

"SLEEPING IN"
a pilot

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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 weathered 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, sitting next to a sleeping Crazy, is reading the newspaper. Billy is doing sit-ups.

DONNY

Idiots. They're all idiots. What kind of name is Newt anyway?

BILLY

Why do you even care about politics? It's not like you're going to vote.

DONNY

I am a U.S. Citizen, Billy. I am involved. We must all be involved.

CRAZY

Must we all be so loud? And
inconsiderate? I'm freezing here.

DONNY

Oh sorry, Crazy.

He places the newspaper he was reading back on Crazy who was using it as a blanket. Donny lifts a bottle of wine and downs the remains. Crazy holds out his hand for a taste.

CRAZY

Some O.J. Por favor.

DONNY

It's on empty, my man.

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 scared look and moves off. Crazy shrugs and goes back to the doorway.

DONNY

How'd it go?

CRAZY

I forgot my PIN number.

Billy, stops his sit-ups gets up.

BILLY

Let me show you amateurs how to make a
living in this cruel, heartless 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 vet?

BUSINESSMAN

Vet, huh? Where were you deployed? What
branch of the military 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 a while. Didn't know there was going to be a quiz.

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. I really hate to bother you, 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?

Mike pierces him with his eyes.

MIKE

In my experience, 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

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

MIKE

I did it for his own good. Besides, look,
I'm a five-dollar-aire.

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. Make it
decaf, wouldya? I need to sleep today.
Oh, and some vodka.

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, more 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, Thor. Go follow your girlfriend.

Herc smiles, then follows Mike.

ANGLE ON: Mike, walking toward a store, head down to fight off the cold. A woman in her late 30s, attractive, approaches Mike.

WOMAN
Excuse me. Is your name Mike?

Mike stops and looks at the woman, a bit nervous.

MIKE
(suspicious)
That's...a possibility.

WOMAN
I'm trying to find Mike Donleavy. Is that you?

Mike stares at her, then closes his eyes. The CAMERA ZOOMS into 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.

MIKE'S MOM

Welcome to my world, Mike Donleavy.

CUT TO:

THE PRESENT

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

MIKE

Yes. 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 woman extends her hand.

WOMAN

Mike, it's a pleasure. I'm Stephanie 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

What?! 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)

Oh no. My Uncle Mike. The man I was named after.

PARKER

I'm really sorry.

MIKE

So, what killed him? Cancer? My aunt?

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. That's...strange. Oh, well. Ms. Parker...

PARKER

Stephanie. Or just Parker. Most people call me Parker.

MIKE

Parker. I thank you for taking the time to find me and give me this information. It was really nice of you.

(MORE)

MIKE (cont'd)

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 can't handle any more.

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 her head. Mike starts to get back into the cab. Parker gently pulls him out, signals the cabbie to drive off.

MIKE

No, no, no. This can't be right.

PARKER

It is, Mike. This building is now yours.

MIKE

But...but I just don't get it. Why me?

PARKER

Your uncle really loved you.

Mike takes this in.

MIKE

Yeah. 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 person, you know that?

PARKER

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

MIKE

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

PARKER

Okay, okay. Everything's fine.

Parker guides Mike and Herc to the front door, which is opened by CHET (40s, large), the doorman.

CHET

(re: Herc)

Whoa!!

They enter the lobby.

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

Ms. Parker. How's it hanging?

PARKER

Lower each day, thanks. Chet, I'd like you to meet your new boss.

(off Mike's shudder)

Sorry. Not boss. 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. Just don't call him that.

CHET
Should be interesting.

He turns back to Mike.

CHET (cont'd)
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.

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

(ignoring her)

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 Mike.

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

(quickly)

No you don't. Please. Please don't say that.

PARKER

Okay. I'll be here if you need to call me.

He just looks at her.

PARKER (cont'd)

Right. No cell phone. Okay, well, see you later.

MIKE

You will. I promise.

Mike starts to leave. Herc follows. Mike turns, in sign language tells him to stay here. Herc gives him a concerned look.

MIKE (cont'd)

I'll be okay.

Herc nods. Mike exits.

CHET

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

PARKER

That is right.

CHET

God, I love this town!

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

This is the barber shop of our childhood. 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)

Got married, got fired, got divorced, 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. He is home.

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.

INT. APARTMENT BUILDING - LATER

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.

BILLY (cont'd)
Ten thousand sit-ups a day.

CHET
Pretty damn impressive.

Billy walks over to the boys.

BILLY
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.

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

(strangely 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 woman on the street this morning? She 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 go to the next scene.

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 as best they can, but it ain't much. And 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 CAROLYN, a very attractive, sexually charged woman.

CAROLYN
Five years? That's a long time to live on the street.

MIKE
I guess.

CAROLYN
Sex?

MIKE
I'm a male.

CAROLYN
(smiles)
Have you had any? Sex. While on the streets of New York City.

MIKE
Ummmmmmmm. Would you excuse me?

CAROLYN
No.

MIKE
Oh.

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

MIKE
Well, I guess that depends. What do they say?

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

MIKE (cont'd)
They say that?!

CAROLYN
(sultry)
Mmmm hmmm.

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

CRAZY

I'm telling you, we were separated at birth. I'm your twin brother. Give me a hug, Sis.

WOMAN

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

CRAZY

Wait till mother hears about this.

WOMAN

Mother's dead.

CRAZY

What did she leave me?

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 pushes through the crowd.

MIKE

Excuse me! Homeless! No manners!

He rushes past Parker, looking panicked. Parker sees him open a door and enter.

INT. CLOSET

Mike has entered a janitorial supply closet. He sits on the floor, covers his face and rocks back and forth. He looks quite pathetic.

Suddenly the door opens and Parker enters. She sees Mike, but doesn't say anything. She then sits down on the floor next to him and waits a moment. Mike uncovers his eyes and tries to calm his breathing.

PARKER

(gently)

Mike. It's going to be okay.

MIKE

No, Parker. I don't think it is. I want to go back. I need to go back.

PARKER

To the streets?

MIKE

Yes. Please. You're very nice and everything, but I need to go back.

PARKER

Mike...

MIKE

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

Parker moves in front of Mike and stares into his eyes.

PARKER

Listen to me, Mike.

MIKE

(near panic)

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

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...

(MORE)

MIKE (cont'd)
(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.

MIKE
(calming down)
I remember.

PARKER
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. 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...
(MORE)

MIKE (cont'd)

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 never saw Albert Brooks's "The Muse."

MIKE

Huh?

PARKER

Nothing.

A beat.

PARKER (cont'd)

So?

MIKE

So?

PARKER

Are you going to do this?

MIKE

Well...I'd really miss Andrew if I didn't.

Parker smiles.

PARKER

Good. And, Mike?

MIKE

Yeah?

PARKER

I'll help you.

MIKE

Thanks, Parker. You're a good person.
Wish I never met you.

PARKER

(smiles)

I get that a lot.

Just then the door opens and a very angry Andrew enters.
Parker and Mike look caught.

ANDREW

You! Get the hell out of my closet!

They almost giggle as they scurry out.

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 but none of them move. 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.

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.

BILLY

Hey, boys? We should get up early and get
to work. We may be off the street but we
still got to eat.

MIKE

Ummmm.

They all look at Mike.

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

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. Truly 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.

DONNY

Yeah. Loved the beginning.

MIKE

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. Billy sits on the floor, leaning on Crazy's couch.

BILLY (cont'd)

I'll keep first watch on Crazy.

The others nod, then go their separate ways to their bedrooms.

Billy pulls out a photo from his jacket and looks at it.

ANGLE ON photo. It's old, wrinkled. It's a picture of a woman in her 20s. She's pretty, but looks sad.

Back on Billy as he stares hard at the photo. He kisses it, then puts it back in his jacket. He lies down on the floor and goes to sleep.

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

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.

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.

CRAZY

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

MIKE

I'll see how long he'll be.

Mike goes into another room. Donny notices Crazy looking at him.

DONNY

What you staring at?

CRAZY

Funny. I never noticed you were black until now.

DONNY

Must be the lighting.

Mike comes back out, upset.

MIKE

He's not there.

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 her head. She starts to straighten up. There's a KNOCK on the door. She rushes to open it. But it's not Perl. It's Carolyn, wearing a very sexy, very skimpy outfit.

CAROLYN

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

PARKER

(re: her outfit)
Moth problem?

Carolyn smiles.

PARKER (cont'd)

He's got other things than sex on his mind right now, Carolyn.

CAROLYN

He's a man, Parker. Homeless or not, they always have sex on their mind.

(then)

What's going on? You look upset.

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

Nice ears.

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.

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

Found him. In the village.

CRAZY

Ah, his summer home.

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?

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.

CRAZY

Be right back. Gotta see a man about a
dog.

He leaves the room.

DONNY

Why can't he ever just say he has to go
to the bathroom?

The others just shrug. After a moment, Crazy comes back out,
looking a bit stunned. He walks over to Billy.

CRAZY

Dream test.

Billy slaps him. Crazy shakes his head.

CRAZY (cont'd)
Thank god. It's real.

MIKE
What is?

CRAZY
Just saw your Parker and some other woman
in your bed.

MIKE
No way.

CRAZY
Way. Unless I'm crazy. Oh wait.

Herc starts to walk back there. Mike stops him.

MIKE
Herc. Nuh-uh.

A disappointed, slightly shamed Herc comes back.

CRAZY
Well, ladies and gentlemen, it's gonna be
hard to top that. So I'm calling it a
night. Do not wake me no matter what
sounds I make.

Crazy lies down on the couch and is immediately asleep.

DONNY
This has been some day.

BILLY
Yeah. Wonder what tomorrow will be like.

They all ponder that. Herc puts a big arm across Mike's
shoulders. And we:

FADE OUT.

END OF ACT TWO

TAG

EXT. SAM'S BARBER SHOP

The street is empty outside Sam's barbershop. After a moment, the front door opens.

MUSIC CUE

Out pours Mike and his newly coiffed friends, Donny, Billy, Herc and Crazy, compliments of Sam. They all walk toward the camera a la the "Reservoir Dogs" opening title sequence. As they near the camera, they all don sunglasses. Crazy howls at the invisible moon. And we;

FADE TO BLACK.

END OF SHOW