. Her hair falls and she sweeps it away from her face in slow motion.

ELLIOT

ELLIOT (CONT'D)  
Could you hold please?

He punches "Hold" and eyes Alison nervously. On his desk we can see a book titled, "How to Be Popular."

ELLIOT (CONT'D)  
(to himself)  
Go over and say hello. Just walk  
right over there. You can do it,  
Elliot. You're the man.  
(glancing at the self-help  
book)  
First impression. It's all about  
the first impression.

(CONTINUED)



6 CONTINUED: (3)

6

He takes a deep breath, stands purposefully and takes a bold step in Alison's direction. Unfortunately, he's forgotten to take off his headset and the line goes taut, snapping his head back and jerking him to the floor. He drops out of sight with a loud THUD.

ALISON

She hears it and looks up, but sees no one.

CUT TO:

7 INT. SYNEDYNE BUILDING - HALLWAY - LATER 7

Elliot comes out of the restroom rubbing his neck. A coworker, BOB, is heading down the hall.

ELLIOT

Hey, Bob! You and your posse gonna hit the Brewery tonight?

BOB

I don't think so. They're all busy. What's wrong with your neck?

ELLIOT

Repetitive stress disorder. Headset injury. So hows about you and me knock back some suds later-- check out the babes?

BOB

Elliot, I'm married. I have to go home and spend some time with my wife.

ELLIOT

Oh, right. Taking a trip to  
- Whipville?

Elliot cracks a tiny imaginary whip as Bob walks away, shaking his head. Elliot turns and accosts another coworker, JERRY, at the water cooler.

ELLIOT (CONT'D)

Jerry, Jerry, Bo-Berry! How's it going, my brother?

JERRY

Elliot, man, I'm running to a meeting.

(CONTINUED)

7 CONTINUED:

7

ELLIOT

Wait! You and me, we're a couple  
of stereo component nuts, so I know  
you'll appreciate this.

Elliot fishes a stack of Polaroids out of his pocket.

ELLIOT (CONT'D)

Check these out, homes. I got the  
Ingebritzens, dude. The XVC  
speakers.

(showing the photos)

Here's the front of the left  
speaker. And here's the back. And  
here's the front of the right  
speaker --

JERRY

Elliot, I'm going to be late.

ELLIOT

I hear you. So when do you want to  
come over and check these bad boys  
out? What are you doing after work  
tonight?

JERRY

(walking away)  
I'm booked, man.

ELLIOT

(chasing him)  
How 'bout Friday? We'll put on  
some heavy tunes.

JERRY

Let me check my schedule and I'll  
get back to you.

Jerry escapes.

ELLIOT

(calling after him)  
Is that your mantra or what? No,  
I'm kidding. Let me know as soon  
as you can. Don't forget, okay?  
(for the benefit of passing  
coworkers )  
I'm trying to plan things. Busy  
guy here.

(MORE)

(CONTINUED)



7 CONTINUED: (2)

ELLIOT (cont'd)  
(trailing off)  
In demand.

CUT TO:

8 INT. BASKETBALL COURT - AFTER WORK

8

A BUNCH OF GUYS play half-court basketball, slamming each other with intense competitive energy. Elliot's co-worker Dan drives hard to the basket and scores with an impressive reverse lay-up.

THE DOOR

Elliot enters applauding Dan's shot. He looks like a complete dork with sweatbands on his forehead and both wrists, a Breathe-Right strip across his nose, elbow pads, long, snap-leg warm-up pants, and the flashiest basketball shoes money can buy, all with prominent name-brand logos.

ELLIOT  
(clapping)  
Nice play, Shakespeare.

DAN  
(without enthusiasm)  
Elliot. What a lovely surprise.

ELLIOT  
Pop quiz, Danny. Is this the West court or the East court?

DAN  
(shrugs)  
East.

ELLIOT  
(irrepressibly cheerful)  
Kee-rect! So why have I been waiting for you guys on the wrong court for the last half-hour? 'Cause this chucklehead told me the West court. Kidding, no biggie. Let's play ball.

He grasps the top of his breakaway warm-up pants and yanks them hard like the pros do, but instead of the pants unsnapping, he jerks himself off his feet and practically backflips onto the hardwood floor.

ELLIOT (CONT'D)  
(lying there, hurting)  
No pain, no gain.

(CONTINUED)

8 CONTINUED:

8

Elliot bounces back to his feet and starts pulling off the warm-up pants, pogo-ing on one foot, struggling to get them over his enormous basketball shoes.

ELLIOT (CONT'D)

So what am I, shirts or skins?

He finally manages to get his pants off, revealing several layers of knee-length Spandex compression pants under incredibly baggy Nike shorts.

DAN

Actually, I think we're done.

Dan whips the ball hard to Elliot who isn't expecting it. The ball bounces off his head.

ELLIOT

Hey! All right! Good pass. I'll just work on my jumper for a while and catch you guys later.

The guys head for the locker room, muttering farewells, as Elliot turns and puts up a long jump shot. The ball sails way over the top of the basket, disappears behind the backboard and somehow manages to lodge there. Elliot stands there for a beat waiting for the ball to reappear, then just stares at the basket and sighs deeply.

CUT TO:

9 EXT. POST ST. BREWERY - NIGHT

9

From a rooftop POV, we see Elliot walk up to the bar, a cool, recently remodeled gathering place for upwardly mobile young professionals in a hip, newly gentrified neighborhood.

CUT TO:

10 INT. POST ST. BREWERY - NIGHT

10

It has the same warm golden lighting and forced good-fellowship of the beer commercial playing on the TV sets over the bar. There is a pool table and a couple of video games at one end of the room, a long, crowded bar, and several tables at the other end of the room. Elliot enters and looks around. He spots Dan, Bob, Jerry, and Carol sitting at a table. Jerry sees Elliot and buries his face in a menu.

(CONTINUED)

10 CONTINUED:

ELLIOT  
(mock angry)  
Well, well. Isn't this a surprise?  
I thought everybody was busy.

JERRY  
Change of plans.

ELLIOT  
Oh, is that right? Well, I'm a  
little peeved at you guys. I'm  
thinking you tried to ditch me.  
I'm thinking I might not even sit  
down with you.

CAROL  
We can certainly understand that.  
See you tomorrow.

ELLIOT  
I'm kidding!

He pulls up a chair and sits at the table.

ELLIOT (CONT'D)  
Last guy to get to the table has to  
buy a round. I guess that's me!  
(calling off)  
Wench! Oh, beer wench!

The others roll their eyes and suffer.

Elliot spots a couple of good-looking women.

ELLIOT (CONT'D)  
Hello! Babe alert! Babe front  
moving in from the northwest.

THE BAR

The women, one BLONDE, the other a REDHEAD, are apparently  
unescorted.

ELLIOT (VO) CONT'D  
Chick attack coming in at two  
o'clock.

ELLIOT

continues ogling the two women.

(CONTINUED)

10 CONTINUED: (2)

ELLIOT

You guys can have the redhead. The blonde one's all mine.

BOB

You know, it's interesting, Elliot. You talk a good game, but I never see any action. What's with that?

ELLIOT

Listen, my friend, if you've never seen me in action, it can only be because you haven't been watching.

BOB

I'll watch now. Go over and pick up the blonde.

ELLIOT

(backing off)

Actually, I'm kinda tired tonight.

\*

CAROL

You're such a pussy.

ELLIOT

Nice talk, Carol.

JERRY

She's right. You're a pussy, Elliot. Just admit it.

ELLIOT

I'd be able to hook her but I'm a little too beat to follow through with the whole fish fry, if you know what I mean.

(leaning in)

Besides, I think they're a couple of lesbos.

\*  
\*  
\*  
\*  
\*  
\*  
\*

CAROL

You think?

ELLIOT

That's definitely the vibe. I can spot the lesbians a mile away.

\*

CAROL

I'm a lesbian.

(CONTINUED)

ELLIOT  
(laughs nervously)  
You are not.

CAROL  
I'm a lesbian, Elliot.

She opens her wallet and flashes a picture.

ELLIOT  
Who's he?

CAROL  
(evenly)  
That's Diane, my partner.

ELLIOT  
Oh, sorry. It's just-- those are  
some shoulders.

Carol snaps the wallet shut, pissed.

ELLIOT (CONT'D)  
Sorry.

Elliot turns away and freezes as he sees a reflection in a mirrored beer ad on the wall.

ELLIOT'S POV

Alison is walking into the bar with a FEMALE FRIEND. The LOVE THEME is heard again.

ELLIOT

He stares at Alison.

BOB  
What's up, Elliot? Don't tell me  
you have eyes for Alison Gardner.

JERRY  
A little out of your league, don't  
you think?

CAROL  
Plant life is out of his league. I  
hear she's dating some guy in  
research.

(CONTINUED)

10 CONTINUED: (4)

ELLIOT

(can't take his eyes off  
Alison)

No, that's been over for three  
months.

BOB

How do you know?

ELLIOT

I know a lot about her.

(in a reverie)

I know she likes her bagels  
buttered but not toasted. I know  
she likes to read Prowst--

CAROL

--Proust.

ELLIOT

Proost-- And I know she looks  
beautiful in any color, but when  
she wears blue--

JERRY

Sounds like you guys are old  
friends.

ELLIOT

Well, we've been working at the  
same company for four years. You  
get to know people pretty well when  
you spend that much time together.

BOB

So go over and say hello.

CAROL

Yeah.

ELLIOT

(squirming)

She's with somebody. We'll catch  
up tomorrow.

BOB

You've never spoken to her, have  
you?

ELLIOT

Of course I have.

(CONTINUED)



10 CONTINUED: (5)

CAROL

You're pathetic, Elliot. You  
really are.

A beat, then Elliot throws his hands up and stands.

ELLIOT

Okay. I guess you guys aren't  
going to let me relax tonight until  
I go over and say hello to her.  
Well, if that'll make you all  
happy. Wow. And you think I'm  
pathetic.

Elliot takes a deep breath and heads over to Alison.

BOB

This should be good.

Elliot almost loses his courage as he gets close to her, but  
he runs a nervous hand through his hair, swallows his fear  
and taps her on the shoulder.

ELLIOT

Hi.

ALISON

Hi.

(smiling warmly)  
Do I know you?

ELLIOT

Well, I hope so. We've only been  
working together at Syneddyne for  
the last four years. I'm Elliot  
Richards. We've spoken.

ALISON

(vaguely)  
I'm sorry --

ELLIOT

It was the first week of June--  
three years ago. I said it was  
really wet out. We were standing  
down in the lobby, and I said it  
was really wet out. It was raining  
at the time.

ALISON

I assumed that.

(CONTINUED)

10 CONTINUED: (6)

10

ELLIOT

Yeah. So here we are talking  
again.

An awkward head-bobbing silence.

ALISON

Yes. Well-- take it easy.

Elliot turns away to point to his friends.

ELLIOT

I'm over here with some friends. I  
was wondering if maybe you wanted  
to--

He turns back, but Alison has walked away. He watches her go, a sad longing in his eyes. At this moment, the only things standing between Elliot and suicide are the Brady Bill, a morbid fear of heights, and the remote and unlikely possibility that someday Alison might notice him.

ELLIOT (CONT'D)

(quietly)

Dear God, I would give anything to  
have that girl in my life.

His eyes fill with tears.

CUT TO:

11 RACK OF POOL BALLS

11

The cue ball strikes the rack with amazing force accompanied by a BOLT OF LIGHTNING and a CLAP OF THUNDER.

12 THE CUE BALL

12

flies off the table, rolls across the floor the whole length of the room and stops at Elliot's feet.

ELLIOT

looks down, picks up the cue ball and looks around.

ELLIOT'S POV

There, leaning against the pool table, cue in hand, is a stunning WOMAN IN A RED DRESS. She is every male fantasy rolled into one incredible form. She crooks a finger at Elliot. He looks around, then points to himself, confused. The woman nods for him to come over and join her.

(CONTINUED)

ELLIOT

(approaching, flustered)

Hi. I don't know if this is-- I was standing over-- Are you missing a ball?

WOMAN IN RED

You're very glib. I can see why the ladies go for you. Are you here alone?

ELLIOT

No, I'm with some of my buddies from work.

Elliot motions toward the table, but it's empty.

ELLIOT (CONT'D)

I guess they left.

WOMAN IN RED

(with a provocative smirk)

I guess.

ELLIOT

(a beat)

So I'll probably just-- you know-- go.

He starts backing out.

WOMAN IN RED

(chalking her cue)

I saw you talking to a woman.

ELLIOT

Yes, but I'm not with her.

WOMAN IN RED

But you'd like to be.

She purses her luscious lips and blows the excess chalk dust off the tip of her cue.

ELLIOT

(stops)

Why do you say that?

WOMAN IN RED

Oh, I don't know. When a man says he'd give anything to have a

(MORE)

(CONTINUED)

12 CONTINUED: (2)

12

WOMAN IN RED (cont'd)  
certain woman in his life, I just  
assume he feels something for her.

ELLIOT  
(stunned)  
How did you hear that? I was all  
the way across the room.

She leans over the table accentuating more than one of her  
very tempting physical attributes as she lines up a shot.

WOMAN IN RED  
I have fantastic hearing and a  
number of other equally impressive  
talents.

She shoots and sinks six or seven balls with one shot.  
Elliot is amazed.

WOMAN IN RED (CONT'D)  
Let's go someplace quiet so we can  
talk.

ELLIOT  
You want to talk to me?

WOMAN IN RED  
Is that a problem? Are you not  
attracted to me?

ELLIOT  
No! No, I think you're-- hot.

WOMAN IN RED  
Baby, you have no idea.

She takes his hand and leads him away. \*

CUT TO:

13 INT. LADIES ROOM - NIGHT

13

The Woman in Red pulls Elliot into the ladies room. The  
blonde and the redhead he saw earlier react in surprise. \*

BLONDE  
Hey, are you totally lame?

ELLIOT  
I don't think I should be in here.

(CONTINUED)

WOMAN IN RED

Don't be afraid to explore new horizons.

She put her arms around Elliot and kisses him deeply on the mouth as the two women gape.

WOMAN IN RED (CONT'D)

(to the women)

Could you give us two seconds, girls?

The women stare at Elliot as they exit. He's shocked, exhilarated and more than a little confused. \*

ELLIOT

Listen, you seem nice in a really strong, scary kind of way, but my friends are probably waiting for me outside--

WOMAN IN RED

You're so nervous, Elliot.

ELLIOT

How do you know my name?

WOMAN IN RED

I'm psychic. And it's on your nametag, silly boy. I just want to talk business for a second. \*

ELLIOT

Oh. Listen, I'm not into that. I've never paid for sex. At least not in the last six months. \*

WOMAN IN RED

I'm not a hooker. I just want to ask you a question. How would you like to make one simple decision that will change your life forever?

ELLIOT

Okay. I'm glad Scientology works for you, but I--

WOMAN IN RED

(with riveting conviction)

Just listen. What if I told you that I have the cataclysmic power

(MORE)

(CONTINUED)

13 CONTINUED: (2)

WOMAN IN RED (cont'd)  
to give you anything and everything  
you've ever dreamed of?

\*  
\*

ELLIOT  
(after a beat)  
Who are you?

WOMAN IN RED  
(moving close to him)  
Promise not to tell anyone?

ELLIOT  
Okay.

WOMAN IN RED  
Cross your heart and hope to die?

She traces a cross on his chest.

ELLIOT  
Yeah.

WOMAN IN RED  
(whispers in his ear)  
I'm the Devil.

Elliot smiles and steps back.

ELLIOT  
Okay, I think somebody's had tee  
many martoonis.

\*  
\*

WOMAN IN RED  
I am the Devil. Satan, Lucifer.  
Beelzebub. The Prince of Darkness.  
Well, the Princess of Darkness,  
anyway. Here's my card.

\*

She hands him a business card.

ELLIOT  
(glances at it)  
"The Devil." Well, now I believe  
you. Nighty-night.

He tosses the card aside and walks out of the bathroom.

CUT TO:



14 EXT. POST ST. BREWERY - NIGHT - MOMENTS LATER

14

Elliot comes out the door and onto the sidewalk.

THE DEVIL (O.C.)

You're a very skeptical person, you know that?

Elliot spins around. The Devil is leaning against the wall with a smile on her face. She's holding a snifter of brandy.

ELLIOT

How did you get out here?

THE DEVIL

Listen, Elliot. If you could just buy into the whole "I'm the Devil" thing, it'll save us both a lot of these questions.

ELLIOT

Maybe I should get you a cab, although it's going to be hard to find one that'll go to Hell this time of night.

THE DEVIL

What a delightfully piquant wit. I can tell we're going to get on famously. Cheers, darling.

She raises the brandy snifter and it bursts into flames. She drops it into an open trash can setting in on fire.

ELLIOT

Hey! That's very dangerous.

THE DEVIL

Why is this so hard for you to believe? You think your mommy and daddy just made me up so you'd be a good boy?

ELLIOT

Okay. Okay. You're the Devil. So what do you want with me?

THE DEVIL

I want you to be happy, Elliot! You have such potential. All you need is a little push in the right direction.

(CONTINUED)

ELLIOT

I am happy.

THE DEVIL

Oh, please. You don't have to lie to me. I know every dark thought in your tiny little mind. I know that every night you go home to that horrible little apartment of yours and you eat your little frozen dinner and you make your little bowl of popcorn and you watch TV until you can't keep your little eyes open anymore. Then you crawl off to bed and wonder why you're alone and nobody likes you.

ELLIOT

Not every night.

THE DEVIL

And you cry.

ELLIOT

(snorts)

Oh, yeah, I'm sure.

THE DEVIL

I know what's in your heart, Elliot. You could cry right now.

Elliot has to turn away.

THE DEVIL

I'm talking about reinvention. Taking control of your destiny. You want to be liked? You want to be loved? How about respected? How about feared?

ELLIOT

(wavering)

What exactly are we talking about?

THE DEVIL

You want to see how it works, baby? Wish for something.

ELLIOT

Like what?

(CONTINUED)

14 CONTINUED: (2)

14

THE DEVIL

Whatever you want, it's yours.  
Just say the word.

ELLIOT

(giving up)  
Okay. I wish I had a Big Mac and a  
large Coke.

THE DEVIL

(with a snap of her fingers)  
It is done.

A city bus pulls up.

15 OMITTED

15

16 OMITTED

16

CUT TO:

17 INT. THE BUS - MINUTES LATER

17

Elliot and the Devil ride the bus, sitting side by side,  
staring ahead in silence.

CUT TO:

18 INT. MCDONALD'S - A LITTLE LATER

18

The Devil and Elliot stand at the counter placing their  
order.

THE DEVIL

A Big Mac and a large Coke.

TEEN

Fries?

THE DEVIL

No.

TEEN

It comes to \$3.47.

The Devil turns to Elliot.

THE DEVIL

I left my purse in the underworld.  
Do you have \$3.47?

CUT TO:

19 EXT. MCDONALD'S - A MINUTE LATER

19

The Devil and Elliot walk out. Elliot holds out the Big Mac and the Coke and looks at them in mock wonder.

ELLIOT

Oh, yes. This truly is the work of the Devil. And to think I doubted you. I'm going to go now.

THE DEVIL

What's the problem?

ELLIOT

This doesn't prove anything! I could've done this myself. I even had to pay for it!

THE DEVIL

There's no such thing as a free lunch. Didn't anybody ever tell you that?

ELLIOT

I didn't even get fries.

THE DEVIL

I do not believe this. I'm offering you the chance of a lifetime and all you can do is moan about French fries?

ELLIOT

(starts to walk away)  
Good night.

THE DEVIL

Fine. I'm obviously not getting through to you, so let's forget the whole thing. Come on, I'll give you a lift back to your car.

19A OMITTED

19A

20 EXT. STREET - NIGHT

20

Close on the license plate of a blood red Lamborghini Diablo.  
It reads BAD 1. The car screeches into the night.

CUT TO:

21 INT. DEVIL'S CAR - CONTINUOUS

21

Elliot gazes out the window in open-mouthed amazement.

ELLIOT

Wow, a Lamborghini Diablo. I never  
thought I'd be sitting in one of  
these. It's so-- low.

THE DEVIL

Yes, well, so am I.

ELLIOT

Uhh, my car's back the other way.

THE DEVIL

What a great memory you have.  
Listen, I really want you to  
reconsider this opportunity I'm  
giving you.

ELLIOT

Could you please just turn around?

THE DEVIL

You're such a nervous Nelly. We  
only go around once in life--  
pardon me-- you only go 'round  
once. Take the bull by the horns!  
Drink fully from the cup! Live,  
Elliot! Live!

She tromps the accelerator. Elliot is thrown back in his  
seat.

22 EXT. STREET - CONTINUOUS

22

The Diablo roars down the street, the horn honking loudly as  
it passes a sign that reads "Hospital Zone - Quiet Please."

CUT TO:

23 EXT. WAREHOUSE - SAME NIGHT

23

People mill around a nondescript warehouse door. A neon sign overhead flashes "DV8." Elliot and the Devil climb out of the Diablo. A BOUNCER standing guard at the door clears a path for them. \*

ELLIOT

Where are we?

THE DEVIL

A little after-hours club I own.  
We'd better get in there.  
Everyone's waiting for you.

ELLIOT

Everyone who?

CUT TO:

24 INT. CLUB DV8 - CONTINUOUS

24

The room is wildly lit, music is playing, and BEAUTIFUL WOMEN can be seen dancing in go-go cages. Attractive MALE AND FEMALE PARTY GUESTS rush to greet Elliot as the Devil leads him through the room.

PARTY WOMAN #1

Elliot!

PARTY WOMAN #2

Elliot, dance with me!

PARTY WOMAN #3

He's dancing with me first.  
Please, Elliot?

PARTY MAN #1

Dude, you're here. Now the party  
can really start.

PARTY WOMAN #4

Somebody take my picture with  
Elliot.

She kisses Elliot as someone takes a flash picture, then Elliot is hit in the face with a pair of panties. He looks off in the direction they were thrown from and sees a TALL, GORGEOUS WOMAN. She puts a hand to her mouth, mimes a phone receiver, then mouths the words "Call me".

(CONTINUED)



PARTY WOMAN #5

Elliot! Where have you been?

She pulls him into a wild kiss, but the Devil steps in and breaks it up.

THE DEVIL

Okay, now, enough of that.

Elliot is a little shell-shocked but he's having a good time.

ELLIOT

I'm okay.

THE DEVIL

The man just walked in the door.  
Let him get something to drink.

PARTY MAN #2

Elliot, some of the guys are looking for pointers on how to please our women. We were hoping you could help us, or if you wanted to, you could just please them for us.

The women all squeal with delight.

THE DEVIL

Enough! This way, Elliot.

The Devil takes Elliot by the arm and drags him away from his adoring fans.

THE DEVIL (CONT'D)

Are you hungry?

Elliot sees a tray of cookies being passed around.

ELLIOT

Those look just like the cookies my grandmother used to make when I was little. Boy, were they good.

THE DEVIL

Try one.

Elliot grabs a cookie, takes a bite and beams.

ELLIOT

These are the cookies!

(CONTINUED)

24 CONTINUED: (2)

24

THE DEVIL

I aim to please, handsome. Come on.

CUT TO:

25 OMITTED

25

26 INT. THE DEVIL'S OFFICE - CONTINUOUS

26

The Devil enters with Elliot.

THE DEVIL

You liked that, didn't you?

ELLIOT

The cookie?

THE DEVIL

Having all those people excited to see you. It's nice to feel accepted, isn't it. I can give you that. I can make the whole world love you.

(off Elliot's look)

You don't believe me, do you?

ELLIOT

Of course not! First of all, you look nothing like the Devil.

WOMAN IN RED

Oh, really? Well, for your information I deliberately chose a form that I thought you'd find pleasing and non-threatening. I suppose I could've gone this way--

She morphs into the TRADITIONAL DEVIL, an elegant red man with horns and a goatee. He wears a cape, holds a cane, and has the standard tail and hooves package. Elliot is stunned.

TRADITIONAL DEVIL

--but it's so "trick or treat."

Then I thought about going this way-

-

She changes again, this time into a goat-like demon straight out of a medieval sorcerer's handbook.

(CONTINUED)

## THE GOAT DEVIL

But these cloven hooves are a  
gigantic bore. Just try buying a  
decent pair of shoes. Or I could  
have gone this way--

She changes into a very good likeness of the Wicked Witch of  
the West. Her broom catches fire.

## THE WITCH

(thrusting her broom in  
Elliot's face)  
How about a little fire, Scarecrow?

Elliot's sleeve catches fire and he desperately starts  
patting out the flames.

## THE WITCH (cont'd)

But this is my all-time favorite--

With that, she morphs into a horking 12 FOOT HORNED BEAST, a  
nightmarish apparition that scares the hell out of Elliot.  
Elliot screams. The beast shrugs and morphs back to her  
feminine form.

## ELLIOT

It's true! You really are the  
Devil!

## THE DEVIL

Did you think I was lying to you?  
I mean I do lie, but not about the  
basics.

(leading him to a chair)  
Come and sit down, darling. I know  
it's all horribly overwhelming.

## ELLIOT

Can I ask you a question?

## THE DEVIL

You can ask me anything you like as  
long as you don't ask me if there's  
a God. I get that one all the time  
and it drives me absolutely  
bonkers.

(CONTINUED)

ELLIOT  
(after a pause)  
Oh.

THE DEVIL  
(exasperated)  
Yes, there's a God.

ELLIOT  
What's he like?

THE DEVIL  
You'd think meeting the Devil would  
be interesting enough for people,  
but no. All they want to do is  
talk about Him. Like He's so  
bloody fascinating.

ELLIOT  
So He's a man?

THE DEVIL  
Yes. Most men think they're God.  
This one just happens to be right.

ELLIOT  
What's He look like?

THE DEVIL  
What's He look like. Well, He's  
short, long white beard, rosy  
cheeks and a tummy that shakes when  
he laughs like a bowlful of jelly.  
Look, I don't want to pressure you,  
but do you want to take a look at  
the contract?

The contract appears in Elliot's hand from out of nowhere.

ELLIOT  
Okay, I guess.  
(reading)  
I, Elliot Richards, hereafter known  
as the damned--  
(that stops him)  
"the damned?"

THE DEVIL  
How about "the darned?" Sound  
better?  
(taking the contract from him)  
Don't get hung up on the language.  
(MORE)

(CONTINUED)

THE DEVIL (cont'd)

There's nothing sinister here.  
It's all standard boilerplate.  
Paragraph one states that I, the  
Devil, a not-for-profit corporation  
with offices in Purgatory, Hell and  
Los Angeles, will give you seven  
wishes to use as you see fit.

ELLIOT

(leery)

Why seven? Why not eight?

THE DEVIL

Why not six? I don't know, seven  
just sounds right. It's a magical  
mystical thing. Seven days of the  
week, seven deadly sins, 7-Up,  
Seven Dwarves-- okay?

ELLIOT

I guess.

THE DEVIL

The wishes will be triggered when  
you say the words "I wish," but you  
may not wish for anything that  
would extend or void the contract,  
examples being "I wish I could have  
seven more wishes" or "I wish I'd  
never met you, you naughty devil."  
Paragraph two outlines the manner  
in which you'll pay for the  
aforementioned wishes.

Elliot scans the document quickly and reacts in surprise.

ELLIOT

(aghast)

You're kidding! I have to give you  
my soul?

THE DEVIL

Exactly. By your signature below,  
you accept all terms and conditions  
of this contract and you grant me  
an exclusive, irrevocable option on  
your soul. When you've had all  
your wishes, of course.

ELLIOT

But it's my soul! I can't give up  
my soul.

(CONTINUED)



THE DEVIL

What are you, James Brown? What's the big deal? Have you ever seen your soul? Do you even know what it is?

ELLIOT

Of course I do. It's the thing-- it floats around-- it's kind of a-- (stumped)  
Not really.

THE DEVIL

Can I tell you something? Souls are overrated. They don't do anything. Has it done you any good so far? No. It's like your appendix. You'll never even miss it.

ELLIOT

If it's so useless, why do you want it so much?

THE DEVIL

You are the clever one. Hey, who's really making out on this deal? Seven utterly fabulous wishes for one piddling little soul?

ELLIOT

I don't know--

THE DEVIL

It's not like you're the first person who's ever made this deal, you know. People you know have done it. Some of your friends and neighbors, a couple of your relatives, professional athletes, movie stars, a few clergymen, eighty percent of your elected officials--

Elliot is torn. The Devil looks over his shoulder and smiles.

THE DEVIL (CONT'D)

What have we here?

Elliot turns and his eyes go wide.



27 VIDEO MONITORS

27

A wall covered with multiple flat screens show Alison walking along a beach at sunset. Elliot gets close to the monitors and gazes at her. A lush version of the love theme is heard.

ELLIOT  
She's so beautiful.

Alison breaks into a smile and hurries down the beach into the arms of a man with long dark hair. His face is not revealed.

ELLIOT (CONT'D)  
Who's that?

ALISON (ON SCREEN)  
I've been waiting for you for so long.

ELLIOT  
Who's she with?

ALISON (ON SCREEN)  
I'm yours forever, my darling.

ELLIOT  
(pained)  
Why are you showing me this?

The man turns around. It's Elliot with Fabio hair, looking a touch more buff than usual.

THE DEVIL  
I love your hair like that. You must go through conditioner like crazy.

Elliot reaches over and puts his hand on the screen.

ELLIOT (ON SCREEN)  
I want you now, my love.

ALISON (ON SCREEN)  
Take me.

ELLIOT  
Is this real?

THE DEVIL  
It could be. All you have to do is sign.

(CONTINUED)

The Devil holds out the contract. Elliot looks long and hard at it.

ELLIOT

You promise I'll get her?

THE DEVIL

That's really up to you. You're the one with the wishes, but I promise, I'll do everything in my power. Sign it, Elliot.

Alison's face appears on all of the monitors and Elliot is confronted with twenty-five Alisons begging him to sign.

ALISON (ON SCREEN)

Please, Elliot. I'm waiting.

He bites his lip then snatches up the pen and signs. As soon as he's done, the love theme stops and all the monitors blink off. The Devil, suddenly all business, snatches up the contract and hands Elliot a bright red pager.

THE DEVIL

Great. Now before you start wishing, you'll need this. If for any reason your wish isn't going the way you'd hoped, just take out your pager, hit 6-6-6-# and it'll bring you right back to me.

ELLIOT

Why wouldn't it go the way I'd hoped?

THE DEVIL

I was just throwing that out as a for instance. Every wish is a hundred percent fabulous, but you'll find that out as soon as you make one.

ELLIOT

I should make one now?

THE DEVIL

If you don't mind. I've got places to go, people to condemn to an eternity of fiery torment.

(CONTINUED)

27 CONTINUED: (2)

ELLIOT  
Okay. Let me just think.  
(thinking hard)  
I want to be rich--

THE DEVIL  
Always a popular choice.

ELLIOT  
(adding quickly)  
That's not all. I want to be very,  
very rich, and very powerful.

THE DEVIL (CONT'D)  
Okay, but remember, you have to say  
"I wish.

ELLIOT  
Right, okay. I wish I were very,  
very rich and very powerful, and  
that Alison and I were married.  
You think that sounds good?

THE DEVIL  
Sounds good to me. Enjoy!

The Devil touches his chest with a bright red fingernail,  
there's a FLASH OF LIGHT, and a sudden

BLACKOUT:

28 TOTAL DARKNESS

28

We hear the LOVE THEME being played simply but beautifully on  
a Spanish guitar.

FADE IN:

28A INT. BEDROOM - MORNING

28A

Elliot opens his eyes and finds himself under a mosquito net,  
lying in a large and luxurious, antique, carved-mahogany bed.  
His hair is longer and he looks very handsome with a well-  
trimmed thick black mustache. He looks to his side and finds  
Alison sleeping next to him. He checks his left hand and  
finds a gold wedding band studded with diamonds on his  
finger. He smiles and softly kisses her cheek. She happily  
snuggles her pillow. Elliot rises and pulls back the  
mosquito net to reveal a spacious, all white bedroom, simply  
but elegantly furnished with rare pottery and priceless  
artifacts. Sheer white curtains blow in the morning breeze.  
He goes to the French doors and steps out onto the terrace.

29 ELLIOT'S POV

29

He is on the second story of a magnificent, white-washed adobe hacienda at the center of a sprawling Latin American estate surrounded by verdant rolling hills. There are fountains set in lush tropical gardens, sleek horses grazing in nearby corrals, and white-clad, barefoot servants ambling to and fro performing their household duties. He sighs contentedly and pulls on his silk robe.

CUT TO:

30 INT. HALLWAY - CONTINUOUS

30

Elliot walks out of the bedroom and stops to straighten an original Van Gogh painting that hangs just outside the door. He's startled by the sudden appearance of his personal valet, EDUARDO, an elderly Spanish man.

EDUARDO

(in Spanish, sub-titled)

Good morning to you, jefe. Would you like something to eat?

ELLIOT

(in perfect Spanish, sub-titled)

Oh, I'm sorry. I don't speak Spanish.

The servant looks at him quizzically. Elliot hears the Spanish coming out of his mouth and he's amazed. (Note: The following dialogue is in Spanish and is subtitled.)

ELLIOT (CONT'D)

Wait a minute! I am speaking Spanish. Wow! I'm really speaking Spanish. Oh boy, if Mrs. Klein my Spanish teacher could hear this. She always used to say I'd never be able to put a sentence together. I guess she was wrong. Hello, I am Elliot. Hello, Juan. Hello, Esteban. Where is the library? This is the home of my aunt. No, thank you, I am allergic to shellfish.

EDUARDO

Jefe, are you feeling well?

(CONTINUED)

30 CONTINUED:

ELLIOT  
I'm fine. I'm great.

EDUARDO  
I have breakfast prepared, and then  
the men want you to visit the  
stables to see the new stallion.

ELLIOT  
The stables. My stables. Very  
good. Let me ask my darling wife  
if she wants to join me.

CUT TO:

31 INT. BEDROOM - CONTINUOUS

31

Elliot sits on the edge of the bed and strokes Alison's hair.

ELLIOT  
Wake up, my darling.

ALISON  
(purring)  
Let me sleep, Elio.

ELLIOT  
I'm going down to the stables to  
see the new stallion. Would you  
like to come with me?

ALISON  
No, you go. I'm feeling lazy  
today. Besides, you are my  
stallion.

ELLIOT  
I'm so happy we're together. You  
have no idea.

ALISON  
Oh, my love. My heart too swells  
with joy. I never even dreamed  
that such happiness was possible.

He leans over to kiss her, but Alison smiles coquettishly and  
pushes him away.

(CONTINUED)



31 CONTINUED:

ALISON (CONT'D)

Go and look at your horse, you  
silly boy.

CUT TO:

32 EXT. STABLES - LATER

32

Elliot is looking at the stallion with several of his  
COMPADRES, including ALEJANDRO (Jerry from work), ROBERTO  
(Bob), and DANIELO (Dan).

ALEJANDRO

This stallion is very strong. You  
can clearly tell he was meant for  
the breeding shed.

ELLIOT

We could say the same thing about  
you, Alejandro.

He gooses him with a riding crop. The men all laugh  
heartily.

ELLIOT (CONT'D)

(about the horse)

What a magnificent animal. Life is  
very good, gentlemen. Life is very  
good indeed.

The men share a look of concern as he raises a wineskin and  
shoots a stream of sweet red wine into his mouth.

ELLIOT (CONT'D)

I have more money than I could  
spend in three lifetimes, I'm in  
excellent health, and I have the  
love of a beautiful woman who makes  
my heart sing at the very sight of  
her.

The men start coughing uncomfortably. He looks out across  
the compound.

33 ELLIOT'S POV

33

He sees Alison walking toward the garden arm-in-arm with  
RAOUL, a darkly handsome young man.

(CONTINUED)



33 CONTINUED:

ELLIOT (CONT'D)

There she is now, strolling with  
Raoul. No doubt they are going off  
to continue her English lessons.

Raoul leans over and nuzzles Alison's neck.

34 ELLIOT

34

tenses his grip on the wineskin and shoots a stream of red  
wine in Alejandro's face.

ELLIOT

(blood boiling)

Yes, I'm sure that's it.

35 RAOUL AND ALLISON

35

He kisses her behind the ear. She laughs and gives him a  
playful love tap.

36 ELLIOT

36

strokes his moustache, his hand trembling with repressed,  
murderous jealousy.

ELLIOT (CONT'D)

Yes, no doubt.

37 ELLIOT'S POV

37

Allison's hand drops down to rub Raoul's tight buns.

38 ELLIOT

38

so enraged, he rips off his own moustache.

His men wince.

CUT TO:

39 EXT. THE GARDEN - A MINUTE LATER

39

Alison laughs as Raoul tickles her neck with a flower.  
Elliot comes running out. He has a band-aid across his upper  
lip.

ELLIOT (CONT'D)

(calling her)

Corazon!

(CONTINUED)

Alison gives Elliot a fleeting look of contempt and turns to him with a very phony smile.

ALISON

Yes, my love? What is it?

ELLIOT

I was just wondering. How are the English lessons progressing?

ALISON

Oh, very well. I can say,  
(in English)  
"I am is to visiting in the Los Angeles for the time of vacations."

ELLIOT

Excellent, my darling. And after only six months of lessons-- with Raoul.

ALISON

(suggestively)  
Oh, yes, Raoul has taught me many many new things.

RAOUL

(leering)  
Yes, Jefe. She is one the finest students I have ever had.

ELLIOT

(at a loss)  
Yes-- yes. That's excellent.  
Well. Continue. Oh! I almost forgot. I have a little trifle for you, my love. To wear at the party.

He shows her a fabulous ring.

ELLIOT (CONT'D)

It's a twelve-carat flawless African emerald set in platinum surrounded by nine perfect diamonds.

ALISON

(unimpressed)  
Oh, how precious. Thank you, Elio.

(CONTINUED)

39 CONTINUED: (2)

39

She gives him an air kiss and walks off with Raoul, leaving Elliot holding the ring. Frustrated and angry, he flings it into a fountain across the garden and storms off. The moment he turns his back, all the servants dive into the fountain for the ring.

CUT TO:

40 EXT. COURTYARD - LATER

40

An afternoon party is in full swing. The GUESTS are elegantly dressed all in white, the men in cool Panama hats puffing on fine Cuban cigars. STROLLING MUSICIANS play gay traditional songs as SERVING GIRLS circulate among the guests offering sumptuous food and drink. One of the beguiling serving girls is the Devil, looking very Latin. She serves a canape to a GUEST, who takes one bite and starts gagging.

ELLIOT

A shattered man, he's drinking heavily from the wineskin, missing his mouth, carelessly squirting everyone's white suits and dresses with red wine. An older man extends his hand to Elliot. (Note: From this point on, the dialogue is badly dubbed into English.)

OLDER MAN

Sir, you are a most gracious host.  
The wine, the food-- it is all  
beyond compare. We are all of us  
honored to be invited to your most  
impressive home.

Elliot barely looks up.

ELLIOT

Yeah, great.

OLDER MAN

Tell me, where is your lovely wife?

Elliot launches himself at the older man, knocks him to the ground and begins to pummel him mercilessly.

ELLIOT

(thumping him rhythmically)  
Don't ever - mention - my wife -  
again - you stupid old fool!

Several party guests pull Elliot off the older man.

CUT TO:

41 INT. THE HACIENDA - MOMENTS LATER

41

Elliot storms into the vast living room followed by his compadres. Elliot is beside himself.

ELLIOT

I don't understand. How could she do this to me?

DANIELO

It's been going on for months, jefe. Raoul has been having your wife under your very nose.

ALEJANDRO

And he shows you even greater disrespect by flaunting the affair. The other day you were busy at the factory-- I believe it was Tuesday-- they made love for close to an hour in the middle of the courtyard.

ROBERTO

No, that was Wednesday. Tuesday they did it in the fountains out front.

ALEJANDRO

That's right. I was able to take several rolls of candid snapshots that day.

(offering a packet of pictures)  
I can share them with you, jefe, because I ordered double prints.

Elliot swats them out of his hand and rushes upstairs.

CUT TO:

42 INT. BEDROOM - LATER

42

Elliot charges into the room. Alison is sitting at her vanity, calmly brushing her hair in the mirror.

ELLIOT

How could you? How could you do this to me, Alison? We're married! Or is that of no consequence to you? Answer me!

(CONTINUED)

42 CONTINUED:

ALISON

I don't wish to discuss this now.  
I'm preparing for the party.

ELLIOT

I demand to know the reason you're  
doing this.

ALISON

(flinging down the hairbrush)  
All right! You want to know the  
truth? I despise you. I loathe  
the very thought of you. I hate  
what you were, what you are, and  
what you will no doubt become. If  
you ever touch me again, I'll vomit  
nonstop until I'm dead, and I'll be  
happy doing it because it will mean  
I'll never have to look at your  
disgusting face again!

Elliot stares at her in disbelief.

ELLIOT

I believe I asked for a reason?

ALISON

Get out! Get out!

Alison hurls a bottle of perfume at Elliot. It hits the door  
and shatters.

Suddenly, the door opens and Alejandro comes rushing into the  
room.

ALEJANDRO

Jefe, we have to go! There is  
trouble at the factory.

CUT TO:

43 EXT. FRONT GATES - MOMENTS LATER

43

Elliot and his men hurry out the front door to a waiting  
black Navigator. TWO BODYGUARDS with assault rifles fall in  
behind them. Elliot casts a worried glance back at them as  
they jump into the Navigator. A JEEP with mounted machine  
guns full of ARMED GUARDS follows right behind.

CUT TO:



44 EXT. JUNGLE CLEARING - LATER

44

The Navigator pulls down a dirt road. Several HEAVILY ARMED MEN nod as the car passes a checkpoint and enters a compound of corrugated metal buildings and sheds. It stops in the yard outside the largest building.

CUT TO:

45 INT. FACTORY - CONTINUOUS

45

Elliot hurries into the building then stops and looks around. MEN IN MASKS are working around huge piles of white powder. Elliot seems a little confused as the FOREMAN crosses to him. He pulls ANOTHER MAN along roughly by the arm.

ELLIOT

What's the problem?

ALEJANDRO

It's Pablito. They caught him stealing. They searched his home and found almost half a kilo hidden underneath the floorboards.

ELLIOT

(impatiently)

Half a kilo of-- ?

ALEJANDRO

Of the "product."

ELLIOT

(fuming)

Are you telling me we drove all the way out here because this man took a pound of flour or sugar or--

It suddenly dawns on Elliot what the "product" is.

ELLIOT (CONT'D)

Oh, no. It's cocaine, isn't it?  
Oh, shit.

ALEJANDRO

What should we do with him?

ELLIOT

(whining)

I'm a Colombian drug lord. I'm a rich and powerful Colombian drug lord.

(CONTINUED)



ALEJANDRO

(to the foreman)

Take him away. We'll deal with him later.

Roberto leans in and speaks quietly to Elliot.

ROBERTO

Jefe, the Russians are here and they're unhappy with their shipment. They would like to speak with you.

ELLIOT

(very worried)

Listen, I just figured out what's going on here. I have to tell you, I have a lot of problems with this. I mean, I don't even take Tylenol.

SERGE AND IVAN, a couple of very scary-looking guys, approach him, looming over Elliot. And of course they speak Russian.

ELLIOT (CONT'D)

(in sub-titled Russian)

Hi, fellas. What seems to be the problem? Oh, great, I speak Russian, too. Could we go back to dubbing?

The scene continues dubbed in English.

SERGE

We are extremely unimpressed with the quality of your goods.

ELLIOT

Well, I'm not going to argue with you. If the stuff's not up to snuff, pardon the pun, we should just call off the deal.

SERGE

What are you talking about? We need product.

ELLIOT

I can appreciate that, but the thing is, I don't know if you guys are selling this stuff to kids or near schools or what you're doing, and it just makes me really

(MORE)

(CONTINUED)

ELLIOT (cont'd)  
nervous. To tell you the truth,  
I'm seriously thinking about  
getting out of the business, so I'm  
afraid you're going to have to go  
elsewhere for all your future  
cocaine needs. You know, there's a  
cartel down the street, they have a  
big ad in the local Yellow Pages,  
let me go get that number for you  
and I'll be right back--

A shot is fired. Raoul stands atop the work counter sneering  
down at Elliot.

RAOUL  
You've lost your woman, now you've  
lost your nerve. It's time for  
some fresh blood to take over-- and  
some old blood to be spilled!

ELLIOT  
You don't have a chance, Raoul.  
Take a look at the men around you.  
Their loyalty is strong and pure  
and unquestionable. Each of these  
men would sacrifice his life for me  
were I in danger.

The men cough nervously again.

RAOUL  
They are my men now.

ELLIOT  
(chuckling)  
I don't think so. Do you believe  
what you're hearing, Alejandro?

Alejandro won't make eye contact with Elliot.

ELLIOT (CONT'D)  
Alejandro?

He goes to stand at Raoul's side.

ELLIOT (CONT'D)  
Alejandro! Roberto? Steve?  
Morty?

RAOUL  
Get him, men!

(CONTINUED)

45 CONTINUED: (3)

Everyone in the place pulls out a weapon and starts firing. Elliot dives behind a stack of bags as bullets rip into the walls around him.

THE RUSSIANS

snatch up their drugs and dash for the back door.

ELLIOT

grabs a bag of coke, rips it open and tosses it into the air. It explodes and a great cloud of white powder fills the air. He blindly makes his way to the door and hurries outside.

CUT TO:

46 EXT. FACTORY - CONTINUOUS

46

The Russians dash toward a waiting helicopter.

ELLIOT

rushes out of the building. He looks back and sees Raoul and the men in hot pursuit. The building blows up in the background. He sprints for the helicopter, makes a desperate leap and just manages to grab the skids as the helicopter rises. Shots scream past him as he's lifted high into the air.

47 ANGLE ON ELLIOT

47

ELLIOT

The pager!

Elliot reaches down with one hand and finds the pager in his pocket. He tries to punch in the number with one hand, but he fumbles and drops the pager.

ELLIOT (CONT'D)

No!

Elliot lets go of the helicopter and dives after the pager, screaming at the top of his lungs. He grabs it in mid-air and frantically punches 6-6-6-#. The ground is coming fast.

\*

ELLIOT (CONT'D)

(screaming)

Seis! Seis! Seis! Pound!

\*

CUT TO:

48 EXT. CITY SIDEWALK - DAY

48

Elliot falls from the sky and lands hard on the hood of a car. The Devil is dressed in a sexy little meter maid's outfit and she's writing a ticket.

THE DEVIL

Back so soon?

Elliot moans, flails around and falls off the hood onto the sidewalk. He painfully gets to his feet and starts feeling for broken bones.

ELLIOT

You made me a drug lord! They almost killed me!

THE DEVIL

You asked for rich and powerful.

ELLIOT

Not like that!

THE DEVIL

Goes with the territory, babe.  
Root of all evil? Ring a bell?

ELLIOT

And what about Alison? I don't know what got into her.

THE DEVIL

I think it was Raoul.

ELLIOT

Yeah. That wasn't what I wished for!

THE DEVIL

Well, hold on now, mister. You wished that the two of you were married. You didn't say anything about her loving you.

ELLIOT

I just assumed--

THE DEVIL

There's your mistake. You forgot rule number one.

\*

(CONTINUED)

ELLIOT

You never told me rule number one!

The Devil takes out her keys and starts scratching something onto the trunk of a new BMW.

ELLIOT (CONT'D)

Hey! That's so mean.

THE DEVIL

Now read this carefully.

The Devil has etched "Be Specific" in elegant script on the trunk.

THE DEVIL (CONT'D)

You were rich, you were powerful  
and you were married. That's what  
you asked for and that's what I  
delivered. Maybe next time you'll  
be a little more careful.

The Devil taps a nearby parking meter and the violation tag flips into view. She sighs and starts writing another ticket.

ELLIOT

There's not going to be a next  
time.

THE DEVIL

I can't believe you're giving up so  
easily. Can I suggest something?

She puts the ticket on the windshield, then crosses to a circuit box on a lamppost. She points to the box and it pops open.

THE DEVIL (CONT'D)

The rich and powerful thing wasn't  
the way to go. Everybody chooses  
that first thing out of the gate  
and it never pans out. The truth  
of the matter is women aren't  
really attracted to wealth and  
power.

ELLIOT

They aren't?

(CONTINUED)

48 CONTINUED: (2)

THE DEVIL

Of course not. They could give a  
fig for all that rubbish and I'm  
sure Alison feels the same way.  
What you need to figure out is what  
she does want in a man.

\*  
\*  
\*

She exposes the electrical wiring and takes out a wirecutter.

ELLIOT

Well, how can I find that out?

THE DEVIL

(clips the wires)

Easy.

49 THE CORNER

49

All the stop lights go green and cars from every direction  
slam together in the middle of the busy intersection.

\*

CUT TO:

50 INT. DARK CLOSET - CONTINUOUS

50

Elliot and the Devil are squeezed together in a dark clothes  
closet.

ELLIOT

Where are we?

THE DEVIL

A place you never would've seen  
without my help. Welcome to  
Alison's bedroom.

Clothes fall on Elliot's head as she opens the closet door  
and they step out.

CUT TO:

51 INT. ALISON'S BEDROOM - LATE AFTERNOON

51

Elliot follows the Devil out of the closet, pulls the clothes  
off his head and looks around.

ELLIOT

We can't be in here! This is  
breaking and entering!

(CONTINUED)



THE DEVIL

I know. It's fun, isn't it? I'm sure we'll find the answer around here somewhere.

She starts poking around. The room is a little messy but nicely decorated. A cat jumps up on the bed and hisses at the Devil. The Devil hisses right back and the cat scurries away terrified. The bathroom door is ajar and Elliot can hear the shower running.

\*  
\*  
\*

ELLIOT

What if Alison catches us?

\*

THE DEVIL

Don't worry. She won't be able to see you. Besides, she's in the shower. Naked. Just behind that door. Go ahead, take a look.

ELLIOT

No!

THE DEVIL

We both know you want to.

ELLIOT

You must think I'm really perverted. That's what you think, isn't it? You think I'm just a sad, twisted, desperate, pathetic, little loser.

THE DEVIL

Yes.

ELLIOT

Well then I might as well just have a quick look.

Elliot starts for the bathroom door.

THE DEVIL

Focus, Elliot. We're here to find out what kind of man she wants.

ELLIOT

(trying to peek through the keyhole)  
How do we do that?

(CONTINUED)

THE DEVIL

(digging around next to the bed)

She keeps a journal. And here it is!

(flipping through the pages)

Let's see if we can get some information that'll help you.

ELLIOT

Hey! That's private stuff.

THE DEVIL

(finds an entry)

Is it ever. Listen to this: "Last night was the most incredible night of my life. I never did find out any of the guys' names, but I brought them back here and all five of them banged me like a Salvation Army drum."

ELLIOT

What!?

THE DEVIL

Just kidding. I could've been a writer.

Alison enters wearing only a towel. She passes close to Elliot and he stumbles back into a chair.

THE DEVIL (CONT'D)

Don't worry. She could bump into you and she wouldn't feel it.

Alison puts one foot up between Elliot's thighs on the chair and starts touching up the polish on her toenails. Elliot stares up at her, transfixed.

THE DEVIL (CONT'D)

Oh, this is good. "I meet many attractive men who are interested in me, and while many of them are handsome or clever or very successful, I find myself turning away from them and searching the horizon for someone else. I don't know who he is or where I'll find him. I only know that he is a sensitive man. He's a man who's in touch with his emotions. He's a

(MORE)

(CONTINUED)

THE DEVIL (cont'd)

man who's not afraid to share his fears, his disappointments and his tears. Where are you, my sensitive man? Come to me. Fly to my side. Show me the secrets that other men hide."

(shakes her head, put off)

I think this chick's in line for a job at Hallmark.

Alison wraps the towel around her again and walks away from the chair. Elliot rises to follow her, but she doubles back and walks right into him. He has no time to move and Alison passes right through him. She stops and cocks her head, knowing on some level that something strange just happened. She shakes her head and exits back into the bathroom. Elliot is euphoric.

ELLIOT

Did you see that? She passed right through me! We were one person for a split second. Just like in "Ghost."

\*  
\*

THE DEVIL

Yeah, great. I've got an earthquake in Chile in eight minutes, so can we make a wish here?

ELLIOT

Yes. I wish I were the most sensitive man in the world.

THE DEVIL

Okay.

ELLIOT

Wait! I wish I were the most emotionally sensitive man in the world.

THE DEVIL

Damn. I was hoping you wouldn't catch that. I was going to have a lot of fun with that one.

ELLIOT

And I want her to love me.

THE DEVIL

I have a good feeling about this.

(CONTINUED)

51 CONTINUED: (4)

ELLIOT

You do?

THE DEVIL

Yeah, but what do I know?

She touches him on the chest with her fingernail again.

CUT TO:

52 EXT. BEACH - SUNSET

52

A light breeze is blowing, the sea is calm and everything is bathed in golden light. Alison sits on a blanket arranging the wine and cheese, looking great. Elliot appears behind her, a sweater tied around his shoulders. He takes her in, smiles and crosses to her side.

ELLIOT

I'm back, my love.

ALISON

Where did you run off to?

ELLIOT

I went to make a garland of beach plums to place atop your glorious head like a crown, but then I caught sight of that sunset and, I don't know, something stirred inside me and I had to stop and weep.

ALISON

It is beautiful.

They both look out at the sunset.

ELLIOT

It is.

(starting to weep)  
Here I go again--

ALISON

Tissue? \*

ELLIOT

No, I never wipe my tears away. I'm not ashamed of them. I wear them proudly, like small, wet, salty badges of emotional truth.

(CONTINUED)

At this tender moment, a beach ball bounces off the side of Elliot's head.

ELLIOT (cont'd)  
(waving)  
Hi, kids.

A SIX-YEAR-OLD bounds across their blanket in pursuit of the beachball. We see now that the beach is actually crowded with BATHERS and PICNICKERS.

ELLIOT (cont'd)  
I just love children, don't you?  
So innocent, just little free  
spirits--

An ANGRY MOM (Carol) drags the six-year-old back past their blanket.

ANGRY MOM  
I swear to you, if you don't stop  
bothering these nice people I'll  
break your arm.

(CONTINUED)

52 CONTINUED: (2)

ALISON

(gently)

Elliot, there's something I think we should talk about. We've been together for three weeks now--

ELLIOT

Three magical weeks--

ALISON (CONT'D)

--three magical weeks, and I don't think I've ever met a man who's more in touch with his feelings.

ELLIOT

And that makes me sad, because you deserve such a man. I love you so very much.

ALISON

(conflicted)

And I love you, too.

Elliot moves in to kiss her, but a loud dog bark jolts him.

TWO LARGE DOBERMANS on leashes snap, lunge and growl at him, barely restrained by their owner, the Devil, now wearing a skimpy bikini and sunglasses.

THE DEVIL

Peter! Dudley! Stop that, you bad boys.

(to Elliot)

So sorry.

The Devil pulls the dogs away and heads off down the beach.

ELLIOT

(nervously, to Alison)

Wow. Are you okay? Do you need comforting on any level? Have I said or done anything that made you feel less good about you?

ALISON

No, I'm fine.

ELLIOT

Would you like something to eat? I made a nicoise salad with dolphin-safe tuna.

(CONTINUED)



52 CONTINUED: (3)

52

He chokes back a sob.

ALISON

What is it?

ELLIOT

The sunset again. And I worry  
about the dolphins. I wrote a song  
about them. Would you like to hear  
it?

(CONTINUED)

ALISON

Now? I--

Elliot picks up a guitar and plays it with great skill and feeling.

ELLIOT

(singing)

Swimming by the sandy shore,  
Dancing up among the waves,  
Dolphin, Dolphin, I adore  
everything you are.

(he makes some dolphin noises)

(singing)

You're much more than a fish to me,  
My playful friend beneath the sea--

(he stops playing)

I have to stop.

ALISON

Good-- I mean, why?

ELLIOT

I'm looking at you and I'm seeing  
all the beauty of the world shining  
at me through your eyes. Would you  
mind if I sketched you?

ALISON

I didn't know you could draw.

Elliot picks up an art pad and some charcoal and starts sketching with great intensity.

ELLIOT

I wouldn't say I was an artist *per se*, but I've been dabbling in watercolors for the last couple of years, and before that I went through an intense gouache period.

ALISON

Elliot, there's something we need to--

ELLIOT

Do you know that gouache has real honey mixed with the pigment?

ALISON

Elliot, please listen. I've given this a lot of thought--

\*  
\*  
\*  
  
\*  
\*  
\*  
  
\*  
\*  
\*

(CONTINUED)

ELLIOT

There, I'm done.

(he looks at the sketch and  
frowns)

I'm afraid I didn't do you justice,  
milady.

\*

\*

(CONTINUED)

52 CONTINUED: (6)

Elliot turns the pad around. The sketch is stunning. \*

ALISON \*

Elliot, that's amazing.

ELLIOT

It's nothing compared to your  
smile, and the blush of your cheek,  
and the sound of your voice as it  
floats on the evening breeze.  
Compared to you, that sunset is--  
(he weeps again)  
When is that darn thing going to  
set?

ALISON

(it's really getting to her)  
Maybe we should go.

ELLIOT

No. There's so much I want to say  
to you, but I can't find the words.  
If you don't mind, I'd like to do  
an interpretive dance that might  
shed a little more light on my  
feelings for you.

ALISON

That's okay.

Elliot gets up and begins to dance.

DOWN THE BEACH

THREE JOCKS (Bob, Dan and Jerry) are playing volleyball. \*  
They stop their game and nudge each other, as Elliot capers  
on the sand.

ALISON

notices the jocks looking.

ALISON

(embarrassed)  
Elliot, that's great--

Elliot dances out of view, then reappears holding a beachball  
like an Isadora Duncan prop. \*

ELLIOT

I think this dance is going to be  
in three parts, so get comfortable. \*

(CONTINUED)

52 CONTINUED: (7)

ALISON

It's really good. I'm very moved.  
You can stop now.

He tosses the beachball away.

ELLIOT

You don't like it?

ALISON

No! I love it.

Elliot stops.

ELLIOT

Oh, I think one of our doggie  
friends left us a little gift.  
(wiping his foot in the sand)  
Icky.  
(he sits back down)  
I was going to stop anyway because  
I just got a very strong urge to  
improvise a sonnet about your hair.  
"How wonderful my fair one's  
face... "

Elliot is showered with sand from off-camera. He spits a few  
grains out and continues.

ELLIOT (CONT'D)

"Framed by locks of auburn hue--"

More sand. He spits again.

ELLIOT (CONT'D)

"Flaxen strands of silky wonder--"

THE JOCKS

They deliberately kick more sand on Elliot.

ELLIOT

Excuse me, fellas? If it's at all  
possible, might I ask you to take  
the horseplay to another part of  
the beach?

BOB

No.

(CONTINUED)

52 CONTINUED: (8)

52

Bob kicks a huge clump of sand into Elliot's face, and most of it ends up in his mouth. He spits out an incredible amount of sand.

ELLIOT

You know, rather than get  
confrontational, why don't we sit  
down together, have some salad with  
(MORE)

(CONTINUED)



ELLIOT (cont'd)  
dolphin-safe tuna and see if we  
can't start a dialogue.

The jocks kick sand again, but Elliot lifts his sketch pad and blocks it. Then he lowers the pad and wags a finger at them.

ELLIOT (CONT'D)  
I had a feeling you were going to--

He gets more sand in his face.

ELLIOT (CONT'D)  
Okay, guys, I really have to ask  
you to respect the moment my woman  
friend and I are sharing here,  
because it's a special celebration  
of caring and love and a unique  
spiritual and emotional  
understanding.

BOB  
(to Alison)  
You want to get a beer?

She looks at Elliot, then back at Bob.

ALISON  
Sure.

She jumps up, ready to go.

ELLIOT  
Alison, excuse me, but isn't this  
our time?

ALISON  
Just one beer. I'll be back in two  
seconds.

BOB  
Actually, my place is about forty  
minutes from here.

ALISON  
That's fine. Which way's your car?

ELLIOT  
Alison, I respect your  
individuality and your uniqueness.  
You're your own person, and if you  
want to go with our new friend here  
(MORE)

(CONTINUED)

52 CONTINUED: (10)

ELLIOT (cont'd)  
for a drink, I won't stand in your  
way.

ALISON  
Thank you, Elliot. I knew you'd  
understand.

She starts to go, but Elliot falls to his knees and clutches  
at her.

ELLIOT  
Don't go! Please, please don't go!  
I can't handle this kind of  
rejection! Why don't you want to  
stay here with me?

ALISON  
You want to know why, Elliot?  
Because you're too fucking  
sensitive! I'm about to go out of  
my fucking mind! I'm sorry, it's  
been wonderful, and I love you, but  
enough is enough. I just want to  
be with a man who'll ignore me and  
take me for granted and who's only  
pretending to be interested in who  
I am and what I think so he can get  
into my pants.

BOB  
That would be me.

ALISON  
I know. Let's get out of here.

Alison breaks free of Elliot and he falls to the blanket, a  
simpering mess.

ELLIOT  
Don't go! Alison!

She walks off down the beach with the jocks.

ELLIOT

He rummages in the picnic basket, finds the pager, takes one  
last look at the sunset and sobs uncontrollably. Loud  
barking is heard off-camera. Elliot looks over and bolts out  
of frame chased by the dobermans.

\*  
\*  
\*

## THE BEACH

Elliot races down the beach screaming with the dogs in hot pursuit nipping at his heels. As he runs, he punches in three sixes.

\*

\*

\* .

\*

CUT TO:

53 EXT. DOWNTOWN BUILDING - DAY

53

Elliot finds himself on the rooftop of a skyscraper, sobbing, still spitting sand. The Devil is dropping coins from an enormous glass jar full of pennies over the side of the building.

ELLIOT  
(composing himself)  
What are you doing?

THE DEVIL  
Dropping pennies off the side of the building to see if they'll go through a person's skull. I'm starting to think it's one of those urban myths.

ELLIOT  
You're really sick, you know that?

THE DEVIL  
(drops another penny)  
Actually, I'm bipolar. I'm thinking about trying medication, but I worry it'll make me a little fuzzy. I don't think I could be the supreme spirit of evil if I were fuzzy. It's a concern.

She looks down at the sidewalk.

THE DEVIL (CONT'D)  
Bugger! Almost. Let's go. This isn't working.

She tosses the whole jar off the side of the building.

CUT TO:

54 EXT. DOWNTOWN SIDEWALK - CONTINUOUS

54

The Devil and Elliot magically pop up on the sidewalk. Elliot is a little wobbly.

ELLIOT  
Could we not do that? I get motion sickness, you know.

(CONTINUED)

54 CONTINUED:

THE DEVIL

I didn't know that. I'm learning  
so much about you. Take two steps  
to the right.

ELLIOT

Why?

THE DEVIL

Trust me.

Elliot sighs and takes two steps to the right. The jar of  
pennies explodes on the sidewalk right where he was just  
standing.

THE DEVIL (CONT'D)

Close one. Now what were we  
talking about? Your next wish,  
wasn't it?

ELLIOT

There isn't going to be a next  
wish. I'm not stupid, you know.

Elliot exits.

THE DEVIL

(pauses)

I have to start writing these  
little facts down.

The Devil exits.

CUT TO:

55 EXT. A PLAZA - CONTINUOUS

55

The Devil stops at a hot dog vendor's cart, takes a dead rat  
out of her bag, opens up the container where the franks are  
steaming and drops it in.

THE DEVIL (CONT'D)

I knew that journal thing sounded a  
little iffy. It's one thing to  
dream about a man. It's another  
thing to live with him. You want a  
hot dog?

ELLIOT

Probably never again. Don't think  
I don't see what you're doing. I  
(MORE)

(CONTINUED)

ELLIOT (cont'd)  
make wishes and you think up ways  
to ruin them.

THE DEVIL

(hurt)  
I ruin them? How can you say that?  
I'm not perfect, you know. You  
think this is easy for me? I'm  
stuck in this horrible job for  
eternity, everybody hates me, I  
can't sleep, and when I actually  
try to help someone, they turn on  
me like I'm supposed to be God or  
something.

(she cries)  
Well, for your information, my life  
is a living hell.

(sobbing)  
I work hard, I try to look good for  
you--

ELLIOT

(softening)  
You do look good. You look very  
good.

THE DEVIL

(snuffling)  
I just wanted you to like me.

ELLIOT

I do like you. I'm just feeling a  
little frustrated.

\*  
\*

THE DEVIL

Don't give up on me, Elliot. I'm  
not giving up on you. Nobody gets  
it totally right right away.  
That's why you get seven wishes.  
It's a learning process. We  
recognize our mistakes and we learn  
from them.

ELLIOT

That makes sense, I guess.

THE DEVIL

Of course it does. You're doing  
great. Really.

ELLIOT

I am?

(CONTINUED)



55 CONTINUED: (2)

THE DEVIL

Yes! You are. And I'm really  
sorry your wish didn't work out.  
(offering her hand)  
Friends again?

ELLIOT

(taking her hand)  
Okay. And if I said or did  
anything to upset you, well, I'm  
sorry, too. I'll try to be more  
sensitive.

THE DEVIL

I think you're sensitive enough  
already.

ELLIOT

You think?

THE DEVIL

Are you kidding? You even went for  
me crying.

ELLIOT

Hey! Were you--

THE DEVIL

I was one hundred percent sincere.  
It's not easy being the Barbra  
Streisand of Evil, you know. So  
what have we learned so far?

ELLIOT

Well, I'm starting to think that  
women don't really know what they  
want.

THE DEVIL

A-men.

ELLIOT

I mean, they say they want  
sensitivity, but she sure went for  
those muscle jerks on the beach  
fast enough.

THE DEVIL

(prompting)  
Which tells you-- ?

(CONTINUED)

ELLIOT

That I want to be really strong.  
You know, tall, great body--

THE DEVIL

Good. Go on.

ELLIOT

I want to be really athletic--

THE DEVIL

Check--

ELLIOT (CONT'D)

--and I want to be rich, but I want  
it to be for something I really  
like doing and that people will  
really like me for.

THE DEVIL

This is getting very specific.  
Big, strong, rich, athletic,  
something you like, lots of fans--  
hmmmm, are you thinking what I'm  
thinking?

ELLIOT

Professional basketball?

THE DEVIL

(enthusiastic)

In the form of a wish?

ELLIOT

(shuts his eyes)

I wish I could play in the NBA!

THE DEVIL

Then I'll just say the magic words--  
Dennis Rodman!

There's a flash and Elliot appears with multi-colored hair,  
wearing earrings, make-up and women's clothing. He gasps in  
horror.

\*  
\*  
\*

THE DEVIL (CONT'D)

Just kidding. Michael Jordan!

She holds up her hand and gives him a big high-five.

FLASH CUT TO:

56 INT. FORUM - NIGHT

56

The place is packed and the crowd is on its feet clapping and chanting the name "Elliot" over and over to the rousing L.A. Lakers theme song. We hear the voices of TWO SPORTSCASTERS, JERRY AND DAN over the scene.

JERRY (V.O.)

(very excited)

We're coming to you live from the Forum in Los Angeles and, if you're just joining us, that's a shame because you just missed one of the most amazing performances in sports that I have ever seen.

CUT TO:

57 INT. BROADCAST TABLE - CONTINUOUS

57

Jerry and Dan, both with bad Marv Albert hairpieces, sit courtside as the crowd continues chanting.

DAN

That's right, Jerry. People said Lakers basketball caught fire with the acquisition of Kobe Bryant, but after the first half of tonight's game against the Portland Trailblazers people are going to be saying "Kobe who?"

JERRY

The name to remember is Elliot Richards who came from out of nowhere to make his first appearance tonight with the Lakers. And if the first half was any indication, they'd better take out all the record books and go out and buy a nice big eraser.

The crowd cheers wildly.

DAN

Here he comes, Jerry. He's coming back out onto the court.

CUT TO:

58 INT. THE TUNNEL - CONTINUOUS

58

The Lakers come out to the cheers of the crowd. Last to appear is Elliot. Emerging from the dark tunnel, flanked by two normal-size TRAINERS, we see that the bald-headed, elaborately tattooed Elliot is now really big-- not just Shaquille O'Neal big, but a full seven feet eight inches, 375 pounds of solid muscle. The place goes nuts and flashbulbs pop as he jogs out to center court and waves to the crowd.

59 THE LAKERS CHEERLEADERS

59

the Laker Girls shake their pom-poms and wiggle their cute butts for the crowd. The Devil is one of them, wiggling with extraordinary pep for Elliot.

CUT TO:

60 THE LAKERS BENCH

60

while the team huddles in preparation for the second half.

DAN (VO)

You want to talk about records?  
Listen to what this kid's done so far tonight. Forty-five first-half points and ten assists, meanwhile grabbing seventeen rebounds, and blocking eleven shots!

JERRY (VO)

The only thing he didn't do was sell the beer and burgers.

DAN (VO)

If I hadn't just seen it, I wouldn't believe it. There are no words to describe the game we are seeing here tonight, so let's go down to the floor for the tip and hope that the second half is just as electrifying as the first.

The teams take the court.

CUT TO:

61 CENTER COURT

61

Elliot and the smaller CENTER of the Blazers crouch and the REF tosses up the ball. The Blazers center goes up, but Elliot leaps high off the floor and slaps the ball away.

## 62 MONTAGE

62

In slow-motion Elliot runs over opponents, makes impossible shots, hits from inside and outside, left-handed and right-handed reverse spinning lay-ups, slams, jams, sky-hooks, touch shots, long-jumpers and three-pointers, connects with crackling no-look passes, clears the boards, steals the ball, and slaps one shot after another back in the opponents' faces.

DAN (V.O.)

You watch some of these shots and you wonder if this kid's playing by the same rules as everybody else. And I'm talking about the laws of physics.

## 63 ON COURT

63

Elliot goes up for a shot from just past the three-point line and he seems to float all the way to the hoop for a slam-dunk.

## 64 NEW ANGLE

64

DAN (V.O.) (CONT'D)

Clock winding down now--

To top things off, with one second left on the clock, he grabs a rebound and hurls the ball the full length of the court.

## 65 THE FANS

65

Twenty-four thousand people rise screaming to their feet.

## 66 THE BASKET

66

as the ball swishes through the net at the buzzer.

## 67 THE COURT

67

The Lakers surround Elliot in celebration.

JERRY (V.O.)

Well that's it, folks. Arguably the greatest performance in the history of the sport, perhaps in all sports. I don't know about you but I for one am never going to be able to watch another basketball

(MORE)

(CONTINUED)



67 CONTINUED:

JERRY (cont'd)  
game. He's been out there once and  
he's spoiled it for me.

DAN (V.O.)  
Our Bob Litfin is down on the court  
with Richards now. Bob?

BOB sticks a microphone in Elliot's face. He looks like a  
midget next to Elliot.

BOB  
Elliot, you must be one very  
excited young man right now. That  
was just an incredible display of  
athletic ability.

Elliot has a deeper voice now, and he seems just a little  
bit, well, dumb. Throughout the whole interview sweat pours  
off him in buckets.

ELLIOT  
(panting)  
You know, you go out there and you  
try to give a hundred-and-ten  
percent. You want to play good and  
you hope you play good and I think  
we played good tonight.

BOB  
I gotta tell you, "good" just  
doesn't begin to describe the way  
you played tonight.

ELLIOT  
Well, you know, there is no "I" in  
the word "team," and this is a team  
effort and I think we showed 'em  
that we wanted it more than they  
did and I'm just proud to be  
associated with all of these great  
guys.

BOB  
Not to take anything away from your  
teammates, but you did manage to  
break Wilt Chamberlain's incredible  
record of a hundred points in a  
single game.

ELLIOT  
Well, my job is to be a role player  
and to just stick with the stuff  
that got us here.

(CONTINUED)



BOB

Which raises the question of where do you go from here, after a debut performance like this?

ELLIOT

(dripping sweat, the mental exertion starting to show)

Well, my only goal is to stay within myself and continue to give a hundred-and-ten percent-- like the rest of these great guys that I'm really proud to be associated with that got us here.

BOB

One last question, it's a little early I know, but after tonight everybody has got to be thinking playoffs and even, dare I say it, NBA championship. How about you?

ELLIOT

Well, we just have to play one game at a time and go out there and give a hundred-and-ten percent and stay within ourselves and show 'em we want it more than they do when the chips-- fall as they may.

BOB

Okay, thanks Elliot Richards and good luck tomorrow night in the Garden against the Knicks.

ELLIOT

Thank you, Don, Bob, I'm just going to go out there and, you know-- give a hundred-and-ten percent and continue to be a role player--

BOB

(cutting him off)

Back to you, Jerry and Dan.

CUT TO:

CUT TO:

69 INT. LOCKER ROOM - MINUTES LATER

69

A few players are still in the locker room getting dressed as Elliot comes out of the shower wearing only a towel. He opens his locker and looks down to see Alison standing there, wearing a press pass, covering the NBA for The Sporting News. He falls in love instantly.

\*

ALISON

Hi, Elliot. Alison Gardner, The  
Sporting News.

\*

\*

She offers her hand to shake, then holds onto his a little too long while making significant eye contact.

ELLIOT

(towering over her)  
Nice to meet you.

ALISON (CONT'D)

I can't tell you how thrilled I am to meet you. I'm not supposed to be back here, but I was just wondering if there was the possibility--

(her eyes drift down to the towel around his waist)  
well, if you might consider doing something exclusive with me-- for the magazine.

ELLIOT

Will I be in it?

ALISON

Of course. See, everyone's going to be writing about tonight's game but I was thinking of something more personal--

(eyes drifting to the towel again)  
more intimate, maybe a one-on-one, just the two of us.

ELLIOT

(not getting it)  
Yeah, right. I'd kill you one-on-one.

The LAST OF THE PLAYERS high-five Elliot and exit. Alison notes that they're now alone in the locker room.

(CONTINUED)

ALISON  
(ingenuously)  
I guess I should go.

ELLIOT  
(smitten)  
You want to talk now?

ALISON  
I'd love to. It's just so exciting  
to be here.  
(the towel again)  
I mean, you must have an enormously  
huge-- talent to do what you do.

ELLIOT  
Well, you go out there and you give  
a hundred and ten percent. You  
want to play good and you hope you  
play good and I think we played  
pretty good tonight.

ALISON  
You were incredible tonight.  
Watching you, I just kept thinking  
how unbelievably big your-- ego  
must be after a game like that.

ELLIOT  
It's not that big, really.

ALISON  
I bet it's pretty big.

ELLIOT  
(struggling to make  
conversation)  
Well, you just gotta stay within  
yourself and show that you want it  
more than they do.

ALISON  
Nobody wants it more than I do,  
believe me. I think you have a  
huge-- and I mean an incredibly  
huge-- future in this league and  
I'd like to be a part of that  
future.

ELLIOT  
Well, you just gotta play one game  
at a time, you know.

(CONTINUED)

ALISON  
I'd do anything to just grab hold  
of your-- career and ride it for  
all its worth.

ELLIOT  
Do you wanna get something to eat?

ALISON  
That sounds-- tremendous.

ELLIOT  
I should get dressed.

ALISON  
I can't wait.

Elliot waits for her to leave or at least turn around but she just stands there looking at his beautifully toned body. Finally he shrugs and drops the towel. Alison's eyes go immediately to his off-camera package.

ALISON (CONT'D)  
(stunned)  
Oh, my God!

ELLIOT  
(suddenly very self-conscious)  
What's wrong?

ALISON  
Nothing. Absolutely nothing. It's  
just a little--

ELLIOT  
(humiliated, covering himself  
with the towel)  
A little what?

ALISON  
There's just this teeny-tiny thing--  
I forgot to do. Something I have  
to write.

ELLIOT  
About me?

ALISON  
Yeah, just a short, little, itty-  
bitty blurb about tonight's game.

(CONTINUED)

ELLIOT

Can I see you after the road trip?

ALISON

Well, I'm working on a really big, huge, enormous story on the NFL, so I probably won't have time.

ELLIOT

I understand. Gotta stay within yourself. Go with what got you here.

ALISON

(backing out)

Right. Right. Well, thanks for your time.

ELLIOT

Bye.

He stands there, alone and forlorn. Then he looks down at his crotch, grabs the red pager from his locker, and angrily hits 5-5-5. Nothing happens. He frowns and tries 7-7-7. Nothing. He stares dumbly at the pager struggling to remember the number, oblivious to the huge reminder taped inside his locker, reading "6-6-6-#." He crushes the pager in his hand.

\*  
\*  
\*

CLOSE ON ELLIOT

His head drops out of frame.

CUT TO:

70 INT. HOSPITAL HALLWAY - DAY

70

Elliot materializes in the hallway, swimming in a suit and tie many sizes too big for him. As he stands there gawking in confusion, the Devil comes out of an intensive care room looking somewhat dishevelled in a tight, short nurse's uniform.

\*  
\*  
\*  
\*  
\*

THE DEVIL

(buttoning her uniform)

Well, at least he died smiling. Nice suit. You going with that whole baggy look now?

\*  
\*  
\*  
\*  
\*

ELLIOT

You really messed me up good.

\*  
\*

(CONTINUED)



THE DEVIL

There's no time for finger-  
pointing, sweetie. We've got work  
to do.

The Devil yanks at Elliot's tie and the whole suit drops away  
revealing Elliot in a male nurse's uniform, complete with  
name tag.

ELLIOT

Work? What are you talking about?

THE DEVIL

Come this way.

She puts a finger to her lips and exits through a door.  
Elliot follows after her, annoyed.

71 INT. HOSPITAL NURSERY - CONTINUOUS

71

The Devil enters, followed by Elliot. ANOTHER NURSE is  
working at a counter just inside the door. A radio on the  
counter plays soothing, quiet music.

THE DEVIL

(to the nun)

Marjorie, they need you upstairs  
right away. Go ahead. We'll hold  
down the fort.

The nurse exits.

THE DEVIL (cont'd)

(to Elliot, grinning)

Come on. Let's have some fun.

The Devil crosses to the bassinets where the newborns are  
sleeping. During the following, she starts switching babies  
from one bassinet to another.

ELLIOT

I'm tired of your kind of fun! I  
just screwed up another wish!

THE DEVIL

What seems to be the problem? I  
heard you played a fantastic game.

ELLIOT

Yeah, you made me really big, but  
you gave me a tiny little winkie!

(CONTINUED)



THE DEVIL

But you know, everybody says size  
doesn't matter.

ELLIOT

It matters to me.

THE DEVIL

Really? Hmmm. Must be a guy  
thing.

(handing him an infant)  
Hold this, would you?

Elliot takes the infant.

THE DEVIL (cont'd)

So you didn't have any fun?

The Devil slips the baby's identification bracelet off its  
leg, then takes the bracelet from another baby's leg and  
switches them around. Elliot is so peeved he's temporarily  
oblivious to what the Devil is doing.

ELLIOT

Yeah, well, the basketball was good  
-- I liked that-- but I was so  
stupid! Alison was right there, I  
could tell she really wanted me,  
but I couldn't think of anything to  
say to her. I felt like an idiot!

The Devil takes another baby out of a bassinet.

THE DEVIL

How awful.  
(nodding toward the newly-  
emptied bassinet)  
Put that in here.

Elliot moves to put the baby into the bassinet.

ELLIOT

It was like I couldn't even--

He realizes what's happening and snatches the baby back.

ELLIOT (cont'd)

What are you doing? Are you crazy?  
You're switching people's babies  
around!

(CONTINUED)

71 CONTINUED: (2)

THE DEVIL

I know. Isn't it a kick?

ELLIOT

What an awful, sick thing to do!  
How do you sleep at night?

THE DEVIL

Oh, don't be such a spoilsport.  
We'll only do this lot.

ELLIOT

No! Think of the lives you'll be  
ruining.

THE DEVIL

(giggling)

Well, that's the whole point.

Elliot starts putting the babies back where they belong.

THE DEVIL

So what if we switch them around?  
This one grows up and embezzles a  
fortune, and this one becomes  
President of the United States.

(to the baby )

Ooh, you naughty little bugger.

(to Elliot)

Why not switch them? It's not like  
anyone's making out on the deal.

ELLIOT

I'm so angry with you. I really  
am.

THE DEVIL

Elliot, I'm just trying to lighten  
things up. What kind of  
relationship are we going to have  
if we can't laugh together?

As she exits, Elliot holds up a BLACK BABY and reads the ID  
bracelet.

ELLIOT

Oh, boy, the Goldbergs are going to  
be surprised.

Elliot corrects the last of the baby mix-ups and follows her  
out the door.

71A INT. HALLWAY - CONTINUOUS

71A

Elliot marches down the hallway. The Devil is at his side.

THE DEVIL

Elliot, please listen to me.

ELLIOT

Why should I listen to you? You turned me into a big doofus.

THE DEVIL

That's easily fixed, you know.

ELLIOT

(angrily)

Well, then fix it. I want to be smart. Really smart. I want to be able to talk good-- I mean, well. I want to be really...uhh, what's the word?

THE DEVIL

Articulate?

An old man, leaning heavily against a walker, shuffles up behind Elliot and the Devil and watches them wordlessly.

ELLIOT

Articulate! Yes, and charming and witty and sophisticated. I want to know everything about everything. And I want to be good-looking - make that great-looking - and popular. And Alison falls madly in love with me.

THE DEVIL

Anything else?

ELLIOT

Like what?

THE DEVIL

Like winkie-wise?

ELLIOT

Oh, yeah. Big, but not practical joke big. Is that clear?

(CONTINUED)

71A CONTINUED:

THE DEVIL

Crystal. Now you just say, "I wish," and I'll fill in the rest.

ELLIOT

Okay. I wish I was really, really sophisticated and articulate and handsome--

THE DEVIL

--blah, blah, blah, blah. You got it, smartypants.

She touches him on the chest. There's a flash and he disappears. The Devil sees the old man staring at her in awe.

THE DEVIL (cont'd)

You won't be needing this anymore.

She yanks the walker from under him and walks away. A beat, then the old man drops out of sight to the floor.

CUT TO:

72 INT. NEW YORK PENTHOUSE - NIGHT

72

A WELL-DRESSED WOMAN (Carol) is kissing Elliot who is now impeccably dressed in a white Armani dinner jacket.

CAROL

Oh, Elliot, it's so wonderful to see you, darling. New York has been so deadly dull without you. Where have you been?

ELLIOT

(incredibly suave)

- Out in the Hamptons, up to my ears in my new book.

CAROL

Another one? You've written four books in three years. What's this one about?

ELLIOT

Same old same old. A critical deconstruction of the Neo-Romantic period in art and literature, from the political and economic perspective of the Industrial

(MORE)

(CONTINUED)

ELLIOT (cont'd)  
Revolution in France, England and  
Germany. I can't even imagine who  
reads this stuff.

DAN  
(in formal African costume)  
The critics apparently. I hear  
it's already won the Pulitzer Prize  
and it hasn't even been published  
yet.

Admiring oohs and aahs from the other GUESTS.

ELLIOT  
Well, you know what they say. A  
Pulitzer Prize and three-fifty will  
get you a *cafe latte*.

As the other PARTY GUESTS laugh appreciatively, Elliot turns  
aside and discreetly adjusts his extremely large organ,  
visibly bulging under his pant leg.

ALISON

standing in a corner in a beautiful evening gown, talking to  
Carol. Alison gazes admiringly at Elliot.

ALISON  
What a charming man. Who is that?

CAROL  
Oh, that's Elliot Richards. He's a  
very successful writer. A very  
successful everything, as a matter  
of fact.

ALISON  
(gasps)  
That's Elliot Richards? I've read  
all his books. He's brilliant. I  
had no idea he was so handsome.

CAROL  
Why don't you go talk to him?

ALISON  
Oh, no, I couldn't. What would I  
say?

CAROL  
I wouldn't worry about it, dear.  
Just let him do the talking.

(CONTINUED)

72 CONTINUED: (2)

Alison takes a deep breath and crosses toward Elliot.

(CONTINUED)



Alison takes a deep breath and crosses toward Elliot.

ELLIOT

regaling the guests with more fascinating conversation.

ELLIOT

(holding up his martini glass)  
It's a common misapprehension that the word "gin" comes from the city Geneva. Actually, the word geneva-- small "g"-- is a corruption of genievre, which is, of course, French for juniper, the wonderful berry that flavors this miraculous libation.

He sips grandly from his martini to the delighted twittering of the guests. Then he notices Alison standing there and smiles suavely, instantly intrigued by her beauty.

ELLIOT (CONT'D)

(to Alison)

Speaking of miraculous, I'm Elliot Richards. How do you do?

ALISON

Oh, I know who you are. I'm Alison Gardner. I just had to tell you how much I loved your novel, "Always Toujours."

ELLIOT

Oh, just a little exercise in existentialism.

ALISON

Well, little to you maybe. I thought it was fantastic. So deep, so tragic, yet so hopeful in an odd way.

ELLIOT

I was just trying to make a simple point, really. Every time I re-read Camus and Sartre, I kept thinking to myself why does the existential dilemma have to be so damned bleak? Yes, we're alone in the universe, yes, life is meaningless and death is inevitable, but is that necessarily

(MORE)

(CONTINUED)

ELLIOT (cont'd)  
so depressing? It just puts the  
burden on us to give life meaning,  
to fill our lives with wonder and  
joy and weirdness and adventure and  
whatever it is that makes our  
hearts pound, our minds expand and  
our spirits soar. Don't you agree?

Alison is practically agog with barely disguised admiration.

ALISON  
(breathless)  
I couldn't agree more. Secular  
Humanism is like a major turn-on  
for me..

Elliot notices a WAITER with a tray full of half-empty wine  
and cocktail glasses.

ELLIOT  
(to the waiter)  
Jeeves, could you set that down for  
a minute? Right here.

Alison and the other guests watch curiously as the waiter  
sets the tray of glassware on the table next to Elliot.

ELLIOT (cont'd)  
For my next number--

He rubs the tops of the glasses one after another, listening  
for the musical tones they make. Then he quickly re-arranges  
the glasses on the tray and transfers liquid from one glass  
to another, tuning them up. The guests twitter  
appreciatively as they see what he's doing.

ELLIOT (cont'd)  
Don't get excited. In the world of  
stupid party tricks, this one is  
somewhere just below balloon  
animals.

He hits a clinker, frowns, then sips a bit of the drink.  
Everybody laughs at his cleverness.

ELLIOT (cont'd)  
And now, without further ado, the  
scherzo movement from Mozart's  
Third Concerto for Dirty Dishes.

A burst of laughter, then awed silence as Elliot masterfully  
plays a very complicated classical piece by rubbing the rims

(CONTINUED)

72 CONTINUED: (4)

of the glasses. It sounds great. Alison claps her hands in delight as he finishes the brilliant performance. \*

Elliot stands up and bows to the applause of the other guests, then looks meaningfully at Alison.

ELLIOT (cont'd)  
You look flushed, Alison Gardner.  
Would you like to step out on the terrace?

He offers his arm, she takes it and they stroll out together.

CUT TO:

73 EXT. THE TERRACE - CONTINUOUS

73

The lights of the city are twinkling all around them, the sky is filled with stars and they are alone. Alison can hardly contain her joy. She rushes to the railing and looks out at the city.

ALISON  
This is so completely wonderful!

ELLIOT  
The city?

ALISON  
The city, the party-- being here with you.

Elliot somehow has produced a bottle of champagne and two glasses.

ELLIOT  
(pouring)  
You know, Dom Perignon, the Benedictine monk who invented champagne, said he'd captured the stars in a bottle.  
(handing her a glass)  
Would you like to taste the stars?

ALISON  
Mmmm, yes.

ELLIOT  
(toasting)  
To youth and beauty and all good things.

(CONTINUED)

ELLIOT (CONT'D)

(looking up at the sky)

Oh, look. Venus is really bright tonight. There, just over the park.

He stands right behind her and directs her gaze, his face close to hers.

ALISON

Oh, yes, I see it. It's so bright.

ELLIOT

The Romans worshipped Venus in their typically overwrought way, but I always thought the Greek Aphrodite myths were much more interesting. They have such a lovely Hellenic spin, don't you think. Do you speak classical Greek?

ALISON

No, I'm afraid I don't.

ELLIOT

(surprised)

Really. Well, they called her Aphrodite Ourania, "heavenly love," and Anadyomene, the "goddess who emerges from the salt waves," and Pelagia, "she of the sea," but my favorites are Aphrodite Kallipygos or Aphrodite Kalligloutos, "she of the beautiful buttocks."

ALISON

When I think of Venus I always picture that wonderful Bouguereau painting in the Musee d'Orsay in Paris.

ELLIOT

Ah, Paris. Combien faut-il de français pour changer une ampoule?

\*  
\*

(CONTINUED)

ALISON

Trois. Le premier pour visser  
l'ampoule, le deuxième pour  
déboucher le vin, et, enfin, le  
troisième pour couper le fromage.

\*  
\*  
\*  
\*  
\*

They laugh together and instinctively move a little closer to each other.

ELLIOT (CONT'D)

Well, they say alcohol is a  
disinhibitor and it seems to be  
working very well on me.

ALISON

(breathless)

Me, too.

ELLIOT

(moving even closer)

What an exquisite feeling. Every  
cell in my body just wants to reach  
out and touch someone.

ALISON

Yes, it's incredible, isn't it?

ELLIOT

(seductively)

The physiology of touch. Just  
below your epidermis, concentrated  
in your fingertips, the palms of  
your hands, the soles of your feet,  
the clitoris, the nipples, the  
penis, the lips, the tongue--  
thousands and thousands of tiny  
little Meissner's corpuscles,  
deliciously sensitive to the  
slightest caress, sending all those  
little endorphin-producing pleasure  
messages to the hypothalamus, the  
primitive brain.

ALISON

I'm tingling all over.

They are almost nose to nose now, lips almost touching,  
electricity sparking between them.

ELLIOT (CONT'D)

You know the largest organ in the  
human body?

(CONTINUED)

73 CONTINUED: (3)

73

ALISON  
I can guess.

(CONTINUED)



73 CONTINUED: (3)

73

ALISON

I can guess.

ELLIOT

You'd be wrong. It's your  
integumentary system.(stroking her bare neck and  
shoulders)Your creamy, soft, and completely  
desirable skin.

ALISON

(weak with desire)

Can we go to your place?

ELLIOT

*Mais certainment.*

CUT TO:

74 INT. ELLIOT'S UPTOWN APARTMENT - LATER

74

The door opens, Elliot turns on the light and ushers Alison  
into the beautifully decorated living room.

ALISON

(noting the decor)

This is so perfect! Everything  
here absolutely screams Elliot  
Richards.\*  
\*  
\*

ELLIOT

Actually most of the screaming  
takes place in the bedroom. May I?\*  
\*  
\*He sweeps her up into his arms and carries her through the  
living room toward the bedroom door.

CUT TO:

75 INT. BEDROOM - CONTINUOUS

75

The room is dark. Elliot enters carrying Alison and lays her  
down on the bed. Suddenly, the lights come on and a young  
man, LANCE, sits up in bed.

LANCE

What the Hell are you doing, Mary?

ELLIOT

(stunned)

Who are you?

(CONTINUED)

LANCE

Don't you play games with me, Mr. Richards. I'm in no mood. I went to Kevin's to watch "The Women" on AMC and his new little boy-toy splashed ginger ale on my suede vest. I've been out of my mind all night.

ELLIOT

You live here? With me?

LANCE

If I wasn't so busy thinking about my vest, I'd be very hurt right now. Who's your little friend?

ELLIOT

Oh, my God! I'm gay!

ALISON

Maybe I should be running along.

ELLIOT

No, wait. This is a mistake. I'm not gay.

LANCE

Oh, really?

ELLIOT

(to Alison)

I'm not. Honestly. I swear it.

LANCE

Then who was in the Broadway cast of "The Pajama Game?"

ELLIOT

(without missing a beat)

Janis Paige, John Raitt and Eddie Foy, Jr. I assume you mean the original cast, because there was a revival in 1973 that starred Hal Linden and Barbara McNair-- I am gay!

LANCE

I rest my case.

(CONTINUED)

ALISON

(heading for the door)

Well, I had a wonderful evening--  
for the most part. And believe me,  
I'm not judgemental in the least.  
God knows, I've had feelings about  
other women--

\*  
\*  
\*  
\*

ELLIOT

Wait! I can prove I'm not gay.  
Kiss me!

LANCE

Oh, this is just sad.

ELLIOT

Be quiet, bitch!

(to Alison)

Please let me kiss you. Remember  
the champagne and the corpuscles?

ALISON

Okay, Elliot. Kiss me.

Elliot puts his arms around her, bends her back and gives her  
the longest, most romantic kiss ever. Then the kiss ends.

ELLIOT

(defeated)

I'm gay. Thanks for dropping by.

ALISON

Good night.

As Alison exits, Lance starts nagging Elliot.

LANCE

You've been drinking, haven't you?  
This is just like the night you had  
all those Brandy Alexanders and you  
ran all over Fire Island singing  
"Evergreen" at the top of your  
lungs.

Elliot sits disconsolately on the bed, ignoring him.

THE DEVIL

enters the bedroom dressed in a negligee carrying a tray with  
an assortment of bedtime snacks and drinks.

(CONTINUED)

LANCE

Hello? What is this now, Penthouse  
Pet of the Month?

The Devil points a finger at Lance and he explodes in a cloud  
of red feathers. \*

THE DEVIL

(cheerful)

Well, alone at last. I thought  
they'd never leave.

ELLIOT

(really down)

What's all that?

THE DEVIL

(hopping into bed)

I don't know, I just thought we've  
got this fabulous apartment all to  
ourselves, and we never really get  
to spend any quality time together.

ELLIOT

(suspicious)

Why do you want to spend time with  
me?

THE DEVIL

Because I like you, silly.

ELLIOT

You do? Really?

THE DEVIL

(pulling him down next to her)

Yes, I really do.

(breathing in his ear)

You're really starting to grow on  
me.

She starts rubbing his chest, then they both look down at his  
crotch.

ELLIOT

Oh, is that what this is about?  
Well, forget it. I'm gay, or  
haven't you heard?

(CONTINUED)

THE DEVIL

(sympathetic)

Oh, right. Things haven't really been working out, have they?

ELLIOT

(sitting up)

No, they have not, thanks to you.

THE DEVIL

(eating popcorn)

Well, to tell you the truth, I think you've been going about this the wrong way.

ELLIOT

Apparently.

THE DEVIL

May I suggest something?

ELLIOT

No.

THE DEVIL

(continuing anyway)

Okay. All your wishes are about trying to be good. You have this idea in your head that if you can just be good enough or intelligent enough or handsome enough people will like you. Well, you have to forget what people think of you. It doesn't work that way, baby. Haven't you noticed? It's the bad boys the girls really go for. The badder the better. I'm telling you, this is something I know about. The sinners are having all the fun.

ELLIOT

(glum)

I'm sure not having any.

THE DEVIL

So cut loose! Go for it, Elliot. You only live once. You might as well enjoy the ride.

ELLIOT

What exactly did you have in mind?

(CONTINUED)

75 CONTINUED: (5)

75

## THE DEVIL

Three little words: sex, drugs, and  
rock and roll. Pop star, baby.

## ELLIOT

Yeah, I wish.

The Devil smiles and there is a blinding flash as we

CUT TO:

76 INT. AMPHITHEATER - NIGHT

76

Ten thousand SCREAMING FANS are bouncing and gyrating to the  
mind-numbing din of the band on stage.

77 THE STAGE

77

Elliot is the long-haired, burned-out, dissipated lead singer  
and guitarist of an incredibly popular apocalyptic-Goth-  
grunge-metal band; Stone Cold Dead. He looks like a  
combination of Kurt Cobain, Jim Morrison and Sid Vicious with  
the moves of Mick Jagger. As he howls the lyrics to his big  
hit, "Fuck Me to Death," he prances around the stage holding  
his crotch and swigging from a bottle of Wild Turkey.

78 THE AUDIENCE

78

Girls in the crowd are tearing off their clothes, trying to  
rush the stage. Fans are pelting him with pills and joints.

79 THE STAGE

79

A big bong comes flying up from out of the crowd. Elliot  
casually catches it with one hand, takes a long pull, and  
belches up an incredible cloud of smoke. He tries to sing a  
little more, hits a few discordant notes on the guitar,  
wiggles his whammy bar, then staggers off stage in the middle  
of the song. The band continues without him, oblivious to  
his absence.

CUT TO:

80 INT. BACKSTAGE - CONTINUOUS

80

Elliot comes off the stage and starts shouting in a thick  
British accent.

## ELLIOT

(enraged)

My fucking guitar is out of tune!

(CONTINUED)



80 CONTINUED:

ROADIES AND ENTOURAGE duck as he wildly smashes his guitar into an expensive dimmer board, hammering it to pieces.

HIS MANAGER (Bob) and a RECORD COMPANY EXEC (Dan) rush over to kiss his butt and blow smoke. The Record Exec constantly talks into his cell phone headset.

\*  
\*  
\*

MANAGER  
(also British)  
I'm sorry, Elliot. I can't believe this.  
(to everyone in general)  
What is this, amateur night?

RECORD EXEC  
(into his cell phone)  
Find out who tuned Elliot's guitar  
and fire the son-of-a-bitch!

\*  
\*

ELLIOT  
This is so fucking unprofessional!  
Call me when you fucking get it  
together, mate.

He takes another swig of Wild Turkey and pushes through the hangers-on, heading for his dressing room, breaking TV monitors and sound equipment along the way. Elliot's principal groupie, a STONER DUDE, follows him for the rest of the sequence.

\*  
\*  
\*

STONER  
Dude, seriously.

\*  
\*

CUT TO:

81 INT. DRESSING ROOM - MOMENTS LATER

81

The room is a total wreck, clothes strewn everywhere, uneaten meals and empty liquor bottles, ashtrays overflowing, broken dishes, bunches of expensive flowers on the floor. Elliot bursts in and finds Alison overdosing on pills, washing them down with bourbon, while a bored PHOTOGRAPHER (the Devil) takes pictures of her suicide attempt. Alison is a cross between Courtney Love and Janis Joplin, a British rock and roll skank, anorexically thin and pale. (Note: Elliot and Alison both chain-smoke cigarettes through the entire scene.)

ELLIOT  
Alison! What the fuck are you  
doing?

(CONTINUED)

81 CONTINUED:

81

ALISON  
(laughing and crying at the  
same time)  
Leave me alone! I just want to  
fucking die!

(CONTINUED)

He rushes over to her and puts his fingers down her throat, pulling out hundreds of pills, then actual pill bottles.

ELLIOT  
(frantically)  
Don't die, baby. Please don't die.

ALISON  
(coughing and sputtering)  
I love you, Elliot.

ELLIOT  
(now also crying)  
I love you too, Alison.

They embrace, both blubbering, then Elliot pushes her away and slaps her hard.

ELLIOT (CONT'D)  
Don't you ever fucking try that again, you fucking cunt!

Alison slaps him right back.

ALISON  
Don't you fucking tell me what to do! I can kill myself if I want to.

They look at each other and both start crying again. CAROL, a bored hairstylist, starts doing their hair. \*

ELLIOT  
I fucking love you, baby.

ALISON  
I love you, too.

ELLIOT  
You're so fucking beautiful.

She drinks from her bottle of bourbon and lets the whiskey dribble down her chin and onto her shirt. Elliot starts licking it off her, then they segue into lots of sloppy tongue-kissing.

ALISON  
(wrecked)  
Oh, baby. I want you so bad.  
After the concert, I want you to meet me back at the hotel.  
(MORE)

(CONTINUED)

81 CONTINUED: (3)

81

ALISON (cont'd)

Elliot's so fucked up he won't even  
know I'm gone.

(CONTINUED)

ELLIOT

What the fuck are you talking about? I am Elliot.

ALISON

Who?

ELLIOT

Me. I'm Elliot.

ALISON

Oh, yeah. You are.

They both start to laugh, then Elliot turns suddenly serious.

ELLIOT

I love you. I just fucking love you.

He sweeps all the trash off the table, lays her back on it and climbs on top of her, fumbling with her clothes. Then he goes suddenly still.

His manager and the record exec enter and see him lying there on top of Alison.

MANAGER

What's wrong with Elliot?

She shoves his limp body off onto the floor.

ALISON

I think he fucking croaked.

RECORD EXEC

Oh great.

(into phone)

I think Elliot is dead. We may have to rethink the tour.

The hairstylist continues to work on unconscious Elliot's hair while the photographer starts taking pictures of his body.

MANAGER

(checking his pulse)

Nah, he's okay. He's just resting. This usually brings him right around.

He starts slapping Elliot.

(CONTINUED)

81 CONTINUED: (5)

81

ALISON

No, let me.

She starts slapping him hard, then starts punching him. Two  
big roadies pull her off.

(CONTINUED)



MANAGER

A little oxygen will just perk him right up.

The manager finds an oxygen tank among the debris and puts the mask on Elliot. Elliot wakes up and struggles to his feet.

ELLIOT

I'm so fucking hungry. Get me some fucking food.

RECORD EXEC

(indignant)

Could somebody please get the man some food? He's starving here.

MANAGER

What can we get you, mate?

ELLIOT

I want a big fucking lobster, about six pounds.

ALISON

(holding up a big lobster)  
You already got one.

ELLIOT

Fuck that lobster.

Alison looks at the lobster, considering it, then shakes her head.

ELLIOT (CONT'D)

And I want a big fucking steak and a-- a Grand Marnier creme brulee.

MANAGER

(sheepish)

Uh, it might be a little hard to find a Grand Marnier creme brulee this time of night, love.

Elliot rips off the oxygen mask.

ELLIOT

(in a petulant rage)

Oh, well, then fuck me! I work like a fucking whore to make everybody happy but when I ask for something simple like a fucking

(MORE)

(CONTINUED)

81 CONTINUED: (4)

81

ELLIOT (cont'd)

Grand Marnier creme brulee, it's just too fucking much to ask, isn't it, love? Well, just cancel the whole fucking order.

Alison drops to her knees in front of him and starts pulling at his fly.

ALISON

Let me make it all better, baby.  
Let momma make it all better.

Elliot starts storming around the room with Alison on her knees, hanging on to his hips.

ELLIOT

See this? This is real love. You fucking lot don't know the meaning of the word let alone the fucking concept.

(to Alison)

Get off your knees, baby. I love you.

ALISON

I love you too, baby.

They kiss, then they both drink from their whiskey bottles, then Elliot pushes Alison away roughly.

ELLIOT

Stop clinging. You're just too fucking clingy.

Alison starts popping pills again. Elliot starts to light up another cigarette.

MANAGER

(timidly)

Elliot, love, we probably shouldn't smoke with the oxygen tank open.

ELLIOT

Fuck oxygen! Fuck all the bloody elements!

82 THE HALLWAY

82

is rocked by an explosion from the dressing room. Elliot staggers out. His hair is singed and standing straight up. The record exec staggers out next, his suit shredded, and follows Elliot back to the stage area.

(CONTINUED)

82 CONTINUED:

RECORD EXEC

Elliot, we really should talk about  
New York when you get a minute. I  
have Yankee Stadium on hold.

ELLIOT

Fuck Yankee Stadium.

RECORD EXEC

Uh-huh, uh-huh.

(into the phone)

Elliot's having second thoughts  
about Yankee Stadium.

83 BACKSTAGE

83

Without missing a stride, Elliot grabs a guitar from a  
waiting roadie and goes right back out on stage.

84 THE STAGE

84

The band is still playing the same song. Elliot hits a  
deafening off-beat chord, prances around a bit, then throws  
up on the drummer. The crowd goes crazy as he staggers to  
the apron of the stage and screams at the crowd.

ELLIOT

(drooling)

Fuck you! I fucking love you all.

Then he dives off the stage into the mosh pit.

THE CROWD

Instead of catching him, the fans step aside and let him fall  
painfully to the floor.

ELLIOT

(face down on the floor)

Bloody hell.

Then the fans lift him high in the air and start passing him  
over their heads around the amphitheater.

85 HIGH ANGLE

85

We see Elliot as he seems to float around above the heads of  
the audience. He looks completely catatonic. He takes out  
the red pager and wearily hits three sixes-#.

CUT TO:

86 INT. SYNEDYNE TECHNICAL SUPPORT DIVISION - DAY

86

Elliot comes shambling into work a half-hour late and heads for his cubicle. He looks exhausted and hungover. The other Technical Support Advisors are all busy taking calls. His SUPERVISOR confronts him.

SUPERVISOR  
You're late, Richards.

ELLIOT  
I know, sir, and I'm very sorry.  
It won't happen again.

SUPERVISOR  
See that it doesn't. I don't think  
a person with your extremely  
limited personal and professional  
skills can afford to push the  
envelope, if you know what I mean.

ELLIOT  
Yes, sir. Thank you, sir.

The supervisor walks off and Elliot falls into his chair. Bob walks past and stops to tease him for the benefit of Carol, Dan and Jerry who watch from their work stations.

BOB  
Hey, Elliot! What's up, dudester?  
What say we hit the clubs later and  
pick up on some of the chickettes?

ELLIOT  
Screw you, Bob.

Dan and Carol exchanged surprised looks.

BOB  
(shocked)  
Okay.

Bob moves on, leaving Elliot alone in his cubicle. He turns to his computer and logs on.

87 THE SCREEN

87

The Synedyne logo screen-saver dissolves to the face of the Devil.

(CONTINUED)

87 CONTINUED:

THE DEVIL

(excited)

So tell me. How was it? I'm dying to know. You and Alison were all over the tabloids this morning.

ELLIOT

(hisses)

What are you doing here?

THE DEVIL

Just think of me as a computer virus.

ELLIOT

I think of you as a plague.

88 THE OTHER WORKERS

88

There is a general groan and buzz of confusion from all the TSAs as the whole computer system goes down at once. Everyone stands up in their cubicles and looks around helplessly.

CAROL

Oh, that's just great. The whole system crashed.

89 ELLIOT

89

The Devil is still on his screen.

ELLIOT

Nice going. Now could you please get off my screen? I have work to do.

THE DEVIL

Ooh, aren't we grumpy this morning? Anything I can get you? Big lobster maybe? Grand Marnier creme brulee.

(she snickers)

ELLIOT

I'm going to count to three then I'm going to delete you.

(CONTINUED)

91 CONTINUED: (2)

91

THE DEVIL (cont'd)  
your next wish and get on with it,  
for Pete's sake.

92 ELLIOT'S CO-WORKERS

92

They watch stunned as Elliot shouts at his computer.

ELLIOT

No. That's it! I've had it with  
you! The whole deal is off!

He shuts down his computer, then storms out of the office.

CUT TO:

93 EXT. CATHOLIC CHURCH - DAY

93

An inspiring Gothic cathedral, its spires reaching toward  
Heaven. Elliot rushes up the stairs and into the church.

CUT TO:

93A INT. CATHOLIC CHURCH - DAY

93A

Elliot sits in a front pew. Heavenly light streams through  
the stained glass windows of the magnificent cathedral. A  
Priest approaches him.

PRIEST

Are you all right, my son?

ELLIOT

I need help.

PRIEST

Would you like to make a  
confession?

ELLIOT

Not really. The thing is-- I need  
to talk to God.

PRIEST

That is the power of prayer, my  
son. Just say what's in your heart  
and He hears--

ELLIOT

No, no, you don't understand. I  
mean, I really have to talk to Him.  
Now. It's urgent.

(CONTINUED)



101 INT. CLUB DV8 - CONTINUOUS

101

It is perpetually night in here, as the disco lights continue to flash and the music keeps pounding. But now, as Elliot walks through the crowd, he sees nothing but horror. Noxious gasses seep up through the floor. The go-go dancers in their cages are emaciated old women. The exhausted party-goers, the flesh rotting off their bodies, are forced to keep dancing by DEMONIC BOUNCERS with electric cattle prods.

A particularly miserable-looking WRETCH reaches out and clutches Elliot's arm. Elliot gasps in horror.

THE WRETCH

(beseeching)

Save yourself. For God's sake,  
save yourself!

The Devil suddenly appears by Elliot's side.

THE DEVIL

Excuse us.

The Devil pries his hand off Elliot but the poor wretch's arm breaks off in her hands.

THE DEVIL

Whoops!

(with false gaiety)

Party on, people! Woo-woo!

CUT TO:

102 INT. DEVIL'S OFFICE - MOMENTS LATER

102

She enters with Elliot and closes the door behind them.

THE DEVIL

(stepping behind a lacquered  
screen)

Pathetic, aren't they? Everybody  
wants to go to the party, --

103 THE LACQUERED SCREEN - A MOMENT LATER

103

She steps back out, now wearing diaphanous white robes and beautiful wings. A golden halo floats above her head.

THE DEVIL

--but nobody wants to pay the  
piper.

(CONTINUED)

ELLIOT  
(amazed)  
Are you--

THE DEVIL  
Don't get excited. It's just a  
Halloween costume. Last year I  
went as a Spice Girl but there were  
so many. Anyway, Elliot my  
darling, have you thought of your  
last wish?

ELLIOT  
No.

THE DEVIL  
Well, I hate to put a big rush on  
this but there is a time limit.  
Read the contract.

The contract, thicker than a New York phone book, falls from  
nowhere and lands on the desk with a big thump.

ELLIOT  
I don't really want another wish.

THE DEVIL  
(primping in the mirror)  
That's funny. Do you think the  
halo is too much?

ELLIOT  
No, really. I don't want it.

THE DEVIL  
What do you mean, you don't want  
it? You get seven wishes.

ELLIOT  
There's nothing I want. Well,  
there are things I want, but not  
anything you can give me.

THE DEVIL  
What is that supposed to mean?

ELLIOT  
Well, last night I was lying there  
in jail talking to this guy and I  
realized that wishing just doesn't  
work. All my life I wished I was  
better looking or richer or more  
(MORE)

(CONTINUED)

103 CONTINUED: (2)

ELLIOT (cont'd)  
talented or successful, whatever.  
And I thought wouldn't it be great  
if someone could just wave a magic  
wand and make it happen. But I  
know now it doesn't happen by  
magic.

THE DEVIL  
I think I'm going to be sick.

ELLIOT  
And I'm starting to think that it  
isn't really that important how far  
we get in life anyway. It's how we  
get there that really matters.

THE DEVIL  
You know, that is so inspiring. I  
never looked at it that way. You  
mean, what's really important are  
the things you can't buy. The  
gifts of the heart are the real  
treasures.

104 NEW ANGLE

104

An organ rises up out of the floor and the Devil starts  
playing "You'll Never Walk Alone."

THE DEVIL (CONT'D)  
(with mock inspiration)  
It isn't the size of the dog in the  
fight, it's the size of the fight  
in the dog. When the going get's  
tough, the tough get going. You're  
so profound, Elliot. Why don't you  
just give me a BIG FUCKING BREAK!

105 THE DEVIL

105

morphs into her most monstrous form and rises up over Elliot,  
twelve feet tall, with red eyes, sharp fangs, claws, horns,  
and scaly bat wings-- a real horror show.

THE DEVIL (CONT'D)  
(roaring)  
Stop fucking around! Make your  
last wish!

ELLIOT  
(terrified)  
I won't!

(CONTINUED)

105 CONTINUED:

105

THE DEVIL

Oh yes, you will!

ELLIOT

You can't make me!

106 ANGLE ON DEVIL

106

The Devil waves his claw and suddenly the walls blow out, the floor drops away all around him and Elliot is standing on the brink of Hell, almost engulfed in flames, the hot wind roaring in his ears. As Elliot struggles to maintain his balance, he sees miserable party-goers plunging into the fiery abyss. Then he cringes in terror as the Devil rises up to a height of 50 feet and spreads it's leathery wings. The Devil slams a TRIDENT down, narrowly missing Elliot. As the ground around him starts to crumble, Elliot desperately grabs one of the prongs of the trident and hangs on as the Devil lifts him into the air.

THE DEVIL

(shouting into his face)

I'm telling you for the last time!  
Make a wish or die right now, you  
sniveling human wretch!

ELLIOT

Okay, okay!

The Devil cocks an ear.

ELLIOT (cont'd)

I wish that Alison has a happy  
life!

The monstrous devil freezes, the trident disappears and  
Elliot falls out of frame.

107 INT. DEVIL'S OFFICE - MOMENTS LATER

107

Elliot lands with a thud. He looks around and sees that the office is restored to its original condition. The Devil enters, once again her normal size and appearance, brushing little bits of brimstone and ash from her hair and clothing.

THE DEVIL

Well, that's a deal-breaker. I  
guess I underestimated you. You  
are one cagey guy.

ELLIOT

What?

(CONTINUED)

107 CONTINUED:

THE DEVIL

You read the contract, didn't you?  
Giving your wish to someone else.  
Article 154, paragraph 9,  
subsection 3.

ELLIOT

Really? I didn't know. I just--  
so does that mean I keep my soul?

THE DEVIL

Yes, you keep your soul, whatever  
the hell that is. Happy now?

ELLIOT

(can't believe it)  
This is real? You're not just  
playing with me?

THE DEVIL

No, I'm not playing. I thought we  
were going to spend eternity  
together, but I guess I just wasn't  
appealing enough for you.

Her eyes fill with tears.

ELLIOT

Oh, hey, it's not that. You're  
very appealing-- this way. The big  
horny red guy was-- you know--

THE DEVIL

(wiping her eyes, laughs)  
I can still turn it on when I have  
to. You should've seen your face.

ELLIOT

(humoring her)  
Oh, yeah, you were really--  
(shivers)  
horrifying.

THE DEVIL

Now who's patronizing who? I don't  
suppose I could interest you in  
another seven wishes.

ELLIOT

No, but thanks. You really taught  
me a lot actually.

(CONTINUED)



107 CONTINUED: (2)

THE DEVIL

Glad I could help. That makes me  
feel ever so much better. Now get  
out before I turn you into a bug.

Elliot smiles at her and she smiles back in spite of herself.

THE DEVIL (CONT'D)

Go!

He exits.

CUT TO:

108 EXT. SYNEDYNE BUILDING - MORNING

108

Elliot comes walking to work with a new look of calm and well-being. He holds the door for Carol. She hesitates, expecting the typical Elliot onslaught.

ELLIOT

(coolly)

Hi, Carol. How are you?

She looks in his eyes and notices some profound change in him.

CAROL

(baffled)

Fine, Elliot. I'm fine.

ELLIOT

Good.

They enter the building.

CUT TO:

109 INT. SYNEDYNE TECHNICAL SUPPORT DIVISION - LATER THAT MORNING

109

Elliot is on the phone assisting a customer. He is relaxed and unhurried, just doing his job and doing it well.

ELLIOT

I don't think the problem is in the  
software. Try going into your  
control panels, in the sub-menu for  
memory, see if you can allocate  
more memory to the RAM cache. If  
that doesn't work, call me back, my  
name is Elliot and I'll be here

(MORE)

(CONTINUED)



109 CONTINUED:

109

ELLIOT (cont'd)  
until five. Okay?... Great. Good  
luck.

He looks up and sees Alison crossing the room with a stack of papers. He gets up and crosses after her, but Dan intercepts him.

DAN  
(reluctantly)  
Hey, Elliot. I hate to ask you but  
we're supposed to play basketball  
after work and one of our guys  
can't make it. You want to play?

ELLIOT  
No, thanks, Dan. I think I have  
plans. And besides, you and I both  
know I really stink. Maybe some  
other time.

He hurries after Alison, leaving Dan standing there  
nonplussed.

CUT TO:

110 INT. RECEPTION - MOMENTS LATER

110

\*

Elliot catches up with Alison. He's nervous and excited, but  
not hyper.

ELLIOT  
Alison? Hi.

ALISON  
(blankly)  
Hi, uh--

ELLIOT  
Elliot. Elliot Richards. We've  
met a couple of times.

ALISON  
Oh, yes, I remember. How are you?

ELLIOT  
Great. I'm just great. Well, I'm  
exaggerating. I'm good.

She laughs.

ELLIOT (CONT'D)  
The thing is, we've been working  
here together for the last four  
(MORE)

(CONTINUED)

110 CONTINUED:

ELLIOT (cont'd)  
years and I've always noticed you  
and thought you looked like a very  
interesting person.

ALISON  
(blushing a little)  
I don't know how interesting I am.

ELLIOT (CONT'D)  
Well, the truth is I don't know you  
and you don't know me, but I think  
if we did get to know each other  
there's a chance we just might hit  
it off. So I guess I'm wondering  
if maybe sometime you want to get  
together for coffee or something--  
no pressure-- and, you know, see  
how it goes?

ALISON  
That's really so nice of you. But  
I'm seeing someone and, well--

ELLIOT  
(terribly disappointed but  
holding up)  
I thought you might be. Just  
thought I'd ask. And if by any  
chance things don't work out with  
the other guy--

ALISON  
Well, actually, you're really not  
my type. But thanks again for  
asking.

ELLIOT  
My pleasure. See you around, I  
guess.

ALISON  
(cheerfully)  
Okay.

Elliot gives a little wave and watches as she walks off down  
the hall. Then he sighs deeply and goes back to work.

CUT TO:

111 EXT. ELLIOT'S APARTMENT BUILDING - LATE AFTERNOON

111

Elliot comes home from work and notices a moving van parked  
at the curb. Elliot goes to the front door of the building

(CONTINUED)

then steps aside as MOVERS pass him carrying a large armchair into the vestibule.

ELLIOT

(to the movers)

New neighbors, I guess.

MOVER

I guess.

Elliot is just about to enter as the new neighbor comes down the stairs and out the door. She is a tall, thin, somewhat gangly, female version of Elliot, goofy but cute in an oddly attractive way. Her name is NICOLE.

NICOLE

Oh, hi. You must be the boy next door.

(she laughs)

Cool. Want to give me a hand?

Elliot just stares at her for a moment, immediately attracted to her.

NICOLE (CONT'D)

Ablar Inglais? Sprechen Sie English?

ELLIOT

(snapping to)

Sorry. Hi. I'm Elliot Richards.

NICOLE

(giving him a firm handshake)

Nicole DeLarusso. Don't call me Nicky.

ELLIOT

(laughs)

Okay.

NICOLE

So you going to give me a hand or what?

ELLIOT

Yes, sure, no problem.

He bends down to pick up some of her stuff and notices her stereo speakers.

(CONTINUED)

111 CONTINUED: (2)

111

ELLIOT (CONT'D)

No way! You have the new  
Ingebritzens? So do I!

NICOLE

You're kidding! The best, right?

ELLIOT

Absolutely.

(a pregnant pause)

You want to come over later and  
listen to some music? I could make  
dinner. Then you wouldn't have to  
cook.

NICOLE

(she really likes him)

Sure. That would be great.

Elliot picks up a bunch of her stuff and follows her into the  
building.

NICOLE (CONT'D)

So, Elliot, got a girlfriend?

As they walk into the building, we pan up and up through the  
fluffy white clouds in a bright blue sky to find,

112 THE DEVIL

112

sitting on the highest cloud, now dressed in white with real  
wings and halo. With her is Elliot's cellmate, an Angel in  
disguise. They look down on their handiwork, smile proudly  
and shake hands.

FADE OUT:

THE END