

**SLEEPING IN
A Pilot**

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"SLEEPING IN"

A Pilot

ACT ONE

FADE IN:

EXT. NEW YORK CITY STREET

It's a cold, winter day. You can feel the sting of the wind whipping around the city's buildings. The CAMERA PANS down the frozen, almost deserted street until we land on a group of six homeless, hapless men, huddled together in a doorway, trying to stay warm. It's an eclectic bunch. There's DONNY, a black man in his sixties. He's the wise old sage of the bunch, or at least fancies himself as such. HERC is a mute, iron-pumping giant of a man, who is as sweet as he is large. Just don't mess with any of his friends. There's CRAZY, a fiery John Leguizamo type, who howls at the moon and acts berserk every chance he gets. He's not really crazy, well, maybe a little. There's PERL, a pensive, long-haired man in his fifties, who always carries a violin with him, though he's never once played for these guys. He doesn't say much, but when he speaks the others really pay attention. There's BILLY, who spends all his non-begging time exercising any way he can. He may be homeless, but he considers his body a temple, and is therefore selective when pillaging through the city's garbage. And then there's MIKE, a nice looking guy in his late 30s. He is the gentle, intelligent, soft-spoken, unwitting leader of the bunch. These six disparate men are friends for life.

Donny raises a bottle of Thunderbird and toasts.

DONNY

Hey, Giuliani, look who's back on the streets! Thank you, Mayor Bloomberg!

BILLY

(freezing)

We sure showed him, huh?

CRAZY

Up yours, Rudy!

DONNY
I'll drink to that.

Donny downs the rest of the bottle. Crazy holds out his hand for a taste.

DONNY (cont'd)
Sorry, Crazy. It's on empty.

CRAZY
Well, then I better go to the ATM.

DONNY
You do that.

Crazy gets up and goes up to a woman walking by. He screams:

CRAZY
LADY! GIVE ME SOME MONEY!

She gives him a dirty look and moves off. Crazy shrugs and goes back to the doorway.

DONNY
How'd it go?

CRAZY
I forgot my PIN number.

Billy, who has been doing sit-ups throughout, gets up.

BILLY
Let me show you amateurs how to make a living in this cruel city.

Billy spots a BUSINESSMAN and goes up to him, affecting a limp.

BILLY (cont'd)
Hey, Buddy. Can you spare some change for a wounded Vietnam vet?

BUSINESSMAN
Vietnam vet, huh? What division were you in?

Billy immediately turns around and heads back to the safety of his friends.

CRAZY
Thanks for the lesson, Billy Boy.

BILLY
I had him going for awhile.

CRAZY

Well, I need a drink. If I don't get one
(very dramatic)
I...might...just...die. OH GOD!!!

MIKE

(heavy sigh)
Fine.

CRAZY

(happy)
Thanks, Mikey.

Mike ventures out of his warmth, spots a well-dressed MAN,
and approaches him.

MIKE

Excuse me, Sir. It is not my nature to
bother people, but do you...

MAN

What?! Do I what?! Have some money to
spare? Money I worked hard for so I can
give it to you? Is that what you were
going to ask me? Huh? Is it?

Mike pierces him with his eyes.

MIKE

In my travels, I have found that sarcasm
is a desperate attempt to cover up one's
inadequacies and insecurities.

They stare at each other for a moment.

MAN

How's five bucks sound?

MIKE

Like Ella Fitzgerald on a sunny day.
Thank you.

Mike takes the five dollar bill from the humbled man, who
then walks off. Mike returns to his friends. Crazy applauds.
Herc points at Mike, indicating, "You are the man." Donny
just shakes his head.

DONNY

It's best not to talk down to them,
Mikey.

MIKE

I did it for his own good. Besides.

Mike waves the five dollar bill. The others nod in acknowledgement. Crazy starts howling at the non-existent moon. Billy is again doing sit-ups.

BILLY
Hey, Mike, think you could spring for a
Balance bar?

MIKE
Honey peanut or raspberry yogurt?

BILLY
Surprise me.

DONNY
Jesus, what kind of homeless people am I
associating with?

MIKE
Crazy?

Crazy stops howling.

CRAZY
Non-fat, no foam cappuccino. Oh, and make
it decaf, wouldya? I need to sleep today.

MIKE
Got it.
(A la "The Terminator")
"I'll be back."

It's actually a good impression, but no one reacts.

MIKE (cont'd)
Hey, c'mon. That was a good Arnold.

They all look at him blankly.

MIKE (cont'd)
You know? "The Terminator"?

They all look at him blankly.

MIKE (cont'd)
Nothing. I need some new friends.
(Off Herc's hurt look)
I'm only kidding, Herc. Sheesh.

Mike walks off. Herc waits a few seconds, then starts to follow. Crazy stops him.

CRAZY

For the love of God, would you let the
grown man cross the street by himself?

Herc gives Crazy a threatening stare.

CRAZY (cont'd)

Ooooo, I'm scared of the big, blonde
giant. Like your killing me is gonna make
my life any worse.

(waves him off)

Go on. Go follow your girlfriend.

Herc smiles, then follows Mike.

ANGLE ON: Mike, walking toward a store, head down to fight
off the cold. Another MAN approaches him. This guy looks like
Mike probably did before he fell from grace.

MAN #2

Excuse me. Is your name Mike?

Mike looks at the guy, trying to place him.

MIKE

(suspicious)

Is yours?

MAN #2

I'm trying to find Mike Donleavy.

Mike stares at the man, quizzically, then closes his eyes.

CUT TO:

Inside Mike's mind. We do a quick montage back through the
history of Mike:

We see Mike passed out in a doorway, then:

Mike being kicked out of his house by his wife, then:

Mike being fired from his job, then:

Mike looking successful at an office party, then:

Mike graduating college, then:

Mike happy at his fifth birthday party, then:

A woman in a delivery room, delivering a baby. We hear the
sound of a baby crying. The doctor hands her the baby.

DOCTOR
It's a boy.

WOMAN
Welcome to my world, Mike Donleavy.

CUT TO:

THE PRESENT

Mike opens his eyes, sees the man patiently staring at him.

MIKE
I'm Mike Donleavy.

ANGLE ON: Mike's friends, all standing in the doorway.

DONNY
No, I'm Mike Donleavy!

CRAZY
Here I am! Mike Donleavy! The craziest
sonovabitch on the planet!

BILLY
I'm Billy!

PERL
I'm... so sorry.

ANGLE ON: Mike, shaking his head. The man extends his hand.

MAN #2
Mike, it's a pleasure. I'm Jonathan
Parker.

A confused Mike shakes PARKER'S hand.

MIKE
I'm a homeless person, you know.

PARKER
Listen, Mike, I, uh, have something to
tell you. It's not good.

MIKE
It never is. Just tell it to me fast.

PARKER
Your uncle died.

MIKE

You just blurt something like that out?!
My uncle died?! Boy. (beat) What uncle?

PARKER

Your Uncle Mike. Michael J. Donleavy. The
man you're named after.

MIKE

(sad)

My Uncle Mike. The man I was named after.

PARKER

I'm really sorry.

MIKE

So, what killed him? Was it cancer?

PARKER

No, it was time.

MIKE

Time? He wasn't that old.

PARKER

No, I mean a wall clock fell on his head.

MIKE

Seriously?

Parker nods his head.

MIKE (cont'd)

Wow. Oh, well. Parker, I thank you for
taking the time to find me and give me
this information. And now that you have
done so, I will sink even deeper into the
depths of society.

PARKER

I'm afraid there's more.

MIKE

Please. I don't want to know.

CUT TO:

EXT. APARTMENT BUILDING

A cab pulls up in front of a nice, high-rise, doorman
apartment building on the upper west side. Herc gets out,
looks around, then lets Mike and Parker exit the cab.

Mike looks at the building then at Parker, who nods, indicating that yes, this is Mike's building. Mike starts to get back into the cab. Parker gently pulls him out, signals the cabbie to drive off.

MIKE

No, no, no. I can't own this.

PARKER

You already do.

MIKE

I still don't get it. Why me?

PARKER

Your uncle really loved you, Mike.

Mike takes this in.

MIKE

Yeah. He did. Uncle Mike was the only one who didn't turn his back on me.

PARKER

He talked about you all the time.

MIKE

Really? What about?

PARKER

About what a screw-up you were and how you wasted your life and...oh, sorry.

MIKE

(smiles)

You're an interesting guy, you know that?

PARKER

Come on. Let me introduce you to one of your employees.

MIKE

No, no, no. I don't have employees. Please never say that.

PARKER

Everything's fine.

Parker guides Mike and Herc to the front door, which is opened by CHET, the doorman.

CHET

(re:Herc)

Whoa!!

They enter the lobby.

CUT TO:

INT. APARTMENT BUILDING

Chet is an ex-football player, street-smart, doesn't take crap from anyone. But if he likes you, you're friends for life.

CHET

Mr. Parker. How's it hanging?

PARKER

Chet, I'd like you to meet your new boss.
(off Mike's shudder)
Sorry. I mean your new...Chet Fisher,
Mike Donleavy.

Chet gives Mike a once-over and makes his assessment. He shakes Mike's hand.

CHET

Hey, Chief. Eccentric millionaire, I assume.

MIKE

(smiles)
Something like that. Nice to meet you,
Chet. And don't worry. I'll clean up.

CHET

Hey, you kidding? You dress better than my pain-in-the-ass nephew. Anyways, sorry about your uncle. Hell of a guy.

MIKE

Yeah. Thanks.

Chet eye gestures toward Herc.

MIKE (cont'd)

Oh. Sorry. This is Herc. My friend and self-appointed protector for life. He doesn't talk.

CHET

I like that quality. In other people.

Chet and Herc shake hands.

CHET (cont'd)
It's a pleasure, Big Man.
(to Mike)
Excuse me a second.

Chet pulls Parker aside.

CHET (cont'd)
(sotto)
Are you freakin' kidding me?!

PARKER
What do you want from me? His uncle left
him the building.

CHET
He smells like forty-first and Eighth.

PARKER
(surprised)
That's where I found him. How'd you know
that?

CHET
I've taken a leak in the alley there.

PARKER
Thanks for sharing.

CHET
So, he's my boss?

PARKER
He's your boss.

CHET
Should be interesting.
(to Mike)
Sorry, we was talking about you and I
didn't want you to hear.

MIKE
That's good. The honesty, I mean.

CHET
Hey, who's got time for anything else?
Anyways, you need something, want to know
anything, I'm your man.

MIKE
Thanks. I'm still kind of getting used to
all this.

CHET

You?! Ha! Wait till the tenants get a load of their new landlord. I want to be a fly on that wall, I can tell you.

PARKER

Chet...

CHET

Yeah, yeah, I know. Shut up. Okay.

Just then, ANDREW, the super, comes off the elevator and storms toward them. He is a short bull of a man.

CHET (cont'd)

Uh-oh.

PARKER

Damn.

MIKE

Something wrong?

PARKER
(nodding)

Andrew.

ANDREW

Parker! Where the hell have you been?!

CHET

Hi, Andrew.

Andrew walks past Chet as if he didn't exist.

PARKER

Andrew, I'd like you to meet...

ANDREW

Here's the situation. The primadonna in 13-J refuses to let me in to fix her leaky faucet. You know I can't have a leaky faucet in my building. So I want you to give me the green light to barnstorm her apartment...

PARKER

Andrew!

ANDREW

What?!

PARKER

This is Mike Donleavy. The new owner of this building.

Andrew quickly turns on him.

ANDREW

Your uncle was a good man. He understood that this is my building. That I put my sweat, my blood into every inch of this beautiful structure. And I won't allow anyone, not you, not anyone to deface or even bad mouth my building. Now, if you got a problem with me...

MIKE

(calming)

I would appreciate it, Andrew, if you would continue to take such good care of this extraordinarily beautiful building.

Andrew stares at Mike menacingly for a moment, then:

ANDREW

We'll see about you. We'll see.

Andrew storms off.

CHET

Ta ta.

ANDREW

(without looking back)

Eat me!

Chet smiles. Mike turns to Parker.

MIKE

Guess he grows on you, huh?

PARKER

Yeah. Like a giant, malignant tumor.

MIKE

Nice image. Look, Parker, I have to go somewhere. I'll be back in a couple of hours. Is that all right?

PARKER

(gently)

Mike. I work for you.

MIKE

Please. Please don't say that.

On that, Mike exits the building.

CHET

A homeless guy now owns this building, is that right?

PARKER

That is right.

CHET

God, I love this town!

CUT TO:

EXT. SAM'S BARBER SHOP

Mike stands outside an old-fashioned looking barber shop. He smiles as he looks through the window and sees a barber sitting in his chair watching television. Mike enters.

CUT TO:

INT. SAM'S BARBER SHOP

It is a time warp, as if stepping back into the sixties. The barber, SAM, is in his sixties, but looks forty-five. He has a rich shock of white hair and you can feel the benevolence emanating from him. Mike enters and Sam stands up, takes a look at this unannounced visitor. His eyes light up.

SAM

Mikey!

Before Mike can say anything, Sam has him in a bearhug. Mike gratefully hugs back.

MIKE

I can't believe you recognized me, Sam.

SAM

It's those eyes of yours, Mikey. Those eyes. So? What's new?

MIKE

(laughs)

You mean since I last saw you? Well, let's see.

(counts off on his fingers)

(MORE)

MIKE (cont'd)
Got married, got fired, got divorced, ate
some bad ham, lived on the street for the
past five years and today I inherited a
fancy apartment building. How 'bout you?

SAM
Heard about your uncle. Sorry.

MIKE
Yeah, well...

SAM
Yeah, well how about I cut your hair,
give you a shave and you can give me the
long version.

MIKE
(so relieved)
That's why I'm here, Sam.

Sam gestures to the barber chair.

SAM
Just so happens I have an opening.

Mike climbs into the chair.

SAM (cont'd)
You're pretty pungent, you know?

MIKE
It's great to see you, Sam.

SAM
I know.

Sam starts to cut Mike's hair.

CUT TO:

INT. APARTMENT BUILDING

A cleaned-up Mike enters, followed by a not cleaned-up Donny,
Crazy, Billy, Herc and Perl. Chet holds the door for them.

CHET
Hey there, Chief. Chief's friends.
(to Herc)
Hulk.

Herc gives a child-like wave hello.

DONNY

Don't know what the scam is, Mikey, but you look good.

MIKE

I just want to show you guys something. What, you got something better to do?

DONNY

I don't like the implication.

MIKE

Sorry, Donny. I meant no disrespect.

CRAZY

Why don't you two get a room already.

BILLY

(to Chet)

Go ahead. Punch me in the...

Before Billy even finishes his sentence, Chet hauls off and punches Billy in the stomach. Billy just smiles.

CHET

Pretty damn impressive.

BILLY

Ten thousand sit-ups a day.

Billy walks over to the boys.

BILLY (cont'd)

There's a chance he broke my spleen. I could die in my sleep tonight.

CRAZY

We'll miss you. Can I have your shoes?

MIKE

Come on. We're going on an...
(as if talking to infants)
el-e-va-tor.

They all excitedly get on the elevator. Crazy pushes all the buttons.

DONNY

Damn it, Crazy!

Crazy just laughs maniacally.

CUT TO:

INT. MIKE'S APARTMENT

It is a really nice, spacious New York City apartment. Mike and his friends enter. They couldn't look any more out of place. It's Mike's first moment seeing the apartment and he is literally stunned. Everyone's a little nervous. Crazy pulls out a flask and takes a large sip.

BILLY

What are we doing here, Mike?

CRAZY

Yeah. Frankly, I'm surprised at you.
These are the prime begging hours.

DONNY

Who lives here, Mikey? And why aren't
they calling the cops right now?

MIKE

(eerie calm)

They're not calling the cops, Donny,
because we live here. This is our place.

They all look at each other for a long moment. And we:

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. MIKE'S APARTMENT - MOMENTS LATER

Everyone is as we left them.

DONNY
This isn't funny, Mike.

CRAZY
I oughta kick your bony ass.

BILLY
Why would you tease us like this?

PERL
He's not.

They all look at Perl, then back at Mike.

MIKE
Look. That guy on the street this morning? He told me that my Uncle Mike died and he left me this building. I own this building. I'm a freaking landlord, okay? And I thought maybe you guys would want to live here with me.

As one, they approach Mike and hug him.

BILLY
Sorry about your uncle, Buddy.

DONNY
We know he was special.

CRAZY
I call dibs on the couch.

PERL
You sure about this, Mike?

MIKE
You mean you guys staying here? That's the only thing I am sure of.

Crazy puts his foot up on the couch and exclaims:

CRAZY

I shall call this place...Crazyland!

Herc plops his huge frame onto the couch. The rest, in turn, sit down somewhere in the apartment. There's an uneasiness about them.

BILLY

So...

MIKE

So...

CRAZY

So? What do we do now?

As they all ponder this, we;

CUT TO:

INT. APARTMENT BUILDING LOBBY

It is later. A make-shift party has been set up by Parker to introduce the current tenants to the new ones. Mike's now-former-homeless-friends have cleaned up considerably. But their social skills could use a little work. Herc is busy stuffing his face with hors d'oeuvres. Billy is in a corner doing isometrics and Perl is sitting by himself, looking down at the violin case in his lap. Crazy is harassing some guy.

CRAZY

Come on, come on, how much you got? Let me see your wallet. Give it. GIVE IT!!

The guy, not knowing what else to do, hands Crazy his wallet.

ANGLE ON: Donny, talking to a MATRONLY WOMAN.

MATRONLY WOMAN

Really? A cat burglar?

DONNY

I was in all the papers. They called me the Black Panther. Because I was as stealthy as a panther and because I was...

MATRONLY WOMAN

Black?

DONNY

So you've heard of me?

MATRONLY WOMAN
(unsure)

Maybe.

ANGLE ON: Mike, talking to a very attractive woman, CAROLYN.

CAROLYN
Let's say it's three in the morning and the lights go out and I can't find my breast moisturizing cream. Should I come to you for help?

MIKE
Um, well, Andrew will still be taking care of...

CAROLYN
And when I come to you, I'll be wearing a sheer negligee. You don't have a problem with that, do you, Mike?

MIKE
I don't, uh, really know all the rules just yet, but...

CAROLYN
But what, Mike? What?

MIKE
I forget.

CAROLYN
Tell me something, Mike. Is it true what they say about homeless men?

MIKE
Yes. Yes, it is. What do they say?

She leans in and whispers in his ear. He pulls away, stunned.

MIKE (cont'd)
They say that?!

CAROLYN
(sultry)
Mmmmm hmmm. You know, I'm picturing you naked right now.

MIKE
(nervous)
That's nice.

ANGLE ON: Crazy, now talking to an older, dignified woman.

CRAZY

I'm telling you, you haven't lived 'til
you have sex with a homeless person.

WOMAN

If you don't get away from me, young man,
I will call the police.

CRAZY

Oh, I think I can handle you all by
myself. Ruff!

WOMAN

You're very crude.

CRAZY

Then I should be punished.

Crazy puts his arm on a table, pulls out a hatchet and chops
his hand off. The woman runs off, screaming. Crazy smiles and
reveals it was just a trick by holding up the fake hand.

CRAZY (cont'd)

Think I'm gonna like it here.

ANGLE ON: Mike, who has escaped from Carolyn. He sees Parker,
mid-conversation with someone. Mike beelines for him and
interrupts.

MIKE

Excuse me. Homeless. No manners.

He drags Parker aside.

PARKER

Mike, I think it's going pretty...

MIKE

(with urgency)

Parker. Jonathan. Listen to me. I know
I've seemed incredibly calm through all
this. But here's how I work. I'm a time
bomb with a delayed fuse. It takes awhile
for things to filter past my incredibly
complex defense system. Do you understand
what I'm saying?!

PARKER

You ate a bad canape?

MIKE

I can't do this! I never could do this! I can't take stress or responsibility or any pressure whatsoever. I can't. Believe me. This is a mistake. I'm sorry.

A surprisingly strong Parker pulls Mike aside. Herc immediately appears, assesses the situation, nods approval to Parker and moves off.

PARKER

Listen to me, Mike!

MIKE

(near panic)

No! Don't want to listen. Going to my happy place.

Parker shakes him.

PARKER

You can handle this! Want to know how I know? Because your uncle said you can.

MIKE

What does he know? He was killed by a clock!

PARKER

I worked for the man for six years, and he was the best damn judge of character I ever met. He was a great man. And I'll tell you something else. He loved this apartment building more than anything. And he would never -- never -- give it to you if he didn't think you could handle it.

MIKE

Parker. I've been living on the streets for the past five years. I can't run me, let alone...

(looks all around)

this.

PARKER

You know how I met your uncle? I delivered a pizza to him one day. Pepperoni and onion. That was his favorite. Anyway, when I handed him the pizza, he looked directly into my eyes, and then he offered me a job. Just like that. I don't know what he saw, but he took a chance on me.

(MORE)

PARKER (cont'd)
And now he's taking a chance on you. And it's the last chance he'll ever take. You can't let him down, Mike. I won't let you.

Mike takes this all in, then says to Parker:

MIKE
That was good.

PARKER
(almost giddy)
It was, wasn't it? Wow. I've never been that way before.

MIKE
You should've seen yourself. It was really something.

PARKER
Thanks. Thanks a lot.

They're quiet again for a moment.

PARKER (cont'd)
Mike, you mind if I ask...

MIKE
How'd I end up on the streets?

Parker nods. Mike takes a deep breath.

MIKE (cont'd)
I don't know, Parker. I don't know. I guess... It's like one day I looked at myself and then looked all around me and nothing made sense. I suddenly couldn't function in this world. I shut down and shut out. Then one morning I realized I had been living on the streets for months. I know it sounds crazy.

PARKER
I think I understand.

MIKE
No, you don't. I was weak. I couldn't handle life. But you know what? I met these five guys, and now they're my brothers. For life. Nothing's all bad, Parker.

PARKER
Guess you didn't see "The Muse"?

MIKE
Huh?

PARKER
Nothing.

A beat.

PARKER (cont'd)
So?

MIKE
So?

PARKER
Are you going to do this?

MIKE
Hell...I'd really miss Andrew if I
didn't.

Parker smiles.

PARKER
Good. And, Mike?

MIKE
Yeah?

PARKER
I'll help you.

MIKE
Damn straight! (then) You're a good man,
Parker. Wish I never met you.

PARKER
(smiles)
I get that a lot.

CUT TO:

EXT. NEW YORK CITY STREET

It's later that night. The moon is full, casting a cleansing light over the city. Crazy is staring up at the sky, howling. People give him a wide berth as they walk around him. Mike comes out of the building and joins him.

MIKE
Beautiful moon.

CRAZY
Sure is. Howl with me?

MIKE

Why not?

They both start howling at the moon. Donny, Billy, Herc and Perl come out of the building and join them.

DONNY

Beautiful moon.

MIKE

Sure is.

They all stare at the moon for a moment.

MIKE (cont'd)

Well. Better get back to the party.

They all murmur agreement and slowly start to head inside. A HOMELESS MAN comes up to them.

HOMELESS MAN

(slurred)

Hey! Any you guys got a quarter?

They all look at the guy.

SPFX: And in that moment we see this homeless man's face transform into each of theirs. Finally, it returns back to his face.

MIKE

Sure. Here you go.

Mike hands him a ten dollar bill. The guy looks at the money, then at Mike and the boys.

HOMELESS MAN

(touched)

Thanks. Thanks a lot.

DONNY

Have a good night, Brother.

CRAZY

And work on your technique!

The man walks off. Mike and the rest file back inside. Crazy turns to Mike.

CRAZY (cont'd)

TEN FREAKIN' BUCKS?!

Mike shrugs.

CUT TO:

INT. MIKE'S APARTMENT - LATER THAT NIGHT

Mike, Donny, Crazy, Billy, Herc and Perl are all sitting like they were earlier in the day, still not entirely comfortable in their new surroundings. But they're trying.

CRAZY

Don't have to sleep outside tonight.

BILLY

Nope. Not tonight.

DONNY

No eyes frozen shut in the morning.

CRAZY

No using Herc's smelly feet as pillows.

Herc looks hurt.

CRAZY (CONT'D) (cont'd)

Odor eaters, my friend. Odor eaters.

MIKE

No one kicking us to see if we're dead.
Pretty great, huh?

Herc gives a huge yawn.

CRAZY

Hey, uh, Mike? We're not going to have
to, you know, get, uh, jobs or anything,
are we? Huh?

They all look to Mike in desperation.

MIKE

No.

They are immediately relieved.

MIKE (cont'd)

Parker tells me I get some kind of weekly
allowance. Should be enough for all of
us.

CRAZY

You mean we don't even have to beg anymore? Sheesh. Why get up in the morning?

A beat.

MIKE

Perl, are you okay with all this?

They all look to Perl.

PERL

I can finally take out my violin and practice.

CRAZY

What?! I've been begging you for years to play me a song on that stupid thing of yours.

PERL

I never wanted to take her out while we lived on the streets. I think she'll be safe in here.

CRAZY

And they call me Crazy.
(sotto, to Billy)
I bet he can't even play the damn thing.

BILLY

I say he's amazing.

CRAZY

Oh, yeah? What d'ya wanta bet?

BILLY

What do you got?

CRAZY

Nothing. How 'bout you?

BILLY

A nickel.

CRAZY

You've been holding out on us. Bastard.

ANGLE ON: Perl. He pulls out the violin, which is in mint condition. They all sit back in anticipation as Perl tunes the violin. He starts to play and he is... amazing. Crazy calls out:

CRAZY (cont'd)
Freebird!!

Perl gets lost in his music and everyone is mesmerized, until, suddenly, he can't play at all and the violin is making horrific noises. Everyone looks at each other. Perl stops, looks at the violin, then at his friends.

PERL
She needs to rest.

CRAZY
Hey, are my ears bleeding?

MIKE
That was great, Perl. Look, guys, I don't know about all of you, but this has been one hell of a day. I'm exhausted. Never been this tired. And tonight...tonight we have real live beds. So, how 'bout we all go to sleep and figure everything out tomorrow? Okay?

Herc gives a thumbs up.

BILLY
Sounds good to me.

DONNY
Most sense you've made since I've met you.

CRAZY
No one cares about my ears?

MIKE
More than life. I'll personally check them out tomorrow.

CRAZY
Deal. Goodnight!

Crazy hops on the couch and immediately starts snoring. They all look at him in awe.

DONNY
Anywhere, anytime. He truly is amazing.
Goodnight, Brothers.

BILLY
'Night.

MIKE
Goodnight. (then) I love you guys.

Herc gives Mike a big hug.

BILLY

Sap.

They all smile at each other, then go their separate ways to their bedrooms, leaving Crazy alone on the couch, in his deep sleep.

After a moment, Billy comes back out and curls up on the floor, near Crazy. Then Perl, then Donny, then Mike and Herc all do the same thing. No one says a word.

CUT TO:

INT. MIKE'S APARTMENT - NEXT MORNING

Everyone is still asleep, except for Billy, who is doing sit-ups. His grunts eventually wake everyone else up.

CRAZY

The guy's a human alarm clock, I tell you. WHERE THE HELL AM I?!!

DONNY

Easy, Crazy. Easy. Try to remember.

Crazy takes a moment, then:

CRAZY

Got it. I'm okay.

MIKE

Okay? I slept so good I didn't even have the nightmare.

BILLY

Miss it?

MIKE

A little.

Donny looks around, notices something.

DONNY

I guess Perl decided to grab the first shower he's had in thirteen years.

CRAZY

There goes all the hot water. So, Michael, should we call room service? I'm starving.

DONNY

This is an apartment building, not a hotel, you dolt.

CRAZY

I love you, too.

MIKE

I was thinking we'd go out for breakfast. You know, just like regular human beings.

BILLY

You mean sit down in a restaurant?

CRAZY

And not get yelled at in Greek?

DONNY

I like it.

CRAZY

I love it! I'm gonna have me a bacon and cheese omelette. American cheese, not that cheddar crap. Come on! Let's go!

MIKE

We gotta wait for Perl to finish.

CRAZY

Better make it dinner then. Ooooh. I'll have a New York strip, bloody. Mmmmm. I'm dying here, Mike!

MIKE

I'll go get him.

Mike goes into another room, comes back out quickly.

MIKE (cont'd)

He's gone.

CRAZY

Perl! Here, Boy!

MIKE

Forget it, Crazy. He's gone gone.

DONNY

How do you know?

MIKE

His violin case isn't here.

They all look at each other for a moment.

CRAZY
Bye, bye omelette.

BILLY
Well, there's only about a hundred and fifty places he can be.

DONNY
Let's go.

They open the door and find Parker about to knock.

PARKER
Whoa, look at the early birds. Who wants breakfast? I'm buying.

Crazy starts to cry.

MIKE
Perl's gone, Parker.

PARKER
What?

MIKE
Would you stay here in case he comes back?

Parker looks at their faces.

PARKER
Sure. Sure thing, Mike.

MIKE
Thanks.

Mike and the boys leave. Parker looks at the mass of blankets on the floor and shakes his head. A moment later, Carolyn enters, wearing a very sexy, very skimpy outfit.

CAROLYN
Oh, Parker. I was looking for our new landlord.

PARKER
(re: her outfit)
Moth problem?

Carolyn giggles.

PARKER (cont'd)
He's got other things than sex on his mind right now, Carolyn.

CAROLYN

I don't. You're on my hit list, too, you know.

PARKER

The phone book is your hit list.

CAROLYN

A little snippy today, aren't we? Are you okay, Parker?

PARKER

Careful, Carolyn. That sounded like genuine concern.

CAROLYN

Come on. Tell Aunt Carolyn all about it.

She sits down and crosses her sexy, exposed legs.

CAROLYN (cont'd)

I'm all ears.

Parker stares at her legs.

PARKER

Not from here, you're not.

CUT TO:

EXT. NEW YORK CITY STREET

We see Mike and Herc walking down the street, looking for Perl. Suddenly they spot him, sitting in a doorway with another homeless man. An excited Herc looks at Mike then starts to go over to Perl. But Mike stops him.

MIKE

Wait, Herc.

They watch Perl share a drink with his new friend. Perl looks happy. Mike and Herc look at each other, then walk away, leaving their friend in peace.

CUT TO:

INT. MIKE'S APARTMENT - LATER THAT NIGHT

Billy, Donny and Crazy are seated on the couch when Mike and Herc enter. Crazy is wearing lipstick and an atrocious blonde wig. The three jump up.

DONNY
Anything?

MIKE
The eagle has landed.

BILLY
So? Where is he? Is he okay?

Herc nods, uses two fingers to push his mouth into a smile.

CRAZY
Yeah. Always figured Perl would be
happier on the streets.

MIKE
He knows how to find us if he needs us.
Nice wig.

CRAZY
It is, isn't it.

DONNY
I'm gonna miss the old guy.

CRAZY
Excuse me, Gramps. Who you calling old?

DONNY
I'm 37!

No one wants to call Donny a liar, so...

CRAZY
Well, Happy Freakin' Birthday!

They all sit back down on the couch and chairs.

BILLY
Are we really going to do this, Mike?

MIKE
I don't know, Billy. I feel like we're
being given a second chance here. I'm
kind of curious to see what we do with
it.

They take this in.

DONNY
Some of us may end up back on the street
with Perl, you know.

CRAZY

Not me. I'm having way too much fun
tormenting the tenants in this building.
Look.

Crazy pulls out a set of dentures.

CRAZY (cont'd)

Think Old Man Grady's missing these yet?

Crazy laughs hard.

DONNY

You're very mature.

CRAZY

Thank you, Donny.

Mike looks at his friends.

MIKE

We'll be okay.

BILLY

You think?

MIKE

Hey. We've handled worse than this.

They all smile at one another. Crazy pulls out a bottle of
Thunderbird, raises it.

CRAZY

To Perl. The Warrior of Eighth Avenue.

THE REST OF THEM

To Perl.

Crazy takes a sip, then passes it around. Suddenly Parker and
Carolyn pop up from the pile of blankets.

CRAZY

SWEET JESUS!!!

MIKE

Parker. Carolyn. Nice to see you.

PARKER

Oh my God. Mike, I'm, I'm so sorry. We
just, um...

CAROLYN

Yes, we did. So? Who's next?

PARKER
Could I go again, please?

CAROLYN
Parker! You animal!

They grab each other and scurry back under the blankets.

CRAZY
Well, ladies and gentlemen, it's gonna be
hard to top that. Goodnight.

Crazy starts to exit.

DONNY
Goodnight, Shirley.

Crazy pats his wig in a sexy fashion.

They all get up and walk into their rooms, taking one last
look back at the moving pile of blankets. Herc puts a
grateful arm around Mike's shoulder. And we:

FADE OUT.

END OF SHOW